

PUBLISHED WEEKLY

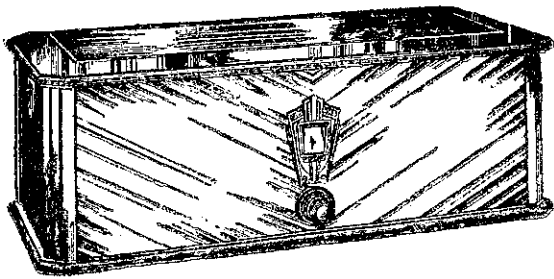
THE RADIO RECORD

AND
ELECTRIC HOME JOURNAL

Vol. III., No. 40.

WELLINGTON, THURSDAY, APRIL 17, 1930.

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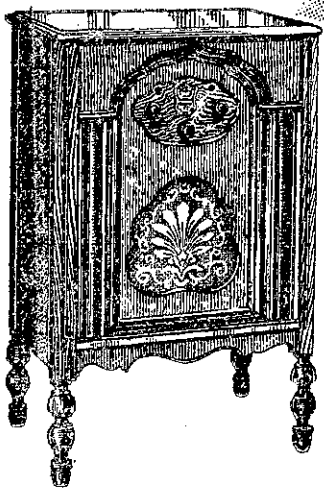
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Radio Round the World

RECENTLY, when the Atlantic liner "Majestic" was proceeding up New York harbour, her radio operator was in touch with station GBP, London, by wireless telephone. The London station rebroadcast the conversation, which was picked up in Sydney by Amalgamated Wireless and sent back to London again through A.W.A.'s 20 kilowatt short-wave transmitter 2ME, Sydney. Later, Amalgamated Wireless was informed that the conversation as received in London was quite clear, although the signals had been transmitted three times, and had travelled 28,000 miles. Station 2ME is the one used by Amalgamated Wireless in preparation for the wireless telephony service between Australia and England.

and maintenance of the train receiving equipment. A further innovation is the use of electric gramophones for use in parts of the line, such as in the Rockies, where radio reception cannot

THE largest vessel in the world, the great Atlantic liner Majestic, was proceeding up New York harbour while the radio operator was talking to station GBP, London. The latter rebroadcast the conversation, which was picked up by 2ME, Sydney. Following this, the conversation was rebroadcast once more from the Australian station, and was subsequently picked up by GBE, London. It was later reported that the speech thus received was still quite clear, despite the triple transmission, and the 28,000 miles journey from New York to London, thence to Sydney, and finally back to London again. The transmitter in

A NOVEL sound production equipment, which spoke volumes for the initiative and resourcefulness of the oil company responsible for the idea, attracted thousands of people during last Christmas Eve in Los Angeles. The power amplifier installation was used in connection with a "talking" Santa Claus, 35ft. high, provided with an appropriate Arctic background incorporating many well-known subjects from the realms of fairyland. The whole display was a city block long, and faced one of the company's gasoline stations. Sales of gas during the period of the display were increased from a few hundred gallons a day to many thousands. Inside the gigantic figure were two men. One controlled the movements of the head, while the other operated the eyes and mouth, and moved the right hand of the figure, which appeared to be writing in the book on its knees. The latter operator had a microphone suspended in front of him, and during the display he dispersed seasonal greetings to the crowd beneath. He was also kept busy answering questions received through a pair of head-phones from an attendant in the crowd. Other attendants, disguised as gnomes, and carrying microphones for communication with the operators, conversed with kiddies, and kept the crowd amused. Speech could clearly be heard several hundred feet from the figure, and, with the moving of the lips, the illusion was almost perfect.

THE broadcasting of still pictures in Germany has proved unpopular, and the system has been abandoned because it was not paying. In fact, only eighteen people out of the millions in Germany subscribed to the picture service. The installations, which incidentally work excellently, will be retained in order to send out weather maps to aeroplanes and pictures of wanted criminals to European police authorities.

use at Sydney was one with which experimental telephony tests have been carried out with England as a preliminary to the establishment of a commercial radio telephone service.

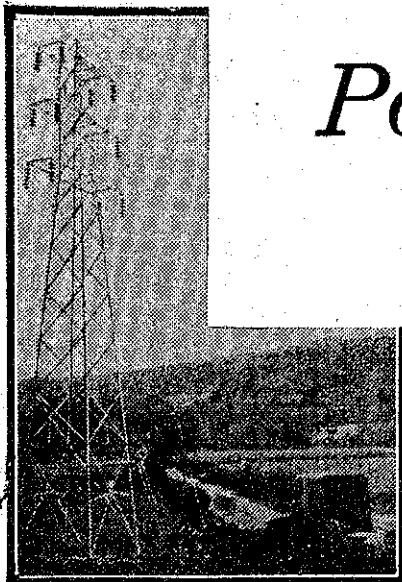
BROADCAST listening is probably the cheapest entertainment of the age. The service provided by the Broadcasting Co. works out at a fraction less than a penny a day. Added to this owners of multivalve sets are able to obtain entertainment and news from the Australian stations till well after midnight every night in the week.

THOUGH the installation of radio receivers in European railway trains seems to be meeting with only indifferent success, similar equipment installed in American expresses appears to be giving complete satisfaction. In fact, the radio department of the Canadian National Railways are now publishing a monthly journal, "Radio Features," for the edification of their passengers. The publication gives a resume of the month's programmes, with biographical details concerning the broadcasting artists besides interesting facts relating to the operation of the radio service. There are now seventy-two cars permanently wired for radio reception, and in nearly all cars now under construction provision is made for the installation of wireless gear. A staff of nearly sixty uniformed operators specialise in the control

AN Australian radio writer says:—"It must be borne in mind that broadcasting covers dozens of phases (I have said this several times before, and will say it several times again until it sinks in the minds of all wireless set owners) that every taste has to be reached. There is always something in the daily programme that appeals to our particular fancy, and let's listen to it, but we must not allow indiscriminate listening to spoil the good work that is being done by the Broadcasting Company in its construction of programmes for listeners. The gentle art of good listening is to restrict the use of our wireless sets to so many hours a week."

Power Line Leakages Mar Radio Reception

*Concerted efforts to minimise made
by Public Works, Power Boards and
P. & T. Department*



FOR the past year or so, numerous letters complaining about power-line interference have been received with increasing regularity from listeners in every province in New Zealand. With the increase, both in the number of radio licenses issued and in the number of districts in which reticulation has been effected, the trouble has become so acute as to necessitate urgent concerted action by the various bodies in control of power supplies.

It is an undoubted fact that people possessing an up-to-date radio set will spend more evenings at home than those possessing no such means of entertainment, and who consequently are forced to seek enjoyment outside the home. Granting this, it is obvious that more power in the form of lighting, etc., will be consumed by the set-owner. Hence, is it not in the direct interests of the Power Boards throughout New Zealand to eradicate any cause for interference which would prevent enjoyable reception?

Registering Complaints.

THE general opinion seems to exist among listeners that their complaints are totally ignored by the various authorities connected with reticulation. We can assure them that this is not so. Ever since the inception of broadcasting in New Zealand, the serious nature of this type of interference has been realised, and every effort has been made to minimise it.

That success has not attended every endeavour is due mainly to two factors: (a) the difficulty of locating a defect that does not reveal its presence by sparking or sizzling; (a) the indefinite nature of many of the complaints received.

As all complaints are finally delivered into the hands of the local radio inspector, our advice to listeners is to write directly to them, giving definite locations of faults. Great care should be taken, however, that the presence of interference can be proved—either by a detect-

ing receiver, by visible discharges, or the presence of corona effects. This latter condition is important, for should the engineer find the fault to lie with the set, or with anything but the power supply, then other complaints would probably be ignored.

It is also an established fact that a battery-operated receiver is occasionally quieter in operation than an all-electric set, because the great sensitivity of the latter, incorporating as it usually does, two or three stages of screen-grid radio-frequency, enables it to pick up any interference existing for quite a distance around.

DURING late years the radio receiver, as a trouble-free and much-appreciated means of home entertainment, has made rapid progress towards ultimate perfection. At the present time only two important factors capable of marring reception are left—namely, static and power interference. Of these, the latter is curable to some extent, and hence is obviously the next nuisance to eradicate. In many countries the problem has been recognised as being acute, and organised attacks have been made upon this type of interference, with the result that the trouble has, in general, been greatly minimised. Contrary to the opinions of many listeners, however, the problem of interference is recognised by many New Zealand Power Boards as a serious one, and much time and expense has been devoted to eradicating it.

The Controlling Bodies.

MOST of the complaints received by us lay the responsibility for curing the trouble on the shoulders of three distinct bodies—namely, the Power Boards, the Public Works Department, and the Radio Branch of the Post and Telegraph Department. Nothing definite seems to be known by the complainants regarding the relations and responsibilities of these departments.

In order to obtain an official ruling on the matter, an interview was arranged between our representative and Mr. Miller, assistant electrical engineer of the Public Works Department.

At the outset, Mr. Miller stated definitely that though his department has certain power over the Power Boards throughout New Zealand, it possesses no jurisdiction whatsoever to enforce power suppliers to overhaul their lines unless the latter are so defective as to be a menace to public safety.

It appears that though overhead equipment may be faulty enough to cause interference with radio reception, yet it is still passed by the Public Works Department because human life is in no way endangered.

Mr. Miller anticipated no trouble whatsoever with the various Power Boards, his experience in the matter being that they are usually only

too willing to rectify any trouble, provided it is located for them. In fact, the engineers of some Power Boards—Taranaki and Dannevirke for example—are already, and without pressure, using multi-valve sets to locate and rectify any interference. "However," concluded Mr. Miller—

"should any difficulty be experienced, the Public Works Department will be quite willing to make inquiries concerning a Power Board's indifference to the matter. We cannot definitely promise that this will make any difference, because, as I mentioned before, we really have no power to enforce compliance with such a request."

Power Board Engineer's Views.

MR. HOLLANDS, chief engineer and general manager of the Hutt Valley Power Board, supported Mr. Miller's prediction that power suppliers throughout New Zealand would be anything but antagonistic in considering listeners' complaints. A statement made by several listeners in their letters of complaint—namely, that Power Boards will not rectify any defects unless they are located for them—was found to be quite correct, and to a great extent justifiable.

"Most power suppliers consider that the matter is not sufficiently in their interests to rectify," remarked Mr. Hollands, "and, indeed, if it were, the majority of Power Boards throughout New Zealand are not sufficiently on their feet as yet to justify the engagement of a specially trained engineer for the sole purpose of locating and curing defects. In the future it is highly probable that such a course will be adopted," he continued, "but for the present it behoves listeners to locate any cause for interference themselves." Also, the expense of specially overhauling power lines which are, from our point of view, quite efficient, would be prohibitive," he concluded.

With regard to the cause of the trouble, Mr. Hollands remarked that the binding connecting the power line to the insulators is probably the chief cause of offence.

When the binding is completed and the surplus wire is snipped off, occasionally the tip is

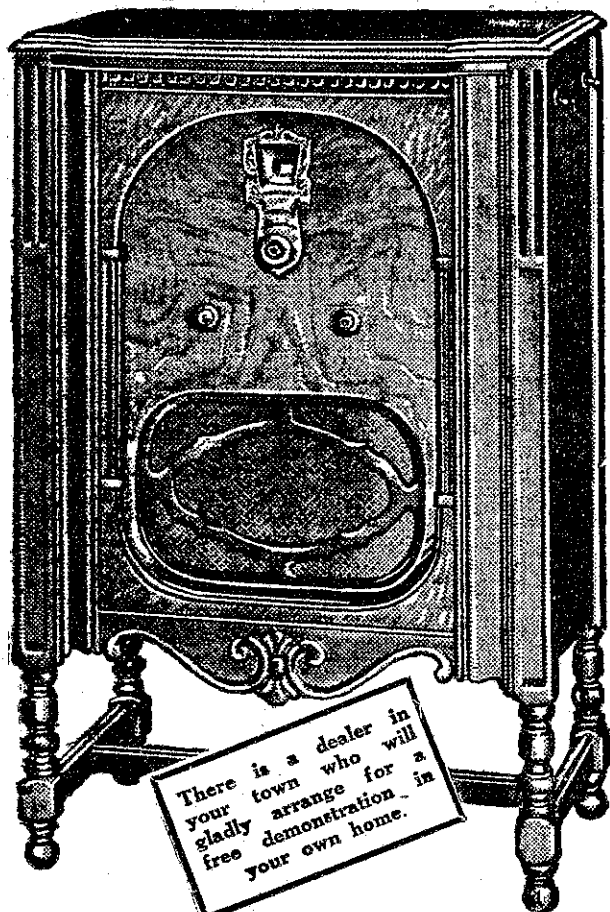
(Continued on page 2.)

By providing amusement in the home, radio is a powerful influence to preserve family life, which modern civilization is threatening. But when reception is marred by interference, the good is offset, and radio loses its appeal. It is incumbent upon all to help minimise this nuisance.

Public Works and P. and T. Departments are willing to co-operate with Power Boards and listeners to overcome or at least lessen interference from power lines. It is in the interests of every listener to help these public bodies by reporting promptly cases where interference is prevalent.

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Power Interference

(Continued from page 1.)

not flattened and is left projecting. There is often a discharge from this point, which is quite capable of causing interference.

The P. and T. Department's View.

THE problem according to the chief engineer of the Post and Telegraph Department is the inevitable result of the rapid growth in the number of radio sets, hence the apparent sudden acuteness of the problem. When the districts were reticulated for electricity they were done so from a point of view of public safety and efficiency.

There was no thought of radio interference, and now the complete elimination of tramway and power interference would involve the replacement of thousands of pounds worth of equipment. In time this replacement will be effected, but the present equipment cannot be sacrificed.

others of a specialised design—a formidable task involving considerable outlay.

Although these difficulties seem considerable, much has been and is being done to at least lessen the interference. Every complaint received is attended to. In some instances the trouble is known to the Department, who are already working on it. Listeners can do a great deal to help the Department and the power boards by observing for themselves. In many cases a trouble will suddenly develop and the listener can locate it by examining the power lines in his vicinity. Frequently the street lamp will develop a fault that makes itself evident by intermittent lighting or a spark that may be seen from the ground, a switch or fuse or a transformer will break down and likewise may cause a spark or sizzling noise. By noting these defects and communicating with the power boards the trouble can soon be dealt with.

Where the trouble is not apparent the correct person to make application to is the district radio inspector.

Because a transformer is nearby, many are inclined to blame it for the noise, but only in the cases already

Let Us All Look Ahead!

Listeners who have looked through this week's programme (and who among us resists the temptation to look ahead!) will affect lively interest in the material allotted for Thursday evening at 2YA.

It is to be a Shakespearean session—notations in song and dialogue from the work of one who has built a standard of literature that is at once unclipped and a fount of constant delight.

Contributing artists from the Wellington Dickens-Shakespeare Society will be supported by the Orchestrina, a combination which should ensure an evening of rich entertainment.

There are several singers. Mr. Charles Wilkie (baritone) will sing "Blow, Blow, Thou Wintry Wind," Miss Jean Alexander is to contribute the mezzo excerpt "When Daisies Pied and Violets Blue," Mrs. R. W. Alexander, soprano, will sing, "Oh, Bid Your Faithful Ariel Fly," as well as collaborate with Miss Alexander in duet combers.

There are a number of equally attractive items—instrumental, elocutionary and lecturette—but their very number prevents individual mention.

In fine, then, we must look to our tuning dials on Thursday, April 24.

In America power interference assumes a different complexion from what it does in New Zealand, due no doubt to two factors—the greater development of radio and the fact that electricity is supplied by power companies as different from State and Power Board control. Competition is rife, and frequently power lines are duplicated, with the result that small factors (from the electrical point of view) are often deciding. It has meant the development of special organisations by Power Supply Companies for dealing with radio interference and thus retaining the goodwill of customers.

The specific difficulty in the Hutt Valley is due to a fault that seems to be difficult to eradicate. It appears that it might be the result of potential difference between line and other earth-connected bodies setting up oscillations. This would indicate that a possible solution might be found in replacing the insulators by

cited does trouble arise from this source. Sometimes, owing to its field of supply and the network of wires radiating from it, a transformer will introduce a trouble to an area that is some distance from the source of the trouble. This makes efforts at definitely locating the trouble difficult. There is no wonderful instrument that can track down a fault merely by putting it "on the scent." The only method apart from actual observation is by means of a portable set with a loop antenna. The area of greatest intensity can be obtained and then the directional properties of the loop give some indication of the actual source. The difficulty is considerable when the loop indicates that the interference is of an intermittent character and is coming from one of the many poles, each with, say, twenty-four insulators and nothing can be seen.

(Continued on page 32.)

Rugby Matches will be Broadcast

Decision Reached by Union

YOU know that a certain amount of controversy has gone on," said Mr. S. S. Dean, in introducing the subject. He pointed out that the New Zealand Rugby Union would not lose any money by the broadcasting of matches, but the loss would be suffered by the various unions. For instance, when a match, say, in Dunedin was broadcast it would be found that the "sports" in other places would stop at home and listen in. (Cries of "Yes" and "No"). The Management Committee, after mature consideration, he said, thought that as the Broadcasting company was so solicitous of the listeners-in, and being a commercial concern, it should do something towards having the privilege.

The company, Mr. Dean considered, might just as reasonably come along to any theatre, boxing match, etc., and ask to broadcast without giving anything for it. Why should they pick on the Rugby Union alone? he asked. He was not opposed to broadcasting, in fact, liked it very much indeed. But he thought the broadcasting people were asking for something which was not altogether reasonable. If they wanted the facilities they should pay something for them. At the present time they were making improvements and spending plenty of money.

If they made a donation to the Rugby Union the money would be used for the provision of sets in charitable institutions, orphanages, and hospitals. "We know the people of New Zealand want the broadcasting," he said, "but we say the Broadcasting Company is a commercial concern and should pay for the benefit it receives."

A reply from the broadcasting Company intimated that the company could not meet the union in the matter of making a donation, since it claimed to provide certain benefits so far as deservicing institutions were concerned.

Up With the Times.

MR. H. H. Sterling (Hawke's Bay) claimed that the broadcasting business was a very vital one from the

point of view of the Rugby code. He moved:

"(a) That it be decided that the matches with the British team under the jurisdiction of this union be broadcast, and (b) that it be a recommendation to the provincial unions that their matches with the British team be also broadcast." In the means of communication with people unable to see matches, said Mr. Sterling, there had been a radical change, brought about by broadcasting. It would not be keeping pace with the times if the union did not recognise the change taking place and place the people in the position of being able to get details of matches per medium of the new order.

It was a duty of the Rugby Union to give service to the people. That note had been struck by Mr. Dean during some remarks earlier in the meeting, and it might well be kept in mind in considering the question of broadcasting. Mr. Sterling did not think there was any doubt that, financially and from the point of view of the good of the game generally, the British tour was going to be of great advantage to New Zealand Rugby Unions.

Disadvantages Outweighed.

IN the event of matches being broadcast some people might stop away and listen in, but he claimed that the advantages to be gained from broadcasting easily outweighed the disadvantages.

There could be no question of sincerity arising so far as the Broadcasting Company was concerned. The argument that they should pay seemed to him to be a good deal more plausible than sound.

Facilities were provided for the reporting of matches, but the union never inquired into the profits of those concerns about the matches.

He pointed out that the Broadcasting Company was faced with considerable expense.

As to the question of a donation for the hospitals, Mr. Sterling said that the disinterested onlooker might well doubt the union's sincerity in the matter. The amount of the donation when distributed over the

Dominion would, in any case, be negligible. "Let us give service to the people by broadcasting the matches which they are unable to see," Mr. Sterling concluded. "The quantity of service we can give, the prestige to be gained, and the satisfaction given to the people will be so great as to outweigh any disadvantages in having attendances at other matches slightly affected, even if that should eventuate."

In seconding the motion, Mr. M. Davitt (Waikato) said that the people who

An important decision was made at the last meeting of the delegates to the N.Z. Rugby Union when they announced that the matches to be played in connection with the English tour were to be broadcast. This marked the conclusion of a much-debated subject, and it is felt that the decision meets with wide approval.

could not see at least a Test were entitled to receive the best consideration that could be given by the Rugby Union.

Charging a Fee.

AN amendment was moved by Mr. S. F. Wilson (Canterbury), "That this meeting approves of the action of the Management Committee in charging the Broadcasting Company a fee." He pointed out, in the course of his remarks, that the British team was not being brought out for the benefit of the listeners-in, and he was absolutely certain that the broadcasting of the games was going to have a serious effect upon the "gates" of the various unions.

At the suggestion of Mr. J. Prendeville (Wellington) the amendment

was altered to read as follows:—"That this meeting of delegates is in sympathy with the listeners-in in their desire to have the matches broadcast, but approves the action of the Management Committee in requiring some consideration for the privilege and leaves the arrangement of the details in the hands of the Management Committee." He considered that the Broadcasting Company was no more rendering a service than any other commercial concern. He did not see why it should use Rugby without paying some consideration for the privilege. While people would go to the matches in their particular centres, they would stay at home and listen-in when the matches were played elsewhere. In Wellington's case he ventured to say that when the first three Tests were being played it would mean a drop in the gate takings of anything up to £200. He urged upon the minor unions to consider what the effect would be upon their income. One of the biggest inducements for the listeners-in in taking out licences was the fact that they could get sports news over the air, but he did not see why the company was concerned only with Rugby, and not racing, boxing, etc.

Voices: "Boxing is broadcast."

One way of dealing with the position, Mr. Prendeville suggested, was to give the Broadcasting Company the privilege of sending special representatives to the matches to get full details which could be given over the air between the close of the match and 6 o'clock. He certainly thought that if broadcasting were permitted, the company should pay a fee.

Mr. J. McLeod (Taranaki) submitted that the vital question was what effect it would have on the public if the Broadcasting Company was refused permission to broadcast the matches.

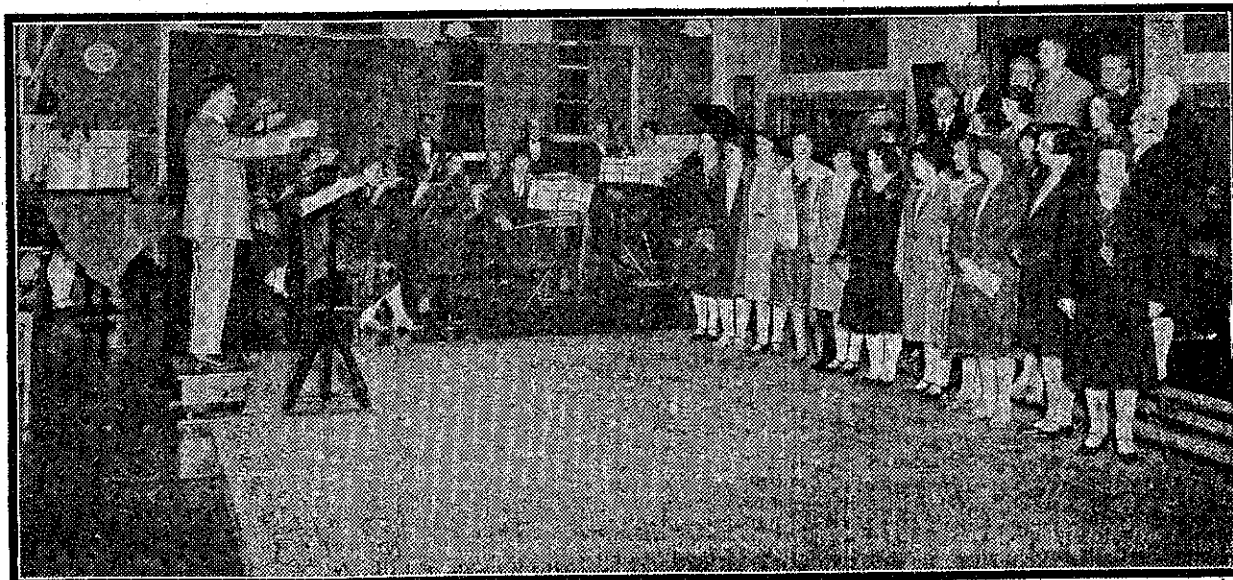
"We cannot afford to have a psychological knockback on this matter. I don't think we are concerned with the Broadcasting Company, but with the people as a whole," he said.

(Continued on page 32.)

Noted Choir Broadcasts

Scene in 2YA main studio when Saint Mary of the Angels Choir, under the conductorship of Signor A. P. Truda, were performing on Monday night. The Orchestra, which accompanied them, are seen in the background. As depicted, the choir are about to perform for the first time in New Zealand "Tota Pulchra."

—L. Wallace, photo.



The New Zealand Radio Record

—AND—

Electric Home Journal

(Incorporating the "Canterbury Radio Journal.")

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RADIO PUBLISHING COMPANY OF NEW ZEALAND, LTD.,
P.O. Box 1032, WELLINGTON.

WELLINGTON, THURSDAY, APRIL 17, 1930.

BROADCASTING BRITISH RUGBY MATCHES.

CONGRATULATIONS may be extended to the delegates of the

New Zealand Rugby Union who, at their annual meeting on Thursday last, decided after a full discussion that permission should be granted to the Radio Broadcasting Company to describe as play proceeded all matches under control of the Union played by the British team while in New Zealand. This ends a controversy which has aroused very intense interest, and even feeling, throughout the Dominion, more particularly in the rural districts. Discussion of the merits of the case by delegates seems to have been conducted on a high plane, and the varying points of view were presented with decorum and dignity. There is little need to traverse the arguments, at length, but we think it fitting that correction should be made to the suggestion of Mr. Dean that the action of the Radio Broadcasting Company in refusing a donation to the New Zealand Rugby Union, even for the purpose of installing wireless sets in hospitals, indicates any lack of sincerity or concern for inmates of hospitals. In raising that issue Mr. Dean, as we pointed out last week, is drawing a red herring across the scent. The Radio Broadcasting Company is quite sincere in wishing that, amongst other listeners, inmates of hospitals and charitable institutions should have the opportunity of hearing descriptions of Rugby matches and benefiting from radio. It is not the business of the Radio Broadcasting Company to provide that equipment, any more than it is the business of a newspaper to provide, as was wisely suggested by an able editorial in the Christchurch "Times," spectacles for elderly or short-sighted people. It is the newspaper's function to provide newspapers that those who pay may read. It is the broadcasting company's function to put radio on the air that those who pay may listen. The funds provided by listeners are required to cover the whole cost of maintaining the broadcasting service. The attempt of a section of the Rugby authorities to arrogate to a specific object a donation from those funds has, rightly enough, not been supported by the general body of delegates.

THE view of the majority of delegates was that the interests of the public were paramount, and that they were entitled to the broadcast descriptions of the match; secondly, that the cause of Rugby would lose very definitely if the publicity offered by such broadcasts was not utilised. This view is sound, and accordingly Mr. Sterling's motion, after the defeat of two amendments—the one proposing that a fee should be exacted from the company for the privilege, and the other that the descriptions should apply only to test matches—was carried.

IT is fitting that one warning given by Mr. Sterling should be emphasised. This was that it would be unwise to allow the public to gain the impression that the Union was "becoming too mercenary." This charge might be levelled by anyone who cared to take in conjunction the demand for fees for broadcasting rights and the charges for attendance at the British matches. Without stressing those points in any way, we think it fair to make the comment that if any unduly mercenary attitude is emphasised by the authorities, and a desire shown to extract the last possible shilling from the public for attendance at matches and rights connected therewith, the time will speedily arrive when the players themselves will begin to ask the question: Who really provides the sport that the public pays to see? Once that attitude begins to creep in, the players may look for more liberal allowances in regard to travel, and even ultimately payment for their services. It is to the great credit of Rugby football in New Zealand that it has attained the standard it has as an amateur sport. That constitutes one of the chief charms and glories of the game, and it would be a thousand pities for any line of conduct to be instituted which even in any limited degree appeared to introduce a more mercenary atmosphere into the game. Rugby has a fine record in the matter of charitable activities. We are very glad that in this particular instance that record is not going to be smirched by what would have been an unprofitable and unpopular insistence upon any fee, for whatever purpose, for permission to broadcast the matches. On behalf of listeners we heartily congratulate the delegates of the New Zealand Rugby Union upon their decision.

Baird Television

"Second to None"

Programmes Reviewed

WE are indebted to Mr. Neill Keith, a well-known Wellington service man, for an interesting information concerning the development of Baird's television in England. Mr. Keith is a friend of Mr. Will Day, principal of a prominent firm of wireless and electrical experts in London. Mr. Day has been associated with the Baird Television Company from their inception some years ago, and held half shares in the original company.

Mr. Keith recalls being taken by Mr. Day to one of the earlier demonstrations of Baird television, and during this demonstration his hand and face were televised from one room to another. It is probable that Mr. Keith is the only person in New Zealand who has been televised by this system.

The interesting news now to hand is contained in a letter from Mr. Day in which he states that he has sold his share in the company, and goes on to say that in his opinion Baird television will not be perfected under its present system. This endorses the opinions expressed by very many well-known technicians. It seems that before television can be realised, an entirely new system must be evolved.

"MICROPHONE," in the "Timaru Herald," says:—"We are now into a new broadcasting year, and I hope we have no pirates among us. Although we have criticised the company during its past twelve months of activity, we cannot let the occasion pass without congratulating them on their work, and, I might add, thank them for the pleasure we have derived from their broadcasting."

"Sometimes modulation has been bad, sometimes programmes have been poor, but what of that? Many times everything has been perfect. It's impossible to please all, especially where music is concerned, but I'm sure the majority of us will admit that the New Zealand programmes are second to none—considering the talent at the disposal of the company. Mr. Harris and his staff have done everything possible to make the transmissions a success, and we can look forward to this year being a record in every way. The Broadcasting Company has my sincere wishes for a successful year."

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Broadcasting Records

Latest Equipment Used

THE degree of perfection attained in the broadcasting of gramophone records is the subject for universal commendation from listeners. The progress made in the last few years has been remarkable. It was once necessary to place a microphone in front of the sound box or horn of a gramophone to pick up the reproduction, which contained a liberal percentage of surface noise from the records.

With the latest electrical pick-ups surface noises are conspicuous by their absence—one does not know the record is on, till the music commences. All the New Zealand stations are fitted up with the most modern equipment for reproducing records for broadcasting purposes. In each station there are two turntables side by side, driven by electric motors, and records, as in the case of dance tunes, can be made to follow one another without any perceptible break.

Broadcasting

As Seen by Others

CORRESPONDENTS to the R.B.C. often introduce new angles on familiar topics. The following are interesting on that account: "Probably 2YA gets a few complaints from people who want programmes especially made up to suit their varying moods. If so, I would suggest their listening to other countries. In most of the short-wave programmes there is an agonisingly long wait for the call and the announcement of the item, and some American stations have a "background of music," when speaking, and you can hear neither the one nor the other. There is another thing I have noticed: it is that recently some of the Americans seem to be cutting down the jazz, and even Russia gives well-known orchestral pieces."

"Much of the present-day criticism of radio is the result of improper handling of sets. Careless or ignorant handling causes annoyance to other listeners. Sometimes just turning the speaker in another direction or turning the tuning dial slightly will eliminate the 'tinniness' that the YAs are blamed for, and will make listening worth while. I have met a number of people who disliked wireless until I asked them to call and listen to an item or two, with the result that they were pleased."

S.O.S

TRAVEL IN COMFORT BY
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NEW PLYMOUTH

Radio Listeners' Guide, 1930 Edition.

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Available in May.

"I'd Like to Make a Talkie"

An Interesting Chat with Miss Harry

BRIMMING over with charming vivacity and whole-hearted enthusiasm for the work which she does so well, Miss Edith Harry, or Mrs. Con Beckx Daly, as she really is, is a delightful person to meet and talk with. While in Wellington Mr. and Mrs. Daly are staying on The Terrace with Mr. A. E. Donne and Miss Lorna Donne, and in an interview with a representative of the "Evening Post" Miss Harry told something of her experiences as a song-writer, singer and pianist.

FROM her youngest years Edith Harry always "made a bee-line" for the nearest piano, and she did it so consistently that her parents decided that music should be more than an "extra" in her education. At the age of seven the little Welsh girl passed her first examination in music, and later she won a scholarship at the Guildhall School of Music under the principalship of Sir Landon Ronald.

She remained there for eight years on scholarships, receiving a solid training in all branches of music and voice production, and even before she left had started on her career as a song-writer. She found it hard to get a start, but "it's dogged as does it," and now Miss Harry has some 350 songs to her credit.

Of many she has written both words and music: of some she has written the music only, but each day sees an increase in their popularity "over the air," for piano, orchestra, and record.

Her versatility is really amazing. The compositions range from rollicking, gusty songs of the sea to sentimental ballads, charming children's songs, sweet music made perhaps for some passing incident, and lightsome, catchy jazz tunes which set the feet itching for the whine of the saxophone over a glistening floor. It is only lately that Miss Harry has tried her hand at this "light stuff," as she calls it, but her first two efforts—"Maisie" and "Goblin Blues"—for which she wrote

"I can't explain it, even to myself, but the words and music come to me simultaneously."

both words and music, are now doing well in New York. She writes this lighter music under the pen-name of Monty Carlo, and is often amused to hear it played about her—at a cabaret, perhaps, or a theatre.

NOT only does Miss Harry write songs, but she sings them, too, in a clear, expressive voice, to her own accompaniments. She is a fine pianist, and has given many recitals in England, Wales, and Australia. On her last tour through New Zealand she held a most successful recital in Auckland. Frequently heard "over the air" in Australia, where she has lived for ten

years, it is broadcasting which has drawn Miss Harry to the Dominion.

"Broadcasting? Well, I like it better now than at first," she said, "but I can never make up my mind whether thousands of people are listening or nobody at all. It's a weird feeling."

"When do I do my work? It depends a great deal on circumstances. I may not write anything for some weeks, and then perhaps I will write three or four songs in one week. I wrote several Maori songs while I was in Auckland. I can't explain it even to myself, but the words and music of my songs seem to come to me simultaneously. I suppose it's 'inspiration,' although I don't like that word very much."

Although she has had London publishers for some years, it is only re-



cently that Miss Harry has forged a link with America, and she is very keen to go there. "I'd like to make a talkie," she confessed, adding that just before she left Melbourne, where she lives, she was asked to take part in an Australian-made sound film, but had not made any definite plans.

ONE would imagine that Miss Harry's interests would be limited more or less to her song-writing, but she has a talent for drawing, holding three certificates from the Royal Drawing Society; has also written articles, principally on musical subjects, and writes music for the violin as well as the voice.

Then she has another "special particular" interest—one very near her heart—her two small daughters, Honour and Patsy. Both, from their miniatures, are chubby and fair, and their mother recounts that they each have musical gifts, and that the elder can already play her mother's simpler airs. To leave them in Melbourne, even though they are in the understanding care of Mrs. Daly senior, is the one thing she does not like.

The fact that she already has so many successful songs to her credit

Auckland Notes

(By "Call Up.")

A PROGRAMME entitled "Reminiscences," consisting of old-time items, given by the Radio Scamps and the Station Orchestra, was to have been given from 1YA on March 27, but had to be postponed owing to the relay from Wellington of the reception to Lord and Lady Bledisloe. "Reminiscences," which should prove very popular, will now be given on May 15.

A NOTABLE artist, new to the microphone, who is to broadcast from 1YA shortly, is Mr. Arthur Webb. Mr. Webb, who is now residing in Auckland, was formerly a member of the Queen Alexandra Band, Wanganui, and has made a name for himself by winning the Dominion cornet solo championship for four years in succession.

SELECTED for special praise among the items on last week's programmes from 1YA are the choir's presentation of "The Rebel Maid" and Lou James's "Give and Take." The former, performed by a choir of forty-three voices, was a real treat to listen to. Although a comic opera, it is far from an easy piece to present, and this performance is therefore all the more praiseworthy. "Give and Take" is a pure farce, but was well done, and proved a popular success. Few, if any, listeners realised that Mr. James doubled two parts.

SOMETHING which should provide quite an exciting item is to be featured on 1YA's programme on the evening of May 7. This will be the broadcasting of the results of the Parnell by-election, which promises to be a very keen contest.

does not dim Miss Harry's eager anticipation of the latest creation of her clever, busy brain.

"It's 'Colette,'" she announced, happily. "I wrote the words and music in Auckland, and it should be out in America any time now." And sitting down at the piano she played and sang in witching fashion a litting melody which proved (if proof again were needed) that versatility which is the keynote of Edith Harry's personality.

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For column of casual advertisements
see page 31.

WE have been literally inundated with letters expressing appreciation of the "Old Time" evening recently broadcast by 2YA. These letters have showed that this has been one of the most popular broadcasts of the year and many have expressed a desire for a repetition. Owing to the large number of letters received we have had to select very carefully to obtain the limited number we can publish in the space available. As the Broadcasting Company have also received very many we are reproducing a few of these as well as our own.

Several have commented on the broadcast of a talk on the Rugby ban and generally express the opinion that this was too long. Others, while appreciating the remarks of the speaker, stated that the broadcast should have been prolonged to allow all the artists to perform.

Denniston.—Whoever was responsible for the atmosphere surely must have experienced those happy and never-to-be-forgotten days. Visions of Dan Leno, Bonnie Kate Harvey, Albert Chevalier, the Two Mac's, George Lashwood and that other great George—Coburn—and a host of others. I had

FATHER TIME SAYS "GOOD-NIGHT RADIO-LAND"

Broadcast from 2YA Greatly Appreciated

in order to secure a "threepenny seat" in the "gods" at either the old Marylebone or the Metropole Music Halls in London, where, according to ancient custom and the then method of expressing appreciation of the programme, we pelted "The Ladies and Gentlemen" in the pit and stalls with chewed-up paper, saveloy skins, trotter bones, or any other delicacy that happened to be available. We shall look forward with much interest and anticipated pleasure to a similar effort from 2YA and hope that it will be in the near future.

"By way in passing, I may mention that our location is opposite to Kapiti Island, and on Saturday evening there was a peculiar phenomenon over at the island, evidently some extensive electrical disturbance of great magnitude, for a startling display of—was it "Electrons," "Mighty Atoms," or "The violent burning of somebody's ear giving off electric sparks"—I know not which—but the display was most prominent during the concluding portion of Mr. G. P. Aldridge's address."

Bell Block, Taranaki.—It is 23 years since I emigrated from London to New Zealand, and I can assure you that last Saturday night was one of the happiest I have spent in this country. The programme took me back to 35 years ago when it was my chief delight to patronise most of the old-time music halls in London, such as the "Middlesex" in Drury Lane, and probably better known as the "Old Moghl," the Britannia, Sadlers Wells, and Sam Collins. The rendering of the beautiful old-time songs and the impersonation of the Cockney did each and every one of the artists great credit. The Melodie Four excelled themselves.

Cobden.—I wish to tender my appreciation to the Old Times' Concert Party who gave us such a happy evening. When "Father Time" recited to us I felt just a teeny sigh for the old days when very little gave us great enjoyment, when a bag of winks and a pin was enough and a few boy and girl friends to join in "Monte Carlo" (and many others rendered so finely last night). Well, that was happiness indeed. I do trust that one of the audience remembered the chairman "had a mouth," and that the performers got as much satisfaction as we listeners-in.

Whangarei.—It was hard to believe that we were not all seated in an old time music hall and keeping on asking the chairman to have another nip. As the programme progressed we could hear, or imagined we could hear, the chairman getting merrier and merrier, and his work certainly suggested that it was in reality an old-time music hall which was, as you are aware, not a strictly teetotal affair. It was a wonderful piece of acting over the air. If sufficient notice is received by us in the far north of your intention to entertain listeners again as you did on the 5th instant, I would have to have my house enlarged to accommodate all our old-time friends who have expressed their intention to be present."

Lower Hutt.—It is thought that it is the privilege of the old only to re-live vividly their early memories—but your joyous company of artists last night dispelled that notion, as I was—and I am sure very many others were—taken back to the good old times of their childhood, and delighted in that poignant ecstasy of recalled scenes, and sentiment that never will come again! Listening to the songs, I could picture my brothers singing at home in England in their fine young manhood, and heard another patient voice singing the little "Alabama Coon" each night to me, as part of that far-away bedtime ritual, and just as important as the little verse of "Gentle Jesus." Dear old "Ta-ra-ra Boom de ay," too!

Paint," "Good-bye, Mignonette," "A Bird in a Gilded Cage," and lots of others. But Grandad says none of those are as good as they used to sing in his day, and I believe he is right, because he and grandma sang one called "Sweet Belle Mahone," and it was lovely to hear them. Grandpa likes "Wait till the Clouds Roll By," but there's an excuse for that. You see, Grandma's name is "Jenny." Dear Father Time, please do have another of those evenings and make the old folks happy. And Grandma says will you please ask someone to sing "Sweet Belle Mahone," and perhaps your choir of four may sometime sing the "Cricket on the Hearth." We kids would also like to hear some more of those old songs and not forgetting the "chairman" and his funny remarks.

Another Old Timer.—To thousands of listeners-in on the down grade it must have opened up memories of their teens and twenties, for which we wish to show our appreciation. Pleasant as the programme was it has only touched on the fringe of its possibilities. From my experience it is the old



How one Letter of Appreciation found 2YA.

winkles before me, I had more; I breathed the air of the old "Queen's" Music Hall in Poplar in the year 1888 when Dan Leno, the great comedian and dancer, before a crammed house danced for the Clog Championship of the World against the redoubtable Hugh Dempsey. Congratulations to all who brought forty years back in an hour. We will all welcome a repeat of such a wonderful night in history.

"Miraco" (Paraparaumu).—Dear Old Tempus Fugit. The performance recalled to the writer's memory the days of his youth—when he used to save his odd halfpence during the week

The Old-Time Songs

*O'er the air there comes to us
Much to enjoy and give pleasure;
Of music, song, and sketch and verse
We get a bounteous measure.*

*But rarely are our hearts so stirred
As we joined in song and chorus,
When Father Time his visit paid,
And changed the programme for us.*

*The old-time airs—the dear old songs
We sang in days of yore,
They took us back along the years,
And we were young once more.*

*They waked in memory bygone scenes
So fragrant to recall,
Oh! give us sometimes the old, old songs,
For they are loved by all.*

—Dorothy Jamieson.

It brought a cry to my heart as I heard again a dear old man—long since gone—singing to himself, as he was "tone deaf" and it was the only tune he almost "got right." And so it goes on. So also it must have been for numerous listeners who found they had amazingly tender spots in their memory for "old people and things that pass."

"Nelly Bly" writes:—Dear Father Time: Mum said I was to write and tell you how we all enjoyed last night's programme. Dad and Mum joined in with you and rather drowned your singers at times, but grandad and grandma couldn't, of course, make quite so much noise when they chipped in. Mum has often told us about the days when it was possible to sing without wriggling one's body like folks do nowadays. Since last night Dad and Mum have been singing a lot more songs that they used to know once! "A Picture no Artist could

folk who really enjoy radio, and such memories. Tschaikowsky and jazz both have their place, but in our humble opinion old-time melodies should have, say, one night per week.

The Other Point of View.

I WAS very disappointed with the old-time concert broadcast from 2YA, as no attempt was made to keep to the programme as published in your paper, and the songs that were selected for the most part were only third-raters as far as old-time songs are concerned, and I am sure you will hear from a good few more listeners who are of the same opinion as myself. I am referring, of course, to old-time songs that are popular to-day. As for the artists, they were just A1, and I have no complaint to make about them.—J.P.

Both at Fault.

I HAVE read with interest the two letters of "Coal-shovellers" and "Dante," respectively. Re "Coal-shoveller's" complaint about the Eltham relay. It certainly was not a wise move on his part to arrange or attempt a demonstration on a relay programme, while there were three other YA stations on the air. Further, if the "good radio set" (his own description of his set) is a good radio set what is wrong with demonstrating on 2FC, 2BL, etc., etc.? Why pick on 2YA? Personally, I heard the Eltham relay, and the only trouble I had was about ten minutes' noise at the start; in fact, I heard conversation that was never intended for the "Mike," namely: "Well, I suppose we'd better present these shields," and "Where are the shields?" "Has anyone seen the shields?" "Don't tread on that wire," etc., etc. What was wrong with the relay?

Concerning "Dante's" reply to "Coal-shoveller," I think he has hit "Coal-shoveller" below the belt in his attack on his status as radio dealer. Evidently "Dante" loses sight of the fact that every set these "itinerant dealers" sell is providing revenue for the concerts and relays he enjoys.

No, Sir, the radio dealer is the backbone of radio reception, etc., and I ask you when "Dante" wants advice, valves, batteries, or service, where does he go? I am not a radio dealer myself, but I think "Dante's" attack on "Coal-shoveller" is over the mark, while he ("C.S.") did not use much tact in demonstrating on a relay. Further, his remarks re the "star effort of the great 2YA" are ridiculous as far as I find the quality of the 2YA programmes—"Static" (Wanganui).

The Eltham Band Relay.

CRITICISM has been levelled at the Radio Broadcasting Company concerning the Eltham relay recently, and complaint has been made at the poor quality of programme from Eltham. In addition, the Broadcasting Company was blamed for the entertainment. I have been a hard critic during past years; but I must say that to blame the company for poor quality of a relay is going beyond reasonable bounds and is to my mind hardly fair play.

The company saw an opportunity of providing what they expected would be a unique relay, and incidentally give a boost to radio in Taranaki. The relay was duly "put over" the air, with the hope that listeners would be satisfied; and if the artists, music, singing, etc., displeased listeners, it was not the company's fault. No doubt the Eltham people and the company felt sure the programme would be acceptable. Personally, I say unhesitatingly, that a poorer programme could not have been imagined. It was amateurish practically right through; but that is no fault of the Broadcasting Company. More often than not we have to suffer some "dud" amateurs, even from 2YA, and for that I blame the company through not offering suitable remuneration. Even in the case of 2YA artists, it frequently happens that an artist during an "audition" appears to be fairly OK., and when performing before the "mike" goes to pieces.

It would be ridiculous to say that all programmes from 2YA were good, or that all artists at 2YA were satisfactory. Not by any means. The cure is, of course, bigger fees. Mr. Harris states that he is paying out



as much as the company can afford; and we have no means of forcing the position except through the Postmaster-General's Department. Apart from the Broadcasting Company's expense in providing relay lines (which work is done by the Post and Telegraph Department) the programmes on relay are, for the major part, given gratis; and it appears to the outsider that there should be ample funds available for payment in more generous form to first-class artists. As I have previously mentioned, Mr. Harris is no doubt securing the best he can for the poor fees offered. However, by increasing

a cold, wet day it is pleasant to eat one's dinner listening to the music. The concerts of the Wellington Symphony Orchestra were splendid, the third one being in my opinion a magnificent one, a star item being the Tannhauser Overture. It took my mind back to the evenings I used to spend in the Cologne Opera House. The 2YA orchestras have made a special appeal for the splendid renderings of excerpts from the works of the great masters.

The brass band concerts have been pleasing, the performance of the Miramar Silver Band some Sundays back making a special appeal. Its clarity of tone, tune blend, and balance, together with the clear distinction of the soloists above the accompaniment, and colourful playing, made the performance very pleasing. The writer looks forward to hearing this band again. The gramophone recordings of operatic music and song appeal, but not the fox trots and the jazz.

The other forms of entertainment are appreciated.—A. E. Elliston (Reefton.)

Outward Bound.

I WOULD like to congratulate the Radio Broadcasting Company on the play they put over from 1YA the other night. "Outward Bound" is about the best play I've heard over the air.—"Satisfied" (Auckland).

Football Broadcasts.

MANY letters have reached us in which opinions for and against the broadcast of Rugby football are expressed. As the question has now been settled no useful purpose can be served by publishing them.—Ed.

That "Thirty Bob."

WHEN an item does not appeal to us we flick over the switch or turn the dial, and are content. Atmospheric conditions are a nuisance, as they play a large part in the quality of radio reception. But, in spite of these, and all the other defects and maladministrations spoken of by your correspondents from time to time, I

paid me 30/- on Saturday, March 29. The broadcast that afternoon proved that this was a good gamble, as I, and each of my friends, had a good 30/- worth that afternoon. Although that day was really in the last radio year, I consider that the R.B.C. do not morally owe me one more item this year.

Last evening we had the pleasure of being taken back some 50 odd years by the "joker with the whiskers and things," and very much appreciated the whole evening's broadcast—at least that is till the jazz started, when a movement of the dial transported us to the ringside of the Sydney Stadium. Hoping this may assist in livening up the stragglers.—K.O.P. (Wellington).

Talking Picture Broadcasts.

I READ with great interest and enjoyment the letter by K. Swiney (Northland), in criticising the American sound film and the broadcasts of their theme songs. I do not agree with him, and I think they are very enjoyable. Just give a thought to us country listeners living in the "bush" who only get a chance to see and hear a good sound film when time permits. Also, I suppose, if the truth is known, Mr. Swiney, despite his disparaging remarks concerning American goods, uses an American-manufactured radio set. If this form of broadcasting does not appeal to him, I would advise him to twiddle the dial a little, or else turn the switch to the "off" position—and pick up a book—not pick his pen up and criticise the Americans and the Broadcasting Company on the good programmes they are putting over. Carry on with the talking-picture broadcasts—we are not getting enough of them.—"Plenty More" (Okato).

A Compliment

A CORRESPONDENT in Ohio, one of the central States of U.S.A., writes reporting reception of the Dunedin-New York two-way conversation. He enjoyed the novel experience of hearing direct as well as from the re-broadcast in America. "Considering the distance, your performance was remarkable," he says. The same writer heard New Zealand last year and a copy of the "Radio Record" was sent to him. In expressing his thanks for the paper he says: "I read every word of it with great pleasure, and am preserving it in my library. You people go in for quality, but up here they go in mostly for quantity. I prefer the former, myself."

Washing Machine Competition

Results Soon.

THE competition for an Electric Washing Machine, run by the "N.Z. Radio Record" and "N.Z. Dairy Exporter" in conjunction, closed at 9 p.m. on Saturday, April 12. A great deal of interest was taken by readers of both papers in this competition, and a very heavy entry has resulted. Judging of the entries is now proceeding, and, if possible, the award will be announced in next week's issue of the "Radio Record" and in the April issue of the "N.Z. Dairy Exporter." A preliminary glance through the entries as they have come in shows that a great deal of thought has been given to the problem and a high standard of merit has been attained. Whatever else it may have done, the competition has certainly directed concentrated thought upon the advantages of an electric washer in both urban and rural homes, and has thus laid the foundations for a wider use of this apparatus as opportunity permits.

the fees, he will have a much larger field of artists to work upon.—R. Leslie Jones (Wellington).

[Substantial fees are necessarily paid for relay lines; relays are usually more costly than studio evenings; our correspondent's argument there is weak.—Ed.]

An Appreciation.

THE time of license renewal is fitting to record my appreciation of the R.B.C. in their efforts to entertain listeners during the past year. The dinner time session as a whole is of a high standard, and after the discomforts of

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Identification Wanted

COULD any reader identify a station which I picked up to-night on about 360 metres (830 k.c.)? Static was very bad and the station very distorted. His call sounded like 2ZO, Wairoa, Hawke's Bay, and I heard him say that he was conducting a test transmission. He closed down just after 11 p.m.—H. Walker (Th Bluff).

BETWEEN 8 p.m. and 9 p.m. on April 9 I picked up someone on short-wave telephony, at R6—S. Here are parts of the conversation. A gentleman was asking if his speech was being received all right, as he was experimenting (some electric telephone arrangement, I believe). He then spoke about his business affairs, he being on the commercial side. A number, 1232, together with a name "Archway," I believe, were given. After informing his friend, a Mr. Denham, that he would give a call later, he closed down. A lady then followed and commenced calling London. "Would you find—Hello, London! Mr. Mercer? Just a moment! Would you advise when he"—here she ceased. "Hello, London!" A number, 1900, was given. Then the following:—O for Oliver, N for Nellie, W for William, L for London. "What is serial number? What is Greenwich time?" And so on. This was received on 62 on dial (O—100) of an adapter. Could any DX member enlighten me?—"Sonora" (Lyall Bay).

COULD anyone identify a station that was operating on 610 k.c. on Monday night, R9, on popular musical numbers? I first logged this stranger in at 7 p.m., and held him till 8.30 p.m. No call or announcement was given. He would be on the air and off again for a few seconds. On Wednesday, April 9, I logged a New Zealand station at 7 p.m. on 820 k.c., strength R8 to 9, on bedtime stories; then later announced time 2.30 p.m., then gave a sporting summary. Could not catch call. Static was very fierce. It sounded like 2ZB or 2ZE. This station is right in between 3LO and 2BL frequency.—S. Ellis (Okato).

THE D.X. CLUB

Views and News.

AT approximately 5 p.m. on Sunday, 6-4-30, an English-speaking station was heard on about 32 metres (9687 kilocycles). It was stated to be 7 o'clock London time. A talking picture, "Journey's End," was described and something said about a book just published. This station was about R4 at its best with surge. The best I could make of call was GB4, Bristol. Is this correct?—E. W. Tadmor (Nelson).

TO-NIGHT, April 10, at 8.10 p.m., I tuned in on 224 metres (1340 kilocycles) and heard a man calling up what sounded like "Melbaradio." He said "BKNL" was calling, and gave his position as 65 miles N.E. of (like) Pithy Island. Later he called up BAM and gave same position; later called "Melbaradio" again, and said he hoped they got particulars.—George Miller.

Stations Identified

J.T.S. (Napier), re the station on 1380 k.c. (217.3 metres), did not state the time of reception, which would render identification easy. The station on 830 k.c. (361 metres) is probably KOA, Denver, Colorado—one of the National Broadcasting Company's stations situated in the Rocky Mountains, power 12.5 k.w. The next station I should say would be WHAS, 850 k.c. (352.7 metres), Louisville, Kentucky, 10 k.w. This station is heard at 6.30 any evening when conditions are good. I have just received a verification from station KFQU, 1420 k.c. (211 metres), Holy City, Cali-

fornia. Power 100 watts.—S. Ellis (Okato).

IN last week's "Radio Record" J.T.S., Napier, was inquiring about a station he heard on 217.3 metres (1380 k.c.), or 5 on dial. This was probably 2YA's harmonic, for I have received this station four or five times. I heard him again on Sunday night (April 6), hearing the announcement, "This is station 2YA, Wellington, passing over to the Town Hall to relay the concert given by the Wellington Tramways Band." Where can a list of New Zea-

To DX Club Members

OWING to the heavy demands made on our space, and to the increasing amount of correspondence received from DX enthusiasts, we have found it necessary to request the following courtesies:

(1) Address letters to: The Editor, DX Club, Box 1032, Wellington. Nom de plumes may be used, but all letters to be signed. Write in ink, and on one side of the paper only.

(2) Be brief, but do not omit interesting or essential details. (At present almost every letter has to be re-written and condensed.)

(3) When stating the wavelength of a station, if possible give the corresponding frequency. This may be calculated from the formula:

$$K = \frac{300,000}{M}$$

where M = wavelength in metres, and K the frequency in kilocycles.

(4) When inquiring about the identity of stations, give the following particulars: Date and time of reception, approx. wavelength and frequency (see Rule 3), and items heard (not more than three). If unable to state wavelength, give dial readings and proximity to well-known stations.

land stations be obtained?—"Bluebird Five" (New Plymouth).

[A call-book, including a list of New Zealand "B" class stations, is being prepared for inclusion in "The Radio Listeners Guide and Call-Book," to be published shortly.—Ed.]

Radio Listeners' Guide, 1930 Edition.

Dealers and Booksellers 2/6, posted 2/9
P.O. Box 1032, Wellington.
Available in May.

DX Topics

Recent Loggings.

I WISH to report on reception of the following American stations heard the last fortnight, all identified and new to my log: KSTP, St. Paul, Minnesota, 1480 k.c. (205 metres), and KOB, State College, North Mexico, 1180 k.c. (254.1 metres), power 10 k.w. Also WHAS, Louisville, Kentucky, 850 k.c. (353 metres), 10 k.w.; WCCO, Minneapolis, Minnesota, 810 k.c. (370 metres), power 7500 watts; WBAP, Fort Worth, Texas, 800 k.c. (374.8 metres), 10 k.w. Also W2XAG, already reported (WGY). These stations came in at good speaker strength, but marred by static. Many DX enthusiasts often wonder what kind of set I am using to log in so many stations. It is one of the latest screened-grid jobs—eight valves. "If any listeners care to know anything about my set and earth and aerial, just drop me a line. I will be only too pleased to tell them."—S. Ellis (Okato).

4ZP, Invercargill.

WITH reference to a southern station's call, "Universal Five" (Ladbrooks) is quite wrong in his statement that a call he hears is 4ZG, Invercargill. This station is 4ZP, Invercargill. I hold their verification card, which gives the following: "4ZP, 1160 k.c. (258 metres), Invercargill. Power, 50-100 watts. Operating hours, Monday, 7-10 p.m.; Tuesday, 7-10 p.m.; Friday, 7-11 p.m.; Sunday, 4-6 p.m. Station address, Parson's Radio Supplies, 153 Layard Street, North Invercargill."—"Sonora" (Wellington).

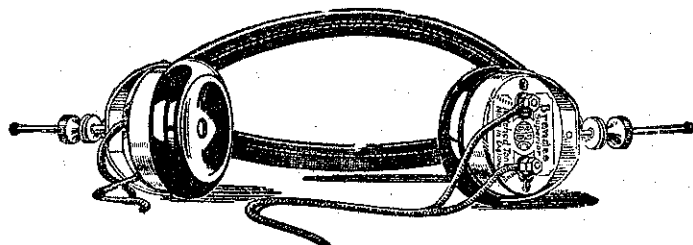
I AGREE with your correspondent "Sonora" re the owners of our New Zealand "B" class stations, being slow in verifying reports on reception forwarded to them. I would remind these people that if they are conducting their businesses in a similar manner, much trade they would otherwise get is totally lost. I agree with your correspondent that the Dunedin stations are probably the worst offenders. I might remind the owners of these stations that it takes time as well as an interest to sit down and advise reception. In this connection I would congratulate the Palmerston North station, 2ZF, who, although not owned by a radio firm, have gone to the trouble of printing a special verification card, which is signed by both the president and secretary of this club. The Napier station, 2ZH, although a comparative newcomer on the air, replied by typewritten letter to a report I forwarded them recently. No doubt other listeners have had similar cards, etc., forwarded to them. "Service" is good in its way, but to make it function properly it has to have at least "courtesy" added to it.—N. D. Campbell (Auckland).

ALLOW me to congratulate ZL2AX, Palmerston North, on the excellent strength of his transmission of 9-4-30; came in here at a very good R9 or more, with perfect clarity. As I don't know ZL2AX's address, will he communicate with a view to further check-ups? Also 2BE, Hastings.—E. W. Tadmor (Nelson).

I RECEIVED a letter of confirmation from WHK, Cleveland, Ohio, U.S.A., in which the director states they had 14 letters from New Zealand listeners who had tuned in WHK on January 8. On that occasion WHK was testing with its new 5000-watt transmitter on 215.7 metres (1390 kilocycles). Two weekly logs of the station were received by mail, in which special mention was made of New Zealand reception.—George Miller.

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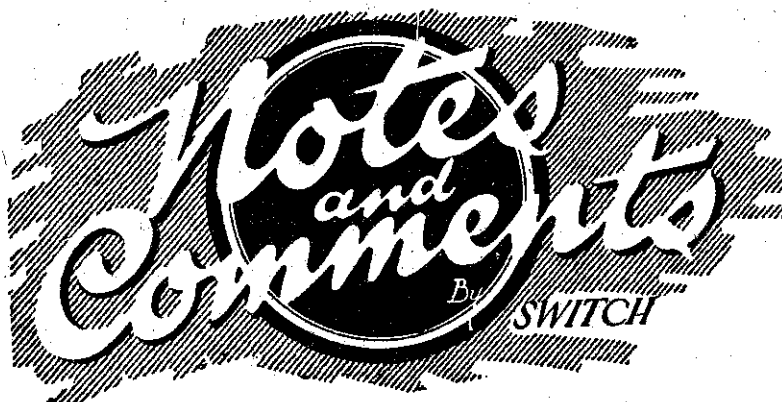
THE writer listened with interest to the lecture from 1YA, Auckland, on "The Sacred Ibis of the Egyptians." To many it will be news to learn that these birds are of migratory habits even to the extent of regularly visiting Queensland. The ibis was not very sacred to the writer when a youth, for he shot many of them near the mouth of the Brisbane River.

A SHORT-WAVE a.c. adapter has made its appearance on the Wellington market. The detector valve of the a.c. set is removed to the adapter and a plug from the adapter is inserted in the detector valve socket of the set. The aerial and "earth" wires are also connected to the adapter instead of connecting them to the usual terminals on the set. Providing the short-wave adapter does not emphasise the hum of the set the device should have a steady sale.

CONCERNING the late trans-Pacific Rear-Admiral Byrd broadcast, the Melbourne "Listener In" says: "Signals from 2YA always are audible in Sydney during the hours of darkness, and the A.W.A. engineers at the La Perouse receiving station had no difficulty in bringing in the New Zealand broadcaster. The output from the receiver at La Perouse was fed over a short land-line to the 2ME transmitter at Pennant Hills. The broadcast then winged its way through the medium of the 20 k.w. transmitter direct to the receiving station of the General Electric Co. at South Schenectady. Part of the output of the G.E. Co.'s receiving station was sent through WGY to the other stations in its network, so that Byrd's words could be heard by some 40 million Americans. A third part of the output was fed straight to the shortwave transmitters W2XAD and W2XAF, and was again rebroadcast to England, the Continent, South America and South Africa. This was probably the most involved linking up of shortwave and broadcast stations which ever has taken place."

A CORRESPONDENT has dropped a line to "Switch" suggesting that some well-known authority be induced to deliver a couple of lecturettes from 2YA, Wellington, on voice production. He says, "Only too apparent to many of us is the fact that several vocalists who sing in public have never had any vocal tuition. A lecturette on this subject would render these singers sensible of their deficiencies, and in not a few cases would prompt them to obtain proper tuition."

A WELLINGTON listener asked "Switch" last week to look over his a.c. set as the stations on the shorter wavelengths were more or less blurred on some nights. A peculiar cause of this trouble was discovered which may interest other listeners. In the set are "tuning" adjustments to synchronise the various stages: the set was "tuned up" in the afternoon by an expert, and under the prevailing conditions the job was well done. On some evenings a slightly higher voltage is delivered from the household mains, and this throws the valves into oscillation when the set is tuned in to the stations: stations on the shorter wavelengths. The set was readjusted on an evening when the trouble was in evidence, and a complete cure was achieved.



THE advent of improved atmospheric conditions of late has favoured long-distance listening, and listeners are receiving nightly the Australian

like to listen in on the shortwaves if possible without having to buy a complete shortwave set. Mr. L. H. Wright, lecturing at last week's meeting of the Wellington Radio Society drew a diagram of a shortwave adapter for use with an A.C. broadcast receiving set. He advised the use of a small dry "B" battery in conjunction with the adapter to eliminate any possibility of hum obtruding from the A.C. set.

Reception Table

FOR the guidance of those who wish to check their reception of the Australian stations, "Switch" has prepared the following table showing the average relative strengths with which he has obtained reception at 11.30 p.m. during the past week:—

2BL, Sydney	10
2FC, Sydney	8½
3LO, Melbourne	8
4QG, Brisbane	7½
2UE, Sydney	7
3DB, Melbourne	6
2GB, Sydney	6
3UZ, Melbourne	5
3AR, Melbourne	4
5CL, Adelaide	2½
2HD, Newcastle	2½
2KY, Sydney	2

The above figures are the points assessed, with 10 as the maximum.

and Japanese stations. Even 5CL, Adelaide, is now available on the loud-speaker after 11.30 o'clock nightly, and in a few weeks time should be heard with double the volume.

THOSE of us who are in the habit of sitting up late are aware of the many rehearsals that took place between 2YA, Wellington, 2ME, Sydney, and 2XAF, Schenectady, to ensure success for the great trans-Pacific two-way broadcast. Night after night the officials at each of the above-mentioned stations worked to improve conditions, and if failure had been encountered on the eventual occasion it would not have been through lack of preparation. A word of praise is due to those responsible for preparing the way for the surpassing success achieved.

AT last week's meeting of the Wellington Radio Society those present were unanimous in the desire that the Rugby football matches be broadcast if only for the sake of the bed-ridden "diggers" and hundreds of patients in the hospitals. Public opinion appears at to be at the back of the Radio Society in this matter.

THERE are now many thousands of A.C. broadcast receiving sets in operation in New Zealand, and many owners of these sets would, no doubt,

difficulty in keeping tally of the day of the week and date. Their plight was communicated to 3LO, Melbourne, and that station now supplies the required information.

RECENTLY 2BL, Sydney, was scheduled to rebroadcast items from the programme of KZRM, Manila. The time set down was equivalent to 11.15 p.m., New Zealand time. As an introduction to the "stunt," Mr. Richard Piper gave a most interesting description of Manila from 2BL. But when the rebroadcast was to take place the announcer at 2BL apologised for their inability to get the Manila station.

OUR new Governor-General caused much merriment to listeners with his humorous speech at the welcome extended to him at Christchurch by the Welsh Society, heard per medium of 3YA, Christchurch, last week. His Excellency displayed a ready wit which was quite irresistible, and listeners derived much amusement from his clever speech.

THE broadcasting of running descriptions of the race meetings in Australia is a regular feature, and even the principal country meetings are relayed. Mr. Eric Welch, who "covers" the race meetings for 3LO, Melbourne, has sometimes to travel by aeroplane to attend the various fixtures.

A NEW "B" class station, 6ML, Perth, Western Australia, has just commenced operation. The transmitter is reported to have an aerial input of 2500 watts. The oscillator stage is crystal-controlled, and there is 100 per cent. modulation at a low-power level.

SOME listeners may wonder why the day and date are announced during the evening news session of 3LO, Melbourne. It appears that many boundary riders on the horse ranches in the wilds of Central Australia have their own radio sets, and owing to their remoteness from civilisation have some

THE recent Sydney Radio and Electrical Exhibition proved the most successful of its kind yet held in New South Wales. There was a greater number of exhibitors than previously, and the attendances were enormous. The New Zealand radio exhibitions for the year are already being discussed.

Free Railway Holiday Booklet

A Guide to Easter Happiness ! !

Don't waste the precious Autumn days—there are so many delightful places which can be conveniently reached during the Easter vacation. The free "Easter Booklet" tells all about them, and all about the holiday trains and cheap fares from April 15 to 21. Tickets will be available for return until May 24.

Call at the nearest Railway Booking Office for a copy---or write or 'phone for one to be sent by first mail.

Features from

NEXT WEEK'S PROGRAMMES

EASTER SUNDAY

SPECIAL SERVICES AND CONCERTS

From 1YA.

AT 11 a.m. a special Easter service will be relayed from St. Mary's Cathedral, the preacher being Canon William Fancourt and the organist and choirmaster Mr. Edgar Randall. In the evening, at 7, there will be a relay of Easter services from Pitt Street Methodist Church.

This will be followed by a studio programme, in which will appear the Studio Trio in instrumental numbers, Miss Madge Clague, the English contralto, Mr. Hartley Warburton (baritone) and Mr. Eric Waters (pianist). Miss Clague has been for some considerable time in Otago and this and one other appearance at 1YA will be her last broadcasts in New Zealand before leaving for Canada. Listeners will be pleased to hear this talented singer before her departure.

From 2YA.

THE Easter Sunday evening programme will consist of a relay of the special commemoration service held in connection with the annual conference of the Churches of Christ. The preacher on this occasion will be Mr. H. A. G. Clark, M.A., B.D., Dip. Ed., and he will take as the subject for his sermon, "Christian Unity." The choir will perform under the baton of Mr. W. G. Carpenter, and the organist will be Miss Hazel Hunter. The sacred cantata "The Redeemer" (by Oxford) will be relayed at the conclusion of the service. The church choir (augmented for the occasion) will be assisted by Misses Mavis and Mona Castle, Mr. Harry Phipps and Mr. Geo. Gray as soloists.

From 3YA.

ARCHBISHOP JULIUS will be the preacher at the Christchurch Anglican Cathedral on Sunday evening, when the service will be broadcast. A relay of 4YA's after-church concert will follow.

From 4YA.

THE Rev. Albert Mead will preach at Moray Place Congregational Church on Sunday evening. A studio concert will follow the broadcast from the church. The programme will be provided by the Kaitorai Band, in association with 4YA artists: Miss Olga E. Wynne (soprano) and Mr. A. Langley (baritone). A number of specially selected records will be introduced into the programme.

EASTER MONDAY

POPULAR ARTISTS REAPPEAR

From 1YA.

EASTER Monday will not be a silent day at 1YA. From approximately 11 a.m. results of the Auckland Racing Club's Easter meeting at Ellerslie will be broadcast, interspersed with gramophone items from the studio.

A special holiday programme has been arranged for the evening, the principal artists being Mr. Elton Black and Miss Alice Bennetto, whose high standard of radio work has been so much appreciated by listeners since their first appearance. These two performers have had many years of professional experience, and



Miss Madge Clague, a talented English contralto, who has been heard regularly from 1YA, is shortly to leave New Zealand for Canada. Listeners will have the opportunity of hearing her for the last time next week.

—S. P. Andrew, photo.

Listeners will assuredly welcome them again. They will be heard in two comedy duos, "The Rich Man and the Poor Man" and "That's What Put the Sweet in Home Sweet Home." Miss Bennetto will sing as soprano solos, "The Desert Song" and "One Fine Day" (from "Madame Butterfly"). Mr. Black's solo items will be comedy, "Tobermory" and "Scotch Mixtures."

The Orchestral Octet will provide interesting instrumental items, and Mr. Fred Baker (baritone) will be heard in some ballads. Miss Moira Clouston, a clever young elocutionist, is giving one number from Thomas's humorous book entitled "Week-ends." She will also be heard in "The Birth of the Opal," a recital with musical accom-

paniment; the words by Ella Wheeler Wilcox and the music by Guy D'Hardelot. The programme will continue with dance music until 11 p.m.

From 2YA.

THERE will be a very interesting lecturette from 2YA on "China Today and To-morrow." The speaker will be Mr. H. A. G. Clark, M.A. B.D. He has lived in China for some time and will therefore be able to give listeners first-hand information of this interesting country. Another talk of interest to young men and listeners generally will be given by Principal Haddon, of the Church of Christ Theological College, Dunedin. The subject will be "A Young Man's Literary Equipment."

The 2YA Orchestra, under Signor A. P. Truda, will play a Medley Overture of "Francis and Day's" numbers, selections from "My Cousin Caruso" and "The Geisha," a Waldteufel waltz, "Pluie d'or," Gillet's "Lion du Bal," and the intermezzo "Love's Dream," by Czibulka. The assisting vocalists will be Madame Clara Gregg-Edmondson (of Wanganui), Mr. Ralph Martindale (of Dunedin), Miss Nora Greene and Mr. Harry Phipps. Mr. W. Yates, the popular entertainer, will provide the humour of the programme.

A novelty instrumental turn of a rather unique character will be the items to be presented by Reno and Art. This talented combination, featuring light classical and popular song numbers, have previously appeared with great success at 1YA on several occasions.

From 3YA.

RACES at Riccarton, and 3YA will be on the air at noon.

The Christchurch Municipal Band (Conductor J. Noble) will supply a programme in the evening. It will be one of 3YA's popular "band night programmes," to which the Valencia Vocal Quartet will contribute. Three concerted numbers will be sung: "Come to the Fair," "Where My Caravan Has Rested," and "Cruickkeen Lawn." Miss Lucy Fullwood (soprano) will sing "Love's a Merchant" and "Waiting." Miss Mary Taylor's items will be "At Grendon Fair" and "Annie Laurie." Tenor solos to be sung by Mr. T. G. Rogers will be "I Hear You Calling Me" and "I'll Sing Thee Songs of Araby." The bass song, "Home Along," will be sung by Mr. E. J. Johnson. There will be a dance music programme from 9.30 till 11 p.m.

During the evening a special attraction will be provided by Mr. Leslie Harvey, who has given 3YA listeners great pleasure on several occasions lately when his delightful performances on the Civic Theatre organ have been relayed. He will on this occasion give an exhibition of

piano playing, his theme being entitled "Pot Pourri of Classical and Popular Melodies." Mr. Harvey is equally at home at the piano keys as at the keys of an organ.

From 4YA.

THE programme will feature Mr. Norman D. Scurr in light vocal numbers. He receives every week from the publishers the latest songs and those to be sung this evening will be then sung for the first time in the Dominion. Other artists on the programme will be Miss Mari Tucker (soprano), Miss Irene Horniblow (contralto), Mr. Bert Rawlinson (in Scottish songs), Mr. E. J. Palmer ('celist), Miss Pennie Marshall (elocutionist), Mr. A. H. Pettitt (pianist), Mr. S. George (clarinet) and the Select Four, an instrumental combination. There will be dance music from 9.30 till 11.

TUESDAY

POPPY DAY

From 1YA.

THIS evening will see the first appearance of a new artist at 1YA, in the person of Mrs. Gwen de Berg, who will sing "Super Vorreste" (from "Un Ballo in Maschera"), "Dove Song" (from "Le Nozze di Figaro," by Mozart) and a solo from "Stabat Mater" (by Rossini). Mrs. J. J. Sullivan, soprano, will also be singing, her items being "Mother You Know the Story" (from "Cavalleria Rusticana"), a solo from "Manon Lescaut" (by Puccini), and "Regnava nel Silenzio" (from "Lucia di Lammermoor"). Mr. A. Gibbons-Taylor (bass-baritone) will also be heard in very fine operatic solos.

The Orchestral Octet has arranged a programme of operatic selections that should please listeners. Mr. Cyril Towsey, pianist, will be heard in the pianoforte solo "Two Arabesques" (by Debussy). The programme will conclude with a gramophone lecture-recital of the latest recordings. During the evening there will be sound film relays from the Majestic Theatre.

From 2YA.

THERE will be the usual weekly talk to farmers by a representative of the Department of Agriculture.

2YA has a bright and interesting programme. The Salon Orchestra, under Mr. M. T. Dixon, will play Moszkowski's "Spanish Dances," a "Miniature Suite," by Coates, "La Paloma," "Variations from Chaminade's 'Callirhoe,'" and the famous "Il Bacio" waltz by Arditi. A feature of the vocal items will be Miss Ailsa Nicol's solos with flute obligato. Miss Nicol is a young artist who is well and favourably known

CHRISTCHURCH.

Full Programmes for Next

[Copyright.—These programmes are copyright, but individual daily programmes may be published on day of performance.]

Sunday, April 20

1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, APRIL 20.

- 11.0 : Relay of Easter Service from St. Mary's Cathedral. Preacher, Canon William Fancourt. Organist and Choirmaster, Mr. Edgar Randall.
 12.30: Close down.
 3.0 : Afternoon session—Selected studio items, including literary selection by the Announcer.
 4.30: Close down.
 6.0 : Children's song service, conducted by Uncle Leo.
 6.55: Relay of Easter Service from Pitt Street Methodist Church. Preacher, Rev. W. Walker. Choirmaster, Mr. W. Leather. Organist, Mr. C. B. Bickerton.
 8.30: (approx.) Orchestral—Orchestre Symphonique de Paris, "Scenes Pittoresques," (1) Marche (Massenet).
 Baritone—Mr. Hartley Warburton, (a) "Your Voice" (Scott-Hughes); (b) "Nightfall at Sea" (Phillips).
 Instrumental—Studio Trio, "Scherzo," from "Trio in D Minor," Op. 49 (Mendelssohn).
 Contralto—Miss Madge Clague, "The King of Love My Shepherd Is" (Gounod).
 Piano—Mr. Eric Waters, "Toccata" (Debussy).
 Male choir—Don Cossacks, "How Greatly Our Lord is Magnified" (Bortnjansky) (Columbia 02712).
 Instrumental—Studio Trio, "Adelaide" (Beethoven).
 Baritone—Mr. Hartley Warburton, "The Watercourse" (Schubert).
 Instrumental—Studio Trio, (a) "Largo" (Handel); (b) "Pastel Meinet" (Paradis).
 Contralto—Miss Madge Clague, (a) "The Silver Ring" (Chaminade); (b) "Down Here" (Brahe).
 Orchestral—Orchestre Symphonique de Paris, "Scenes Pittoresques," "Fete Boheme" (Massenet) (Columbia 02813).
 9.30: (approx.) God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, APRIL 20.

- 3 to 4.30: Afternoon session.
 6.0 : Children's song service conducted by Uncle George, assisted by Church of Christ Bible Class Camp Children.
 7.0 : Relay from Vivian Street Church of Christ of a service commemorating the Annual Dominion Conference of the Churches of Christ. The Conference sermon will be preached by H. A. Clark, M.A., B.D., Dip. Ed., whose subject will be "Christian Unity."
 Organist, Miss Hazel Hunter; Choirmaster, Mr. W. G. Carpenter.
 8.15 (approx.): Relay from Church of Christ, Vivian Street, of the sacred cantata "The Redeemer" by the Church Choir. Written and arranged by Edward Oxenford.
 Conductor, Mr. W. G. Carpenter; Organist, Miss Hazel Hunter.
 Soloists: Soprano, Miss Mavis Castle; Contralto, Miss Mona Castle; Tenor, Mr. H. Phipps; Bass, Mr. George Gray.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, APRIL 20.

- 3.0 : Afternoon session—Gramophone recital.
 4.30: Close down.
 5.30: Children's song service by children of the Church of England Sunday Schools.
 6.15: Intermission—Selected items, gramophone recital.
 7.0 : Relay from Christchurch Anglican Cathedral. Preacher, Archbishop Julius. Musical Director and Organist, Dr. J. C. Bradshaw.
 8.15: (approx.) Relay of studio programme from 4YA, Dunedin.
 9.30: God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, APRIL 20.

- 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: Relay of evening service from Moray Place Congregational Church. Preacher, Rev. Albert Mead. Choirmaster, Mr. Alfred Walmsley.
 7.45: Orchestral—Berlin State Orchestra, "Polonaise No. 2" (Liszt).
 Chorus—Royal Opera, (a) "Yo-Ho-Ho" (Wagner); (b) "Hum, Hum, Good Wheel, Go Whirling" ("Flying Dutchman") (Wagner).
 March—Berlin State Orchestra, "Tannhauser March" (Wagner).
 Harp solo—Mildred Dilling, "Am Springbrunnen" (Zabel) (H.M.V.).
 8.15: Studio concert rendered by the Kaikorai Band, under the direction of Mr. T. J. Kirk-Burnand, assisted by 4YA artists.
 March—Band, "Harlington" (Stewart).

- Hymn—Band, "Eternal Father" (Dykes).
 Soprano—Miss Olga E. Wynne, (a) "I Hope" (Jonas); (b) "Four-Leaf Clover" (Willeby).
 Grand selection—Band, "Nabucco" (Verdi).
 Choir—Don Cossacks, (a) "How Greatly Our Lord is Glorified" (Bortnjansky); (b) "Three Folk Songs" (Columbia 02712).
 Baritone—Mr. A. Lungley, "To Anthea" (Hutton).
 Cornet solo and band accompaniment—Mr. Ira Coughlan, "The Star of Bethlehem" (Adams).
 Weather report.
 Overture—State Opera Orchestra, Berlin, "Magic Flute" (Mozart).
 Soprano—Miss Olga E. Wynne, "There's a Bower of Roses" (Stanford).
 Selection—Band, "Si J'etais Roi" (Adams).
 Violin—Erica Morini, "Introduction and Tarantelle" (Sarasate); "Romanza Andaluza" (Sarasate) (H.M.V. D1445).
 Baritone—Mr. A. Lungley, (a) "Don Juan's Serenade" (Tschalkowsky); (b) "You Along o' Me" (Sanderson).
 Overture—Band, "Introduction to Faust" (Gounod).
 Spiritual—Fisk University Jubilee Singers, "Little David"; "Ezekiel Saw the Wheel" (Traditional) (Regal G20421).
 March—Band, "Dunedin City" (Kirk-Burnand).
 Hymn—Band, "Jesu, Lover of My Soul" (Dykes).
 Chorus—Royal Choral Society, "Hallelujah" Chorus (Handel).
 9.30: God Save the King.

Monday, April 21

1YA, AUCKLAND (900 KILOCYCLES)—MONDAY, APRIL 21.

- 11.0 : (approx.) Relay of results of Auckland Racing Club's Easter Meeting at Ellerslie, interspersed with gramophone items from the studio.
 8.0 : Chimes.
 Overture—1YA Orchestral Octet, conducted by Eric Waters, "Dance of the Hours" (Ponchielli).
 8.8 : Baritone—Mr. Fred Baker, (a) "Off to Philadelphia" (Haynes); (b) "Tommy, Lad" (Maigetson).
 8.15: Humour—Miss Moira Clouston, (a) "Hard Case" (Thoma).
 8.22: Selection—1YA Orchestral Octet, "A Day in Paris" (arrgd. Finck).
 8.31: Comedy duo—Elton Black and Alice Bennetto—"The Rich Man and the Poor Man" (Weston and Lee).
 8.38: Selection—1YA Orchestral Octet, "Clavelitos" (Valverdi).
 8.43: Comedian—Elton Black, (a) "Tobermory" (Lauder); (b) "Scottish Mixtures" ("Bonny Mary," Arrgd. Elton Black).
 8.50: Opera selection—1YA Orchestral Octet, "The Jewels of the Madonna" (Wolf-Ferrari).
 9.0 : Evening forecast and announcements.
 9.2 : Soprano—Miss Alice Bennetto, (a) "The Desert Song" (Romberg); (b) "One Fine Day" (Puccini).
 9.9 : Recitation with music—Miss Moira Clouston, "The Birth of the Opal" (Wilcox-d'Hardelot).
 9.13: Baritone—Mr. Fred Baker, "Friend" (Davies).
 9.17: Comedy duo—Elton Black and Alice Bennetto, "That's what Put the Sweet in Home, Sweet Home" (Lowry—MacGordon-Newman).
 9.25: 1YA Orchestral Octet, "Latest Novelties."
 9.35: Programme of dance music—"H.M.V."
 One-step—Jack Hylton and His Orchestra, "Moscow" (Evans).
 Foxtrot—Jack Hylton and His Orchestra, "My Wife is on a Diet" (Tobias-Bennett) (B5721).
 Foxtrot—The High Hatters, "The Web of Love" (Cowan-Titsworth).
 Foxtrot—Charles Dornberger and His Orchestra, "Campus Capers" (Greenwood-Broones) (EA 660).
 Foxtrot—Johnny Hamps Kentucky Serenaders, "Sunny Side Up" (de Sylva-Brown-Henderson) (EA655).
 Foxtrot—The High Hatters, "I'm in Love with You" (Cowan-Titsworth) (EA653).
 9.48: Waltz—The Troubadours, "Alice Blue Gown" (McCarthy-Tierney).
 Waltz—Nat Shilkret and His Orchestra, "Dream Lover" (Grey-Scheritzinger) (B665).
 10.3 : Foxtrot—Nat Shilkret and His Orchestra, "Broadway Baby Dolls" (Bryan-Meyer) (B5689).
 Foxtrot—Nat Shilkret and His Orchestra, "You Wouldn't Fool Me, Would You?" (de Sylva-Brown-Henderson) (EA670).
 Foxtrot—Rudy Vallee and His Connecticut Yankees, "A Little Kiss Each Morning" (Woods) (EA665).
 Foxtrot—Henry Busse and His Orchestra, "After the Clouds Roll By" (Clare-Levant) (EA659).
 10.15: Waltz—Nat Shilkret and Orchestra, "Until the End" (Fisher-Broones-Boasberg) (EA654).
 Waltz—Nat Shilkret and Orchestra, "Tondeleyo" (Gay) (B5721).

Week-all Stations-to Apl. 27

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- Foxtrot—Jack Hylton and His Orchestra, "My Sweeter than Sweet" (Marion-Whitings) (EA660).
 Foxtrot—Nat Shilkret and His Orchestra, "Wishing and Waiting for Love" (Clarke-Akst) (B5689).
 10.30: Foxtrot—Victor Arden, Phil Ohman and Their Orchestra, "Lover, Come Back to Me" (Romberg) (B5634).
 Foxtrot—The High Hatters, "Arnen't We All" (de Sylva-Brown-Henderson) (EA656).
 Foxtrot—Victor Arden, Phil Ohman and Their Orchestra, "Marianne" (From the "New Moon") (Romberg) (B5634).
 Foxtrot—The High Hatters, "You've Got Me Picking Petals Off of Daisies" (de Sylva-Brown-Henderson) (EA656).
 10.45: Waltz—The Troubadours, "Beautiful Lady" (McLennan-Caryll).
 Foxtrot—The High Hatters, "Nobody's Using It Now" (Grey-Schertzing) (EA667).
 Foxtrot—Johnny Johnson and His Orchestra, "Just You, Just Me" (Klages-Greer) (EA661).
 Waltz—Nat Shilkret and His Orchestra, "Love Me" (Kenoir-Morse-Aivaz) (EA655).
 Foxtrot—Jack Hylton and His Orchestra, "Yours Sincerely" (Stamper and Smith) (B5728).
 Foxtrot—The High Hatters, "My Love Parade" (Grey-Schertzing).
 Foxtrot—Ted Weems and His Orchestra, "Sophomore Prom" (Klages-Greer) (EA661).
 Foxtrot—Johnny Johnson and His Statler Pennsylvanians, "You're Responsible" (Clare-Levant) (EA659).
 Foxtrot—Ted Weems and His Orchestra, "I Don't Want Your Kisses" (If I Can't Have Your Love) (Fisher-Broones) (EA654).
 11.0: God Save the King.

2YA, WELLINGTON (730 KILOCYCLES)—MONDAY, APRIL 21.

EASTER MONDAY.

- 3.0: Chimes. Selected studio items.
 3.30 and 4.30: Sports results.
 4.55: Close down.
 5.0: Children's session.
 6.0: Dinner session, "Columbia" Hour.
 Orchestral—Mengelberg's Concertgebouw Orchestra, "Oberon Overture. Parts 1 and 2" (Weber) (04347).
 Octet—Squire Chamber Orchestra, "L'Arlesienne Suite Intermezzo" (Bizet) 02984.
 6.13: Tacet.
 6.15: Orchestral—Menorah Symphony Orchestra, "Shulamith Selection" (Goldfaden) (02921).
 Band—B.B.C. Wireless Military Band, "Indian Queen" (arrgd. C. Sharp) (02981).
 Octet—Squire Chamber Orchestra, "L'Arlesienne Suite Minuet" (Bizet).
 6.29: Tacet.
 6.30: Orchestral—New Queen's Hall Orchestra, "Slavonic Dance in G Minor" (Dvorak) (04348).
 Band—B.B.C. Wireless Band, "Helston Furry Processional" (arrgd. C. Sharp) (02981).
 Orchestral—Classical Symphony Orchestra, "Classical Memories" (arrgd. M. Ewing) (G30024).
 6.44: Tacet.
 6.45: Octet—Squire Celeste Octet, "Ave Maria" (Bach) (02569).
 Orchestral—B.B.C. Wireless Symphony Orchestra, "Il Trovatore" (Verdi) (G30025).
 Orchestral—Squire Celeste Octet—"On Wings of Song" (Mendelssohn).
 6.58: Tacet.
 7.0: News session, market reports and sports results.
 7.40: Lecturette—Mr. H. A. G. Clark, M.A.B.D., Dip. Ed., "China To-day and To-morrow."
 8.0: Chimes.
 8.1: Overture—2YA Orchestrina (Conductor, Signor A. P. Truda), "Medley Overture" (Banks).
 8.9: Soprano—Madame Clara Gregg-Edmondson, "The Sunshine of Your Smiles" (Ray).
 8.13: Baritone—Mr. Ralph Martindale, (a) "Invictus" (Huhn); (b) "Passing By" (Purcell).
 8.20: Selection—2YA Orchestrina, "My Cousin Caruso" (Edwards).
 8.28: Humour—Mr. Will Yates, "Manners" (arrgd. Yates).
 8.34: Xylophone duo—Reno and Arta, (a) "William Tell Overture" (Rossini) (arrgd. Reno); (b) "Weary River" (Silver); (c) "You've Got Me Picking Petals Off of Daisies" (de Sylva, Brown and Henderson).
 8.41: Contralto—Miss Nora Greene, (a) "The Fortune Hunter" (Willeby); (b) "Tommy Lad" (Margerson).
 8.47: Tenor—Mr. Harry Phipps, (a) "Laugh and Sing" (Drummond); (b) "Heigh Ho for the Morning" (Marshall).
 8.54: Musical Comedy Selection—2YA Orchestrina, "The Geisha" (Jones).

- 9.1: Weather report and announcements.
 9.3: Lecturette—Principal A. L. Haddon, M.A., Principal Church of Christ Theological College, Dunedin, "A Young Man's Literary Equipment."
 9.13: Instrumental—2YA Orchestrina, (a) "Plui D'Or" (Golden Shower) (Waldteufel); (b) "Lion Du Bal" (Gillet).
 9.21: Soprano—Madame Clara Gregg-Edmondson, "In An Old-Fashioned Town" (Squire).
 9.25: Baritone—Mr. Ralph Martindale, "The Riderless Steed" (Hussell).
 9.29: Xylophone duo—Reno and Arta, (a) "Hungarian Dance No. 6" (Brahms) (arrgd. Reno); (b) "Painting the Clouds with Sunshine" (Burke); (c) "Carolina Moon" (Davis).
 9.39: Humour—Mr. Will Yates, "The Little Hatchet Story" (Anon).
 9.45: Instrumental—Debroy Somers Band, "Ivan Caryll Memories" (Caryll).
 9.49: Contralto—Miss Nora Greene, "Sea Fever" (Ireland).
 9.53: Tenor—Mr. Harry Phipps, "Roses Everywhere" (Trotiere).
 9.57: Selection—2YA Orchestrina, "Love's Dream Intermezzo" (Czibulka).
 10.5: Dance programme, "Columbia" Hour.
 Foxtrot, with vocal refrain—Paul Specht's Orchestra, "I Love You, I Love You, I Love You" (Firth) 01459).
 Foxtrot—Vern Buck's Orchestra, "What a Girl! What a Night!" (Sanders) (01469).
 Foxtrot—Stellar Dance Band, "In the Shadows" (Finck).
 Foxtrot—Piccadilly Players, "Who Did? You Did?" (Kalmal) (01492).
 10.12: Waltz—Continental Novelty Quintet—"Sunlight" (Regal G20432).
 Foxtrot—Jan Garber's Orchestra, "Weary River" (Sillers) (01459).
 Foxtrot—Ben Selvin's Orchestra, "If I Had You" (Shapiro) (01469).
 Foxtrot—Stellar Dance Band, "The Song I Love" (de Sylva).
 10.27: Vocal duet—The Trix Sisters, "My Rock-a-Bye Baby" (Leslie).
 Foxtrot—The Piccadilly Players, "Happy Go Lucky Bird" (Kalmal).
 Foxtrot—Ben Selvin's Orchestra, "If You Want the Rainbow" (Rose).
 Foxtrot—California Ramblers, "You're Just a Great Big Baby Doll" (Herscher) (01365).
 Foxtrot—California Ramblers, "Bless You Sister" (Robinson).
 10.45: Waltz—The Cavaliers, "I Love You Then as I Love You Now" (Axt).
 Waltz—Continental Novelty Quintet—"On Board" (Regal G20432).
 Vocal duet—The Trix Sisters, "I'm Crazy Over You" (Sherman).
 10.51: Foxtrot—Stellar Dance Band, "Heartbroken and Lonely" (Coslow).
 Foxtrot—Piccadilly Band, "A Room with a View" (Coward) (01420).
 Stellar Dance Band, "I Can't Make Her Happy" (Pollack).
 Piccadilly Band, "Try to Learn to Love" (Coward) (01420).
 11.0: Sports summary.
 11.10: Close down. God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—MONDAY, APRIL 21.

- 12.0: Results of Canterbury Jockey Club's Autumn Meeting at Riccarton, interspersed with selected musical items from Studio.
 5.0: Children's Session, "Scatterjoy."
 6.0: Dinner session, "H.M.V." Hour.
 Instrumental—Reg. King's Orchestra, "Garden in the Rain" (Gibbons); "The Song I Love" (de Sylva) (B2903).
 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) (Zono. EF15).
 Orchestral—Victor Concert Orchestra, "Romance" (Tschalkowsky).
 Violin—Isolde Menges, "Salut D'Amour" (Elgar) (D1313).
 6.26: Tacet.
 6.30: Instrumental—Piccadilly Orchestra, "Friend o' Mine" (Sanderson); "None But the Weary Heart" (Tschalkowsky). (B2857).
 Orchestra and grand organ—International Concert Orchestra, "My Treasure" (Beucucci) (Zono. EF15).
 Instrumental—Victor Olof Sextet, "Minuet" (Boccherini) (B2697).
 6.42: Tacet.
 6.45: Instrumental—Jack Hylton's Orchestra, "Melodious Memories" (Finck) (C1575).
 Waltz—International Novelty Orchestra, "Emperor" (Strauss).
 6.57: Tacet.
 7.0: News session.
 Band and popular programme band portion by the Christchurch Municipal Band (Conductor, J. Noble), and assisted by 3YA Artists.
 8.0: Chimes.
 March—Band, "Jack o' Lantern" (Rimmer).
 Entracte—Band, "Bells of Somerset" (Hurst).
 8.13: Quartet—Valencia Quartet, "Come to the Fair" (Easthope Martin).
 Soprano—Miss Lucy Fullwood, "Loves a Merchant" (Carew).
 Tenor—Mr. T. G. Rogers, "I Hear You Calling Me" (Marshall).
 8.22: Selection—Band, "Melodious Gems" (Rimmer).
 8.32: Contralto—Miss Mary Taylor, "At Grendon Fair" (Marie).
 Bass—Mr. E. J. Johnson, "Harlequin" (Sanderson).

- 8.40: Hymn—Band, "Jesu Lover of My Soul" (Wesley).
 8.45: Quartet—Valencia Quartet, "Where My Caravan Has Rested" (Lohr).
 Soprano—Miss Lucy Fullwood, "Waiting" (Croke).
 8.51: Suite—Band, "Mignonne" (Beethoven).
 8.55: Tenor—Mr. T. G. Rogers, "I'll Sing Thee Songs of Araby" (Clay).
 8.59: Weather report and announcements.
 9.6: Cornet duet—Bandsman H. Barsby and A. Benson, "The Marionettes" (Ord Hume).
 9.8: Contralto—Miss Mary Taylor, "Annie Laurie" (arrgd. Lehmann).
 9.10: Bass—Mr. E. J. Johnson, "Home Along" (Sanderson).
 9.14: Valse—Band, "Donau Wellen" (Ivanovici).
 March—Band, "Dumtroom" (Code).
 9.25: Quartet—Valencia Quartet, "Cruiskeen Lawn" (Traditional Irish).
 9.28: Piano novelty—Mr. Leslie V. Harvey, "Potpourri of Classical and Popular Melodies" (own arrangement).
 9.40: Dance music, "H.M.V."
 Foxtrot—Vallee's Connecticut Yankees, "Heigh Ho! Everybody Heigh Ho!" (Woods) (EA614).
 Foxtrot—Shilkret's Orchestra, "Hittin' the Ceiling" (Gottler).
 Foxtrot—Weem's Orchestra, "Good Morning, Good Evening, Good Night" (Lewis) (EA615).
 Foxtrot—Shilkret's Orchestra, "Sing a Little Love Song" (Gottler).
 Vocal duet—Dora Maughan and Walter Fehl, "That's Just What I Thought" (Bennet-Carlton) (B3000).
 Foxtrot—Vallee's Connecticut Yankees, "S'Posin'" (Razaf) (EA582).
 Foxtrot—Arnhelm's Orchestra, "Lovable and Sweet" (Clare).
 Foxtrot—Olsen's Orchestra, "Out Where the Moonbeams are Born" (Davis) (EA611).
 Foxtrot—Reisman's Orchestra, "When You Come to the End of the Day" (Westphal) (EA581).
 Piano duet—Arden Ohman, "Ragamuffin" (Greer) (EE166).
 Foxtrot—Shilkret's Orchestra, "Junior" (Donaldson) (EA599).
 Foxtrot—Waring's Pennsylvanians, "When My Dreams Come True" (Berlin) (EA592).
 Foxtrot—Reisman's Orchestra, "Gay Love" (Clarke) (EA625).
 Waring's Pennsylvanians, "My Sin" (de Sylva) (EA592).
 Humour—Leonard Henry, "What Did the Village Blacksmith Say?" (Henry) (B3013).
 Foxtrot—Shilkret's Orchestra, "Used to You" (de Sylva) (EA587).
 Foxtrot—All Star Orchestra, "My Dream Memory" (Clare) (EA608).
 Shilkret and His Orchestra, "Why Can't You?" (de Sylva) (EA587).
 Foxtrot—The Troubadours, "My Song of the Nile" (Bryan).
 Waltz—The Troubadours, "My Heart is Bluer Than Your Eyes" (Bryan) (EA612).
 Piano duet—Victor Arden, Phil Ohman, "Dance of the Paper Dolls" (Tucker) (EE166).
 Foxtrot—Vallee's Connecticut Yankees, "Miss You" (Tobias).
 Foxtrot—Reisman's Orchestra, "Ain't Misbehavin'" (Razaf).
 Foxtrot—Vallee's Connecticut Yankees, "The One in the World" (Little) (EA582).
 Waltz—Reisman's Orchestra, "Evangeline" (Rose) (EA615).
 Foxtrot—Vallee's Connecticut Yankees, "Everymoon's a Honeymoon" (Wimbrow) (EA581).
 Foxtrot—Hylton's Orchestra, "To Know You is to Love You" (de Sylva) (B5650).
 11.0: Close down. God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, APRIL 21.

- 8.0: Chimes. Selected gramophone records.
 4.25: Sporting results.
 4.30: Close down.
 5.0: Children's hour, conducted by Uncle Allan.
 6.0: Dinner music, "H.M.V." Hour:
 Orchestral—Marek Weber and Orchestra, "Beggar Student" (Millocker) (C1528).
 Orchestral—Philadelphia Symphony Orchestra, "'Carmen' Entr'acte, Act 4" (Bizet) (E531).
 Piano—Wilhelm Backhaus, "Bohemian Dance" (Smetana) (DB1130).
 6.13: Tacet.
 6.15: Band—Creatore's Band, "Semiramide" (Rossini) (C1420).
 Orchestral—Philadelphia Symphony Orchestra, "Soldiers Changing the Guard" (Bizet) (D1618).
 Orchestral—Marek Weber and Orchestra, "Rustle of Spring" (Sinding).
 6.28: Tacet.
 6.30: Orchestral—New Symphony Orchestra, "Nell Gwynn Dances Nos. 1 and 2" (Edward German) (B2987).
 Orchestral—Philadelphia Symphony Orchestra, "'Carmen'—March of the Smugglers" (Bizet) (D1618).
 Piano—Wilhelm Backhaus, "Caprice Espagnole" (Moszkowski).
 6.44: Tacet.
 6.45: Orchestral—Marek Weber and Orchestra, "My Darling" Waltz (Waldteufel) (C1630).
 Band—National Military Band, "Flying Dutchman Overture" (Wagner).
 Orchestral—Philadelphia Symphony Orchestra, "'Carmen' Entr'acte, Act 1" (Bizet) (D1618).
 6.58: Tacet.
 7.0: News session.
 7.45: Talk—Mr. Adam Hamilton, M.P., "The Operations of the Meat Board."
 8.0: Chimes. Intermezzo—Select Four, "Lion du Bal" (Gillet), "Laughing Marionette" (Gilkret).

- 8.8: Soprano—Miss Mari Tucker, (a) "Give Me Youth and a Day" (Drummond), (b) "The Sands o' Dee" (Clay).
 8.14: Piano—Mr. A. H. Pettitt, "Canadian Capers" (Confrey).
 8.18: Recital—Miss Pennie Marshall, (a) "The Clown" (Anon.), (b) "I Wouldn't Be Too Ladylike" (Herbert).
 8.23: Baritone—Mr. B. Rawlinson, (a) "Jeannie's Black 'Ee" (Anon.), (b) "There Grows a Bonnie Briar Bush" (Maxfield).
 8.29: Valse—Select Four, "Over the Waves" (Rosas).
 8.35: Contralto—Miss Irene Horniblow, "Has Sorrow Thy Young Days" (Moore).
 8.38: Cello—Mr. P. J. Palmer, "Tarantella" (Squire).
 8.43: Light vocal—Mr. Norman D. Scurr, "Latest Hits."
 8.50: Selection—Select Four, (a) "Spanish Dance No. 1" (Moszkowski), (b) "Am I Blue?" (Friend).
 8.59: Weather report.
 9.1: Soprano—Miss Mari Tucker, "Morning" (Schirmer).
 9.4: Clarinet—Mr. S. George, "Alvanian" (Thiere).
 9.8: Recital—Miss Pennie Marshall, "Proud Lord Willoughby" (Belloc).
 9.12: Baritone—Mr. B. Rawlinson, "Duncan Gray" (Surrenne).
 9.15: Foxtrot—Select Four, "Piccolo Pete" (Baxter).
 Waltz—Select Four, "My Song of the Nile."
 9.22: Contralto—Miss Irene Horniblow, (a) "Love's Young Dream" (Moore), (b) "Last Rose of Summer" (Moore).
 9.26: Instrumental—Select Four, "Hungarian Dance No. 4" (Brahms).
 9.29: Light vocal—Mr. Norman D. Scurr, "Latest Hits."
 9.33: Dance session—"Columbia":
 Foxtrot—Palais Royal Orchestra, "Louise" (Whiting) (Regal).
 Foxtrot—Ambassadors Band, "My Man" (Channing) (01566).
 Foxtrot—Willie Creager's Orchestra, "On Top of the World Alone" (Whiting) (Regal G20527).
 Foxtrot—Ambassadors Band, "Second-hand Rose" (Clarke) (01566).
 9.42: Hawaiian—Milford's Hawaiian Players, "Hawaiian Hotel" (Nainas).
 Foxtrot—The Harmonians, "When My Dreams Come True" (Berlin).
 Foxtrot—Paul Whiteman's Orchestra, "China Boy" (Winfree) (07025).
 Foxtrot—Stellar Dance Band, "This is Heaven" (Yellen) (Regal).
 Waltz—The Piccadilly Players, "Lisette" (Major and Andrew) (01568).
 9.57: Soprano solo—Marie Burke, "I'd Rather be Blue Over You" (Rose).
 Foxtrots—Paul Whiteman's Orchestra:
 "I'm in Seventh Heaven" (de Sylva) (07023).
 "Oh, Miss Hannah" (Deppen) (07025).
 "Little Pal" (de Sylva) (07023).
 Foxtrot—Rhythmic Troubadours, "You're the Cream in My Coffee" (de Sylva) (Regal G20555).
 10.12: Hawaiian—Milford's Hawaiian Players, "Honeymoon Chimes" (Brown).
 Foxtrot—Royal Canadians, "This is Heaven" (Yellen) (01632).
 Foxtrot—Royal Canadians, "I Get the Blues when it Rains" (Weaver).
 Waltz—Milford's Hawaiian Players, "Kawaihau" (Hawaiian Air).
 10.24: Soprano—Marie Burke, "You Kiss My Hand, Monsieur" (Erwin).
 Foxtrot—The Piccadilly Players, "I Found You Out when I Found You In" (O'Flynn-Pence) (01568).
 Foxtrot—Ray Starita's Ambassadors, "Ever So Goosey" (Wright).
 Foxtrot—Rhythmic Troubadours, "Do Something" (Green) (Regal).
 Foxtrot—Rhythmic Troubadours, "Jericho" (Robin) (Regal).
 Foxtrot—Ipana Troubadours, "To Be in Love" (Turk) (01660).
 10.42: Hawaiian—Milford's Hawaiian Players, "Aloha Land" (Herzer).
 Foxtrot—All Star Trio, "Dream Mother" (Burke) (01630).
 Foxtrot—Rhythmic Troubadours, "To Know You is to Love You" (de Sylva) (Regal G20555).
 Foxtrot—Corona Dance Band, "Olaf" (Baer) (Regal G20519).
 Waltz—All Star Trio, "Evangeline" (Jolson) (01630).
 11.0: God Save the King.

Tuesday, April 22

1YA, AUCKLAND (900 KILOCYCLES)—TUESDAY, APRIL 22.

- 8.0: Afternoon session—Selected studio items, including literary selection by the Announcer.
 4.0: Close down. 3
 5.0: Children's session, conducted by Uncle Dave.
 6.0: Dinner session—"Parlophone" Hour.
 Selection—Edith Lorand Orchestra, "La Boheme" (Puccini).
 Waltz—Edith Lorand Orchestra, "La Serenade" (Metra).
 Violin—Tossy Piwakowsky, "Turkish March" (Beethoven) (A2561).
 6.12: Tacet.
 6.15: Waltz—Edith Lorand Orchestra, "Venetian Barcarolle" (Leoncavallo).
 Trio—Dajos Bela Trio, (a) "Traumerei" (Schumann); (b) "Chant D'Automne" (Tschalkowsky) (E10573).
 Cello—Gregor Piatigorsky, "The Swan" (Saint-Saens) (A2628).
 6.28: Tacet.
 6.30: Fantasia—Dajos Bela Orchestra, "La Traviata" (Verdi) (A4027).
 Waltzes—Royal Music Makers, (a) "Kiss Me Again" (Herbert); (b) "Ah, Sweet Mystery of Life" (Herbert) (A2722).
 6.44: Tacet.
 6.45: Suite—Paris Opera Comique Orchestra, "Ballet Egyptien" (Luigini).
 6.57: Tacet.
 7.0: News and market reports.
 8.0: Chimes.
 Overture—1YA Orchestra Octet, conducted by Eric Waters, "Overture to 'L'Impresario'" (Mozart).

- 8.8 : Contralto—Mrs. Gwen de Berg, (a) "Super Vorreste," from "Un Ballo in Maschera" (Verdi); (b) "Dove Sono," from "Le Nozze di Figaro" (Mozart).
- 8.15: Suite—1YA Orchestral Octet, "Ballet Suite from Operas of Gluck" (Gluck).
- 8.25: Bass Baritone—Mr. A. Gibbs Taylor, (a) "The Broken Spirit," from "Simon Boccanegra" (Verdi); (b) "From Rushy Beds of Silver Nile," from "Koelanthé" (Balle).
- 8.32: Piano—Mr. Cyril Towsey, "Two Arabesques" (Debussy).
- 8.40: Soprano—Mrs. J. J. Sullivan, (a) "In Quelle Trine Morbide," from "Manon Lescaut" (Puccini); (b) "Mother, You Know the Story," from "Cavalleria Rusticana" (Mascagni).
- 8.47: Selection—1YA Orchestral Octet, "Selection from Opera Le Coq D'Or" (Rimsky-Korsakov).
- 8.57: Evening forecast and announcements.
- 8.59: Contralto—Mrs. Gwen de Berg, "Fac-ut Portem," from "Stabat Mater" (Rossini).
- 9.3 : Selection—1YA Orchestral Octet, "Passepiéd," from "Le Roi S'Amuse" (Delibes).
- 9.7 : Bass baritone—Mr. R. Gibbons Taylor, "O Tu Palermo," from "I Vespri Siciliani" (Verdi).
- 9.11: Soprano—Mr. J. J. Sullivan, "Regnava Nel Silenzio," from "Lucia di Lammermoor" (Donizetti).
- 9.15: Selection—1YA Orchestral Octet, Selections from Musical Comedy, "Lido Lady" (Rodgers).
- 9.25: Gramophone lecture-recital—A Commentator, "Latest Recordings."
- 10.0 : God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—TUESDAY, APRIL 22.

- 3.0 : Chimes. Selected studio items.
- 3.30 and 4.30: Sports results.
- 4.55: Close down.
- 5.0 : Children's session, conducted by Uncle Jim.
- 6.0 : Dinner music session—"H.M.V." Hour.
- March—U.S. Army Band, "Army and Marine" (Starke) (Zono. EE145).
- Selection—Piccadilly Orchestra, "The Waltz Dream" (Strauss).
- Jack Hylton's Orchestra, "My Inspiration is You" (Nichollis).
- 6.12: Tacet.
- 6.15: Royal Opera Orchestra, "Sylvia Ballet Prelude" (Delibes) (C1417).
- Salon Orchestra—"Chanson Boheme" (Baldi) (B2581).
- Royal Opera Orchestra, "Sylvia Ballet Intermezzo" (Delibes).
- 6.27: Tacet.
- 6.30: Jack Hylton's Orchestra, "A Room with a View" (Coward) (C137).
- Salon Orchestra, "Aloha Sunset Land" (Kawelo) (B2581).
- March—San Francisco Symphony Orchestra, "Marche Militaire" (Schubert) (ED9).
- 6.42: Tacet.
- 6.45: Detroit Symphony Orchestra, "Spanish Rhapsody" (Chabrier).
- Balalaika Orchestra, "Shining Moon" (Russian Folk Song) (EA48).
- March—U.S. Army Band, "American Spirit" (Buglione) (Zono. EE145).
- 6.58: 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. M. T. Dixon) "Spanish Dances" (Moszkowski).
- 8.9 : Soprano, flute obligato—Miss Ailsa Nicol, L.A.B., "The Gipsy and the Bird" (Benedict) (obligato by Mr. V. R. Brown).
- 8.13: Baritone—Mr. Ray Kemp, "The Yeomen of England" (German).
- 8.17: Humour—Miss Rosa Mills, "The Denominational Garden" (Rise).
- 8.23: Suite—2YA Salon Orchestra, "Miniature Suite" (Coates).
- 8.33: Contralto—Mrs. Ray Kemp, (a) "Arms and the Man," from "Our Miss Gibbs" (Monckton); (b) "Husheen" (Needham).
- 8.40: Popoular song—Mr. W. E. Elliott, (a) "Waiting at the End of the Road" (Berlin); (b) "Shepherd's Serenade" (Stothart).
- 8.46: Duet—Mr. and Mrs. Kemp, "So Long Letty," from "So Long Letty" (Carroll).
- 8.50: Instrumental—2YA Salon Orchestra, "Request Item."
- 8.58: Weather report and announcements.
- 9.0 : Soprano with flute obligato—Miss Ailsa Nicol, L.A.B., "Serenade" (Rockstro) (flute obligato by Mr. V. R. Brown).
- 9.4 : Baritone—Mr. Ray Kemp, "Old Barty" (Grant).
- 9.8 : Instrumental—2YA Salon Orchestra, (a) "La Paloma" (Yradier); (b) "Variations from Carillhoe" (Chaminade).
- 9.16: Humour—Miss Rosa Mills, "My Day Out" (Herbert).
- 9.21: Popular song—M. W. E. Elliott, "I Want to Meander in the Meadow" (Woods-Tobias).
- 9.25: Waltz—2YA Salon Orchestra, "Il Bacio" (Arditi).
- 9.31: 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 Robert Gardner, "Birmingham Jail" (Traditional) (293).
- Foxtrot tango—The Floridians, "La Rosita" (Dupont) (4673).
- Foxtrot—Eight Radio Stars, "Under the Stars of Havanna" (Coleman).
- Foxtrot—Swanee Syncopators, "Honest" (Tucker) (4329).
- Foxtrot—Eight Radio Stars, "A Happy Ending" (Brown) (4311).

- 9.57: Vocal novelty—Al Bernard, "The Preacher and the Bear" (Arzonja).
- Foxtrot—The Captivators, "Building a Nest for Mary" (Rose).
- Foxtrot—Los Angeles Biltmore Hotel Orchestra, "I'm Walking Around in a Dream" (Lewis) (4337).
- Waltz—Copley Plaza Orchestra, "Pagan Love Song" (Freed) (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" (Traditional) (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 Robert Gardner, "Go and Leave Me If You Want To" (Traditional) (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).



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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, APRIL 22.

12.0 : Results of races—Canterbury Jockey Club's Autumn Final Day's Meeting at Riccarton, interspersed with music from studio.

6.0 : Dinner session—"Parlophone" Hour.

Fantasia—Edith Lorand Orchestra, "Johann Strauss" (Fantasia) (Strauss) (A4044).

Piano and orchestra—Raie da Costa and Orchestra, "When Day is Done" (de Sylva) (A4041).

6.12 : Tacet.

6.15 : Hawaiian—David Kaili, "Honolulu March" (Parlophone A2464).

Kinema organ—Leslie Harvey, "Where the Shy Little Violets Grow" (Warren) (A2695).

Waltz—Dajos Bela Orchestra, "The Grenadiers" (Waldteufel).

Saxophone—Arnold Brilhart, "Fascination" (Bernie) (A2676).

6.28 : Tacet.

6.30 : Waltz—Dajos Bela Orchestra, "Polish Life" (Nedbal) (A4008).

Piano and orchestra—Raie da Costa and Orchestra, "Sweetheart, I'm Dreaming of You" (Carter) (A4041).

Instrumental—Dajos Bela Orchestra, "Dancing Demoiselle" (Fall).

6.42 : Tacet.

6.45 : Selection—Edith Lorand Orchestra, "Dollar Princess" (Fall).

Waltz—Dajos Bela Orchestra, "Casino Tanze" (Gungl) (A4081).

6.57 : Tacet.

7.0 : News session.

7.30 : Talk—Mr. G. A. Hayden, President Returned Soldiers' Association, "Poppy Day and its Significance."

8.0 : Chimes.

Overture—The A. and P. Gypsies, "Herbertiana" (Stone).

8.5 : Scottish song—Mr. Bracey Wilson, "Roaming in the Gloaming" (Lauder).

8.9 : Violin—Miss Irene Morris, "Souvenir" (Drdla).

8.13 : Humour—Mr. George Titchener, "My Advice" (MS.).

8.18 : Popular songs at piano—The Rose and Thistle Duo, (a) "The Little Green Valley" (Robison); (b) "Drifting and Dreaming" (Gillespie).

8.24 : Instrumental—Christchurch Broadcasting Trio, (a) "Love Song" (Cadmans); (b) "Air de Ballet" (Adams); (c) "Hungarian Dance" (Brahms).

8.43 : Vaudeville—Charles Lawrence, Eddie Hegan and George Russell, "Fifteen Minutes of Song, Dance, Story and Piano Novelties" (MS.).

8.49 : Scottish song—Mr. Bracey Wilson, "The Wedding of Sandy McNab" (Lauder).

8.54 : Violin—Miss Irene Morris, "Serenade" (Pierne).

8.57 : Weather report and announcements.

8.59 : Humour—Mr. George Titchener, "I Think I Shall Sleep Well To-night" (Wells).

9.4 : Popular songs at piano with banjolele—The Rose and Thistle Duo, (a) "When the Sun Goes Down Again" (Robison); (b) "Old Man Sunshine" (Dixon).

9.10 : Instrumental—Christchurch Broadcasting Trio, (a) "Waltz" (Carreno); (b) "Melody in F" (Rubinstein).

9.15 : Vaudeville—Charles Lawrence, Eddie Hegan and George Russell, "Fifteen Minutes of Song, Dance, Story and Piano Novelties" (MS.).

9.30 : Dance music until 11 p.m.—"Brunswick."

Foxtrots—Ray Miller's Orchestra, (a) "Let's Sit and Talk About You" (Fields); (b) "In a Great Big Way" (Fields) (4223).

Foxtrots—The Clevelanders, (a) "I'm Thirsty for Kisses, Hungry for Love" (Davis); (b) "A Little Town Called Home, Sweet Home" (Donaldson) (4252).

9.43 : Wurlitzer organ—Eddie Dunstedter, (a) "Parade of the Wooden Soldiers" (Jessel); (b) "Ah, Sweet Mystery of Life" (Young).

Waltz—The Thematics Orchestra, "Giovanna" (Kountz) (4297).

Foxtrot—Colonial Club Orchestra, "Ye to Amo Means I Love You" (Bryan) (4241).

Foxtrot—The Six Jumping Jacks, "The Monte Carlo Song" (Endor).

Foxtrot—The Captivators, (a) "I Used to Love Her in the Moonlight" (Lewis); (b) "Step by Step, Mile by Mile" (Silver) (4308).

Waltz—The Thematics Orchestra, "Lady Divine" (Kountz) (4297).

10.13 : Solo and chorus—Vernon Rickard with Hatch's Melody Makers, "One Golden Hour with You" (Pollack) (4262).

Foxtrot—Fred Hamm and His Collegians, "True Blue" (Garland).

Foxtrots—Bob Haring's Orchestra, (a) "Down Among the Sugar Cane" (Tobias); (b) "Because I Know You're Mine" (Derickson).

Waltz—Colonial Club Orchestra, "Why Don't You Love Me?" (Mason).

10.30 : Male chorus—Famous Forty Elks Chorus, "Sweet and Low" (Barnby).

Soprano—Elizabeth Rethberg, "By a Lonely Forest Pathway" (Chapman) (15146).

Foxtrots—Bob Haring's Orchestra, (a) "Deep Night" (Vallee); (b) "Wedding Bells" (Kahal) (4246).

10.42 : Organ with trumpet and drum—Lew White, "Sweethearts on Parade" (Newman) (4263).

Organ with guitar and vibraphone—Lew White, "My Tonia" (de Sylva) (4263).

Vocal duet—Frank Luther and Carson Robison, (a) "Old Kentucky Cabin" (Robison); (b) "Blue Lagoon" (Robison) (4222).

Waltz—Hotel Roosevelt Orchestra, "Coquette" (Berlin) (4284).

Foxtrot—Hotel Roosevelt Orchestra, "Till We Meet" (Davis) (4284).

11.0 : God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, APRIL 22.

3.0 : Chimes. Selected gramophone items.

4.25 : Sporting results.

4.30 : Close down.

4.30 : Children's Hour, conducted by Uncle Allan.

6.0 : Dinner Session, "Columbia" Hour.

Band—Royal Italian Band, "Marcia Reale" (Gabetti) (01182).

Instrumental—Court Symphony Orchestra, "In Venice" (Sellars).

Cinema organ—Stanley MacDonald, "Was it a Dream?" (Coslow).

Band—Royal Italian Band, "Garibaldi's Hymn" (Olivieri) (01182).

6.12 : Tacet.

6.15 : Instrumental—Ketelbey's Concert Orchestra, "Sanctuary of the Heart" (Ketelbey) (Col. 02690).

'Cello—W. H. Squire, "Melody in F" (Popper) (04178).

6.26 : Tacet.

6.30 : Instrumental—W. H. Squire's Celeste Octet, "Mignon." 1—Introduction and romance; 2—"Polonaise" (Thomas) (02749).

'Cello—W. H. Squire, "Silver Threads Among the Gold" (Danks, arrg. Squire) (04178).

6.42 : Tacet.

6.43 : Band—H.M. Grenadier Guards, "Turkish Patrol" (Michaellis).

Cinema organ—Stanley MacDonald, "Nicolette" (Batten) (G20401).

Waltz—Jacques Jacobs Ensemble, "Weiner Blut" (Strauss) (02556).

Idyll—H.M. Grenadier Guards' Band, "Smithy in the Woods" (Michaellis) (4111).

6.58 : Tacet.

7.0 : News session.

8.0 : Chimes.

Programme of music to be rendered by the Dunedin Highland Pipe Band. Selections—Band, (a) "Twenty-fifth King's Own Scottish Border" (Traditional); (b) "Land of the Trees" (Traditional).

8.8 : Soprano—Miss L. de Clifford, (a) "Will O' the Wisp" (Spross); (b) "Five Little Piccaninnies" (Arthony).

8.11 : Selection—Band of H.M. Grenadier Guards, "New Sullivan Selection, Part 1" (Sullivan) (Col. 02731).

8.15 : Recitals—Mr. C. E. Moller, "Do Film Stars Make Good Husbands?" (Hayes).

8.20 : Male Quartet—The Diplomats, "Down Along the Sugar Cane" (Tobias).

8.23 : Selection—Pipe Band, (a) "Athlone Biddalbin Gathering" (Trad.); (b) "In My Home" (Trdl.).

8.30 : Mezzo-contralto—Miss H. E. Roy, (a) "Garden of Memories" (Drummond); (b) "Fairy Wood" (Drummond).

8.36 : Cornet—Mr. Thos. J. Kirk-Burnand, "The Trumpeter" (Dix).

8.40 : Bass—Mr. Edward Bond, "Joe the Gipsy" (Batten).

8.43 : Organ—G. T. Pattman, "Rosalie" (Valentine) (Col. 01348).

8.46 : Tenor—Mr. George Crawford, (a) "The Minstrel Boy" (Trdl.); (b) "Once Again" (Lewin).

8.53 : Piano—Mrs. C. Drake, "Two Preludes" (Chopin).

9.0 : Weather report.

9.2 : Selection—Pipe Band, (a) "Scotland the Brave" (Trdl.); (b) "Blue Mountain of Albion" (Traditional).

9.12 : Soprano—Miss L. de Clifford, "Farewell to Summer" (Johnson).

9.15 : Selection—Band of H.M. Grenadier Guards, "New Sullivan Selection, Part 2" (Sullivan) (Col. 02731).

9.19 : Recitals—Mr. C. E. Moller, (a) "Hotspur" (Shakespeare); (b) "Issacstein, M.P." (Anon).

9.25 : Bass—Mr. Edward Bond, (a) "Give a Man a Horse he can Ride" (O'Hara); (b) "Time to Go" (Sanderson).

9.31 : Selection—Pipe Band, (a) "Road to the Isles" (Traditional); (b) "Fairyland Waltz" (Traditional).

9.38 : Mezzo-contralto—Miss H. E. Roy, "Fair Spring is Returning" (Saint-Saens).

9.41 : Cornet—Mr. Thos. J. Kirk-Burnand, "Theme with Variations" (Hartmann).

9.47 : Tenor—Mr. Geo. Crawford, "Where Ere You Walk" (Handel).

9.50 : Selection—Pipe Band, (a) "Heroes of Flodden" (Traditional); (b) "Heroes of Victoria" (Traditional).

10.0 : God Save the King.

Wednesday, April 23

1YA, AUCKLAND (900 KILOCYCLES)—WEDNESDAY, APRIL 23.

3.0 : Afternoon session—Selected studio items, including literary selection by the Announcer.

4.30 : Close down.

5.0 : Children's session conducted by Uncle Tom.

6.0 : Dinner session—"H.M.V." Hour:

Instrumental—Royal Opera Orchestra, "Præludium" (Jarnefeldt).

'Cello—Pablo Casals, "Melody in F" (Rubinstein) (DAS33).

Waltz—Royal Opera Orchestra, "Eugénie Onegin" (Tschalkowsky).

Balalaika Orchestra, "Shining Moon" (Russian folk-song) (EA48).

6.12 : Tacet.

6.15 : 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) (ED21).

6.27: Tacet.

6.30: Instrumental—Royal Opera Orchestra, "Berceuse" (Jarnfeldt).

Cello—Pablo Casals, "Traumerei" (Schumann) (DA833).

Male quartet—The Rounders, "Chlo-e" (Kahn) (EA402).

Instrumental—San Francisco Symphony Orchestra, (a) "Serenade" (Volkman), (b) "Flight of the Bumble Bee" (Rimsky-Korsakov).

6.42: Instrumental—Chicago Symphony Orchestra, (a) "Valse Triste" (Sibelius), (b) "Funeral March of a Marionette" (Gounod) (ED5).

March—San Francisco Symphony Orchestra, "Marche Militaire" (Schubert) (ED9).

6.57: Tacet.

7.0: News and market reports.

7.40: Talk—Mr. Norman Kerr, "Physical Culture."

8.0: Chimes. Presentation of orchestral concert by Ley's Institute Orchestra and assisting artists.

March—Ley's Institute Orchestra, (a) "Entry of Gladiators" (Fucelli), (b) "Barcarolle" (Offenbach), (c) "Intermezzo" (Mascagni).

8.10: Soprano—Miss Laura Walker, "Invitation to the Dance" (Finden).

8.14: Bell solo—Master N. Sharp, "Les Cloches de St. Malo" (Rimmer).

8.17: Humourist—Mr. T. T. Garland, "Humour" (original).

8.21: Selection—Ley's Institute Orchestra, "Overture to 'Bohemian Girl'" (Balfe).

8.27: Novelty vocal and instrumental—Cambrian Duo, "Moments Musical" (own arrangement).

8.37: Violin—Master John Taberner, "Chanson Polonaise" (Wieniawski).

8.41: Organ—Jesse Crawford, "Serenade" from "The Student Prince" (Romberg).

8.45: Talk—Mr. T. Boyce, "Bridge for Beginners."

9.0: Evening forecast and announcements.

9.2: Waltz—Ley's Institute Orchestra, "Blue Danube" (Strauss).

9.9: Soprano—Miss Laura Walker, (a) "A Song at Dawn" (Brown), (b) "Love, I Have Won You" (Ronald).

9.16: Male quartet—The Rounders, "Deep Night" (Vallee) (H.M.V. EA643).

9.19: Selection—Ley's Institute Orchestra, (a) "Simple Aveu" (Thome), (b) "Melody in F" (Rubinstein).

9.26: Humour—Mr. T. T. Garland, "A Fireside Chat" (original).

9.33: Ley's Institute Orchestra, (a) selection, "Belle of New York" (Kerker); (b) march, "Blaze of Glory" (Holman).

9.43: Novelty vocal and instrumental—Cambrian Duo, "Moment Musical" (own arrangement).

9.53: Cello—Miss Jean Clarkson, "Valse Triste" (Sibelius).

9.57: Band—National Military Band, "Ben Hur" (Byng) (Zonophone A365).

10.0: God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, APRIL 23.

SILENT DAY.

3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, APRIL 23.

11.30: a.m. Results of N.Z. Metropolitan Trotting Club's Autumn Meeting (second day) interspersed with music from studio.

5.0 (approx.): Children's session—"Uncle John":

6.0: Dinner session—"Columbia" Hour:

Orchestra—Orchestre Symphonique de Paris, "L'Arlesienne Suite" (Bizet): (1) Prelude, (2) Entr'acte—Pastorale, L'Etang de Vaccaries, (2) 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 Castalet, (2) Minuetto, (3) Le Carillon, (4) Adagietto (Bizet) (01326-27).

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.

8.0: Chimes.

8.1: Overture—Berlin State Opera Orchestra, "The Beautiful Galathea" (Suppe, arr. Artok) (H.M.V. C1527).

8.9: Tenor—Mr. W. Bradshaw, "There is a Flower that Bloometh" ("Mari-tana"—Wallace).

8.13: Relay from Civic Theatre of organ recital played by Mr. Leslie Harvey (final appearance).

8.33: Instrumental—Studio Instrumental Octet (conductor, Mr. Harold Beck), "L'Impressario" (Mozart).

8.37: Contralto—Mrs. D. W. Stallard, "The Enchantress" (Hatton).

8.42: Humour—Mr. Frank Moran, "Hurrah for the Rolling Sea" (Merson).

8.47: Instrumental—Studio Instrumental Octet, "Suite from Dramatic Music" (Purcell).

8.55: Chorus—Royal Opera, "Spinning Chorus" from "The Flying Dutchman" (Wagner) (H.M.V. D1517).

9.1: Weather report and announcements.

9.3: Relay from Jellicoe Hall of annual smoke concert to members of the Returned Soldiers' Association (reunion of Canterbury Branch).

9.33: Tenor—Mr. W. Bradshaw, (a) "Ever of Thee I'm Fondly Dreaming" (Foley Hall), (b) "My Pretty Jane" (Bishop).

9.39: Instrumental—Studio Instrumental Octet, (a) "True Love" (Brahms), (b) "Extase" (for violin, cello, piano, harp, and organ) (Ganne).

9.47: Contralto—Mrs. D. W. Stallard, (a) "Vale" (K. Russell), (b) "Out on the Rocks" (Salnton Dolby).

9.53: Instrumental—Studio Instrumental Octet, (a) "March," (b) "Air de Ballet," (c) "Angelus" (Massenet).

10.5: Humour—Mr. Frank Moran, "Tony the Swiss Mountaineer" (Merson).

10.11: Instrumental—Studio Instrumental Octet, "Remembrances of Brahms" (arr. Morena).

God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, APRIL 23.

3.0: Chimes. Selected gramophone items.

3.15: Talk—Home Science Extension Department of Otago University, under the auspices of 4YA Primary Productions Committee, "Rest and Restful Pictures."

4.25: Sporting results.

4.30: Close down.

5.0: Children's Hour, conducted by Big Brother Bill

6.0: Dinner music, "H.M.V." Hour.

Orchestral—Boston Symphony Orchestra, "Frühlingsteimen" (Johann Strauss) (ED11).

Organ—Jesse Crawford, "Serenade" (Romberg) (EA638).

Band—National Military Band, "Benhur" (Byng) (A365).

6.13: Tacet.

6.15: Orchestral—Vienna Philharmonic, "Dorfschwalben" (Strauss).

Violin—David Wise, "Canzonetta" (D'Ambrosio) (Zono. 5420).

Orchestral—Jack Hylton and His Orchestra, "Steppin' Out" (Vanchant) (B5727).

6.29: Tacet.

6.30: Orchestral—New Mayfair Orchestra, "Wake Up and Dream" (Porter).

Organ—Jesse Crawford, "Indian Love Call" (Friml) (EA638).

Orchestral—International Novelty Orchestra, "To Die Dreaming."

Orchestral—International Novelty Orchestra, "Four Little Farms."

6.43: Tacet.

6.45: Orchestral—Jack Hylton and His Orchestra, "Old Time Songs."

Violin—David Wise, "Cavalleria Rusticana" (Mascagni) (Zono. 5420).

Orchestral—Jack Hylton and His Orchestra, "Lonesome Little Doll" (Cowan-Boutelje) (B5727).

6.59: Tacet.

7.0: News session.

7.40: Talk—Dr. J. E. Holloway, Otago University, "Plants as Indicators." Given under auspices of 4YA Primary Productions Committee.

8.0: Chimes.

Overture—Marek Weber and His Orchestra, "Coeur Brise" (Gillet).

Foxtrots—Novelty Syncopators, "Josie and Me" (O'Hagan); "Laughing Marionette" (Gilkret).

8.11: Soprano—Miss D. M. Sligo, (a) "Love the Jester" (Phillips); (b) "Saint Valentine" (Martin).

8.17: Humour—Mr. James A. Paterson, (a) "Just Got off the Chain" (Lauder); (b) "Mrs. McGinty's 'At Home'" (Morrison).

8.22: Foxtrots—Novelty Syncopators, "My Sin is Loving You" (de Sylva); (b) "Rainbow Man" (Dowling).

8.34: Recitals—Miss M. Seelye, (a) "The Tomboy" (Wynne); (b) "The Pilgrimage" (Galsworthy).

8.40: Waltzes with vocal chorus—Novelty Syncopators, "Rosemary" (Zamecik); (b) "Carolina Moon" (Burke).

8.47: Tenor—Mr. J. Swan, (a) "Morning" (Oley Speaks); (b) "Mary of Argyle" (Jeffreys).

8.53: Foxtrots—Novelty Syncopators, "Roses in June" (O'Hagan); "Breakaway" (Gottler).

9.0: Weather report.

9.2: Soprano—Miss D. M. Sligo, "Heffle, Cuckoo Fair" (Shaw).

9.5: Foxtrots—Novelty Syncopators, "Wanna go Places" (Robin); (b) "Lovable and Sweet" (Clare).

9.12: Humour—Mr. James A. Paterson, "My Bonnie Hellan Maggie" (McFarlane).

9.17: Recitals—Miss M. Seelye, "The Storming Party" (Conan Doyle).

9.20: Foxtrots with vocal chorus—Novelty Syncopators, "You're the Cream in My Coffee" (de Sylva).

9.23: Tenor—Mr. J. Swan, "Unlee I Know" (Lockton).

9.26: Waltz with vocal chorus—Novelty Syncopators, "My Song of the Nile."

9.30: Dance session, "Brunswick."

Foxtrot with vocal chorus—Hal Kemp's Orchestra, "You Wouldn't Fool Me" (de Sylva) (4212).

Foxtrot with vocal chorus—Harold Stern's Orchestra, "From Sunrise to Sunset" (Miller) (4251).

Foxtrot with vocal chorus—Hal Kemp's Orchestra, "My Lucky Star" (de Sylva) (4212).

Foxtrot with vocal chorus—Arnold Johnson's Orchestra, "Tear Drops" (Davis) (4251).

9.42: Comedienne with orchestra—Zelma O'Neal, "Button up Your Overcoat" (de Sylva) (4207).

Foxtrot with vocal chorus—Eight Radio Stars, "My Annapolis" (Weinberg) (4272).

Foxtrot with vocal chorus—Colonial Club Orchestra, "Hittin' the Ceiling" (Gottler) (4349).

Waltz with vocal chorus—Eight Radio Stars, "I Found Happiness" (Rapee) (4272).

- Waltz, with vocal chorus—Ray Miller's Orchestra, "My Angeline" (Wayne) (4233).
- 9.57: Old-time Orchestra—Al Hopkins's Buckle Busters, "Polka Medley" (Lind) (321).
- Foxtrot, with vocal chorus—Red Nicholls and Five Pennies, "On the Alamo" (Kahn) (4363).
- Foxtrot, with vocal chorus—Ray Miller's Orchestra, "Cradle of Love" (Wayne) (4233).
- Foxtrot, with vocal chorus—Hotel Ten Eyck Whispering Orchestra, "When we Canoe-dle-oodle" (Woods) (4372).
- Foxtrot, with vocal chorus—Al Goodman's Orchestra, "I'm Still Caring" (Vallee) (4362).
- 10.12: Vocal solo, with novelty accompaniment—Frank Luther, "Peg Leg Jack" (Robison) (4371).
- Foxtrot, with vocal chorus—Hotel Ten Eyck Whispering Orchestra, "Jericho" (Robin) (4372).
- Foxtrot, with vocal chorus—Al Goodman's Orchestra, "I'm Just a Vagabond Lover" (Vallee) (4362).
- Waltz, with vocal chorus—Regent Club Orchestra, "Sleepy Valley" (Sterling) (4370).
- 10.24: Old-time Orchestra, Al Hopkins's Buckle Busters, "Marosovia Waltz" (Belcher) (321).
- Organ solo, with vibraphone—Lew White, "Mean to Me" (Turk).
- Foxtrot, with vocal chorus—Colonial Club Orchestra, "Sing a Little Love Song" (Gottler) (4349).
- Foxtrot, with vocal chorus—Roy Ingraham's Orchestra, "That's a Four Leaf Clover in My Pocket" (Colwell) (4247).
- 10.39: Vocal solo, with novelty accompaniment—Frank Luther, "Barnacle Bill, the Sailor" (Robison) (4371).
- Foxtrot, with vocal chorus—Six Jumping Jacks, "Oh! Baby What a Night" (Brown) (4351).
- Waltz, with vocal chorus—Regent Club Orchestra, "My Deaf" (Kahn).
- Waltz, with vocal chorus—Castlewood Marinaba Band, "Wonderful You" (Medkill) (4379).
- 10.51: Organ solo—Lew White, "Deep Night" (Henderson) (4361).
- Foxtrot, with vocal chorus—Colonial Club Orchestra, "Oh! What a Night to Love" (Herbert) (4247).
- Waltz, with vocal chorus—Regent Club Orchestra, "Evangeline" (Rose). (4379).
- 11.0 : Close down. God Save the King.

Thursday, April 24

1YA, AUCKLAND (900 KILOCYCLES)—THURSDAY, APRIL 24.

- 3.0 : Afternoon session—Selected items by Lewis Eady, Ltd.; also literary selection by the Announcer.
- 3.15: Home Science Talk—"Removal of Stains," prepared by Home Science Department Otago University.
- 4.30: Close down.
- 5.0 : Children's hour, conducted by Peter Pan.
- 6.0 : Dinner session—"Columbia" Hour.
- Orchestra—Finck's Orchestra, "Gaiety Echoes" (Caryll-Monckton).
- Orchestra—Sandler's Orchestra, "Las Lagarteranas" (Guerrero and Foulkes) (01634).
- Violin—Lipschultz, "La Golondrina" (Sorraddell) (Regal G20489).
- 6.13: Tacet.
- 6.15: Instrumental—Squire's Celeste Octet, "Everybody's Melodies" (arrgd. J. H. Squire) (02896).
- Organ—John Hassel, "By the Waters of Minnetonka" (Lieurance).
- Orchestra—Sandler's Orchestra, "Raphaellito" (Guerrero and Foulkes)
- 6.28: Tacet.
- 6.30: Orchestra—Regal Kinema Orchestra, "Broadway Selection" (Gottler).
- Violin—Lipschultz, "Estrellita" (Ludlow) (Regal G20489).
- Orchestra—Romani and Italian Orchestra, "Old Comrades March" (Teike) (Regal G20488).
- 6.43: Tacet.
- 6.45: Orchestra—Berlin State Orchestra, "Die Fledermaus" (Strauss).
- Orchestra—Nullo Roman's Orchestra, "Canto Al Inverno" (Regal).
- Orchestra—Russian Novelty Orchestra, "Tesoro Mio" (Becucci).
- 6.58: Tacet.
- 7.0 : Book review, Mr. H. H. Driver.
- 7.15: News and market reports.
- 7.40: Talk—Mr. L. A. Eady, "Chat About Musical Instruments."
- 8.0 : Chimes.
- Overture—1YA Orchestral Octet, under the conductorship of Eric Waters, "Light Cavalry" (with xylophone obligato by Mr. Roy Brinsden) (Suppe).
- 8.10: Vocal trio—Celeste Trio, "The Three Chafers" (Truhn).
- 8.16: Humour—Miss Marian Irving, "Mrs. Smythe Brown Buys a Book" (Constanduros).
- 8.23: Cornet—Mr. W. Shepley, "Arbucklenian" (Hartman).
- 8.27: Tenor—Mr. Rex. Hart, (a) "Spirto Gentil," from "La Favorita" (Donizetti); (b) "The Night has a Thousand Eyes" (Lambert).
- 8.33: Selection—1YA Orchestral Octet, "Norwegian Rhapsody No. 3" (Svendson).
- 8.42: Vocal trio—Celeste Trio, Excerpts from "Westward Ho" (Roeckel): (a) Trio, "Away with a Shout"; (b) Mezzo-soprano, "Along the Sunny Shingles"; (c) Trio, "Sing, Let the Merry Cymbals Ring."

- 8.51: Selection—1YA Orchestral Octet, "Pastoral Sketches" (Mayerl).
- 9.0 : Evening forecast and announcements.
- 9.2 : Humour—Miss Marian Irving, (a) "The Old and the New" (Anon.); (b) "Naughty Words" (Anon.).
- 9.6 : Vocal trio—Celeste Trio, Excerpts from "Westward Ho" (Roeckel): (a) Duet, "So Drearly, So Wearily"; (b) Trio, "Father of Light, of Love"; (c) Contralto solo, "Lullaby"; (d) Trio, "Be Not Afraid."
- 9.16: Tenor—Mr. Rex. Hart, "My Zither" (Gray).
- 9.20: Selection—1YA Orchestral Octet, Selection from "The Street Singer" (Fraser-Simson).
- 9.30: Programme of dance music—"Columbia."
- Foxtrot—The Harmonians with vocal chorus, "I'm in Seventh Heaven" (de Sylva) (G20531).
- Foxtrot—The Knickerbockers with vocal refrain, "Song of Siberia" (Lewis) (01740).
- Foxtrot—The Harmonians with vocal chorus, "Used to You" (de Sylva-Brown-Henderson) (G20531).
- Foxtrot—Golden and His Orchestra, with vocal chorus, "Satisfied" (Friend-Caesar) (01740).
- 9.42: Vocal—Eddie Walters with piano and guitar accompaniment, "Goodness Gracious Grace" (Abbot-Casem-Mimbrow) (01680).
- Foxtrot—Stellar Dance Band, "Dancing Goblin" (Collins) (G20523).
- Foxtrot—Harry Rester's Syncopators with vocal chorus by Tom Stack, "The Flippity Flop" (Coslow-Robin-Whiting) (01681).
- Foxtrot—Stellar Dance Band, "Giggling Golliwog," slow foxtrot (Tisley-Evans) (G20523).
- Waltz—Ben Selvin and His Orchestra, "I've Waited a Lifetime for You" (Edwards and Goodwin) (01741).
- 9.57: Duet—Ford and Glenn with novelty accompaniment, "Where the Sweet Forget-Me-Nots Remember" (Dixon-Warren) (G20578).
- Foxtrot—Guy Lombardo and His Royal Canadians with Vocal Trio, "Then We Canoe-dle-oodle Along" (Woods-Tobin-Bohr) (01672).
- Foxtrot—Ben Selvin and His Orchestra, with vocal chorus, "Junior" (Donaldson) (01691).
- Foxtrot—The Midnight Revelers with vocal refrain, "True Blue Lou" (Whiting-Coslow-Robin) (G20602).
- Foxtrot—Ipana Troubadours with vocal refrain, "There Was Nothing Else to Do" (Kahmar, Ruby and Warren) (01703).
- Foxtrot—Ipana Troubadours with vocal refrain, "Just a Glimpse of Paradise" (Kahmar, Ruby and Warren) (01699).
- 10.15: Duet—Pearce Brothers (Al and Cal), "If I Give Up the Saxophone" (Fain-Kahal-Raskin) (01680).
- Foxtrot—Ben Selvin and His Orchestra, "Am I Blue" (Akst-Clarke).
- Foxtrot—The Midnight Revelers, "If I Had My Way" (Green-Wagner)
- 10.27: Foxtrot—Ted Florito and His Edgewater Beach Hotel Orchestra, "Candle Light Lane" (Lewis-Florito) (01755).
- Waltz—Frank Ferera's Hawaiian Trio with vocal chorus, "Pagan Love Song" (Brown-Freed) (G20560).
- Foxtrot—Guy Lombardo and His Royal Canadians, "You Want Lovin'" (Spier-Coslow-Osterman) (01672).
- 10.30: Vocal—Marie Burke, "The Song I Love" (de Sylva-Brown-Henderson-Conrad) (01557).
- Foxtrot—Guy Lombardo and His Royal Canadians, "Here We Are" (Kahn-Warren) (01691).
- Foxtrot—Ted Florito and His Edgewater Beach Hotel Orchestra, "You've Never Been Blue" (Lewis-Young-Florito) (01755).
- Foxtrot—Ted Lewis and His Band with vocal refrain, "My Love Song" (Yoell-Lewis) (01699).
- 10.45: Duet—The Two Gilberts, comedians, with orchestra, "Smith's Crisp Crisps" (Weston-Lee-Weston) (G20578).
- Foxtrot—Ray Starita and His Ambassadors Band, "Iz Izzy Azzy Wozz" (A. le Clerq) (01703).
- Foxtrot—Harry Rester's Syncopators with vocal refrain, "Piccolo Pete" (Baxter) (01756).
- Waltz—Frank Ferera's Hawaiian Trio, with vocal chorus, "Ua Like a No a Like" (Everett) (G20560).
- 11.0 : God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, APRIL 24.

- 3.0 : Chimes. Selected studio items.
- 3.15: Talk—Home Science, "Removal of Stains," prepared by Home Science Extension Department of Otago University.
- 3.30 and 4.30: Sports summary.
- 4.55: Close down.
- 5.0 : Children's Session, conducted by Uncle George, assisted by the pupils of Mrs. Isobel Halligan in a Shakespearean Evening.
- 6.0: Dinner music session—"H.M.V." Hour:
- Selection—Kauffman's Orchestra, "The Gipsy Baron" (Strauss).
- Waltz—La Vittoria Orchestra, "Wedding of the Winds" (Hall).
- 6.12: Tacet.
- 6.15: Orchestra—Piccadilly Orchestra, "If Only I Had You" (Davis), (b) "Lolita" (Ferrete) (B2713).
- Orchestra—Piccadilly Orchestra, "Charmaine" (Rapee) (B2523).
- Hawaiian—Kolomoku's Honoluluans, "Aloha Oe" (Liliuokalani).
- 6.27: Tacet.
- 6.30: Selection—New Mayfair Orchestra, "This Year of Grace" (Coward).
- Orchestra—Waring's Orchestra, "Ah! Sweet Mystery of Life" (Herbert) (EB37).
- Hawaiian—Kolomoku's Honoluluans, "Three O'Clock in the Morning" (Robledo) (Zonophone RF23).

- 6.42: Tacet.
 6.45: Orchestral—Victor Concert Orchestra, "Minuet in G" (Paderewski) (EA240); "Amaryllis" (Thys) (EA240).
 Orchestral—Piccadilly Orchestra, "Bird Songs at Eventide" (Coates).
 Waltz—International Concert Orchestra, "Blue Danube" (Strauss).
 6.57: Tacet.
 7.0: News session, market reports and sports results.
 7.40: Lecturette—Mr. A. D. Munro, M.Sc., Lecturer in Chemistry, Victoria University College, "A W.E.A. Lecturette: What is Chemical Analysis?"
 8.0: Chimes. A special Shakespearean programme by the Wellington Dickens-Shakespeare Society to commemorate Shakespeare's Birthday and St. George's Day. The Society will be assisted by the 2YA Orchestral under the conductorship of Signor A. P. Truda. Introductory remarks will be made by Mr. W. J. Mountjoy before the commencement of each item.
 Overture—2YA Orchestral, "The Merry Wives of Windsor" (Nicolai).
 8.11: Soprano—Mrs. R. W. Alexanders, "Oh, Bid Your Faithful Ariel Fly" (Linley).
 8.15: Scene from "Romeo and Juliet" (Shakespeare).

Cast:

- Lady Capulet Mrs. Clarice Ross
 Nurse Miss Edith Hind
 Capulet Mr. W. J. Mountjoy
 Juliet Miss Dorothy Miller
 8.30: Baritone—Mr. Charles Wilkie, "Blow, Blow, Thou Wintry Winds" (Sargent).
 8.34: Selection from "Othello," Act 4, Scene 3 (Shakespeare)—Miss Zenn Jupp.
 8.38: Mezzo-soprano—Miss Jean Alexander, "The Poor Soul Sat Sighing," from "Othello" (Martin Shaw).
 8.42: Recital—Miss Margaret O'Halloran, "Katherine's Advice to Wives," from "Taming of the Shrew" (Shakespeare).
 8.46: Instrumental—2YA Orchestral, "Incidental Music from 'The Merchant of Venice'" (Rosse).
 8.56: Weather report and announcements.
 8.58: Lecturette—Professor G. W. von Sedlitz, "Shakespeare."
 9.22: Duet—Mrs. R. W. Alexander and Miss Jean Alexander, "I Know a Bank" (Martin Shaw).
 9.26: Dialogue—"Gravediggers' Scene" from "Hamlet" (Shakespeare).

Cast:

- First Gravedigger Mr. Dixon
 Second Gravedigger Mr. Salt
 9.36: Soprano—Mrs. R. W. Alexander, "Orpheus with His Lute" (Sullivan).
 9.40: Recital—Mrs. Clarice Ross, "Paulina's Speech in Defence of Hermione," from "A Winter's Tale" (Shakespeare).
 9.45: Baritone—Mr. Charles Wilkie, "Who is Sylvia?" (Schubert).
 9.49: Dialogue from "The Merchant of Venice" (Shakespeare).

Cast:

- Portia Miss Lottie Rastall
 Nerissa Mrs. M. Thomas
 10.1: Mezzo-soprano—Miss Jean Alexander, "When Daisies Pied and Violets Blue" (Arne).
 10.5: Instrumental—2YA Orchestral, Three Dances from "Henry VIII" (German).
 10.13: God Save the King.

3YA, CHRISTCHURCH (930 KILOCYCLES)—THURSDAY, APRIL 24.

- 3.0: Afternoon session—Gramophone recital.
 3.15: Home Science Talk prepared by Home Science Department, Otago University. "Removal of Stains."
 4.25: Sports results.
 4.30: Close down.
 5.0: Children's session—"Uncle Frank":
 6.0: Dinner session—"H.M.V." Hour:
 Orchestral—Berlin State Opera Orchestra, "Polonaise" (Liszt).
 Violin—Isolde Menges, "Nocturne in E Flat, Op. 9, No. 2" (Chopin).
 6.13: Tacet.
 6.15: Band—H.M. Coldstream Guards, "La Fille de Madame Angot" (Lecocq).
 Piano—Mark Hambourg, "Rakoczy March" (Liszt) (C1439).
 Orchestral—John Barbirolli's Chamber Orchestra, "A Little Night Music, First Movement" (Mozart) (C1655).
 6.29: Tacet.
 6.30: Orchestral—John Barbirolli's Chamber Orchestra, "A Little Night Music, Second, Third, Fourth Movements" (Mozart) (C1655-6).
 Piano—Mark Hambourg, "On Wings of Song" (Mendelssohn) (C1439).
 6.44: Tacet.
 6.45: Quartet—Virtuoso String Quartet, "Londonderry Air" (arr. Bridge).
 Violin—Isolde Menges, "Air on G String" (Bach) (D1288).
 Quartet—Virtuoso String Quartet, "The Emperor Quartet, Op. 76, No. 3" (Haydn) (H.M.V. C1470).
 7.0: News session.
 7.30: Talk—Mr. W. Montgomery, State Forest Service, "Forestry" (arranged by 3YA Primary Productions Committee).
 8.0: Chimes. Presentation of excerpts from "Dorothy" (Cellier).
 8.1: Overture—Basil Symphony Orchestra, "Da Freischütz" (Weber).
 8.12: Chorus and solo—The Melodious Four, "Lads and Lassies" (Weber).
 Soprano and trio—Miss Frances Hamerton and Melodious Trio, "Be Wise in Time, O Phillis Mine," from "Dorothy" (Weber).

- 8.20: Instrumental—Studio Instrumental Octet (conductor, Mr. Harold Beck, (a) "Preamble" (Cunningham), (b) "Norfolk Folk Tune" (Woods), (c) "Slow Air," (d) "Jig and Finale."
 8.31: Tenor—Mr. Russell Summer, "With such a Dainty Maid None Can Compare" (Cellier).
 Quartet—Melodious Four, "You'll Swear to be Good and True," from "Dorothy" (Cellier).
 8.38: Piano solo—Miss Marjorie Alexander, "Fantasia Impromptu" (Chopin).
 8.42: Sketch—Clapham and Dwyer, "At the Races" (Clapham and Dwyer).
 8.48: Bass solo—Mr. T. D. Williams, "With a Welcome for All," from "Dorothy" (Cellier).
 8.51: Instrumental—Studio Instrumental Octet, (a) "Humoresque" (Dvorak), (b) "Five Pieces" (Purcell).
 8.59: Chorus and tenor solo—Melodious Four and Mr. Russell Summer, "Under the Pump," from "Dorothy" (Cellier).
 9.2: Weather report and announcements.
 9.4: Instrumental—Band of the Garde Republicaine, "Clarinet Concerto" (Weber) (Columbia 02879).
 9.12: Chorus—Melodious Four, "The Hunting Chorus" from "Dorothy" (Cellier).
 9.15: Instrumental—Studio Instrumental Octet, (a) "Waltz," (b) "Intermezzo," (c) "Passacaglia" (Scott).
 9.21: Tenor—Mr. Russell Summer, "Tho' Born a Man of High Degree," from "Dorothy" (Cellier).
 9.24: Piano—Miss Marjorie Alexander, "Rigoletto" (arr. Liszt).
 9.30: Bass—Mr. T. D. Williams, "Queen of My Heart," from "Dorothy" (Cellier).
 9.33: Violin solo and octet—Miss Irene Morris and Studio Instrumental Octet, (a) "Meditation" (Glazounof), (b) "La Fenetre d'Amour" (De Severac).
 9.41: Contralto—Miss Benne Renaut, "The Time Has Come," from "Dorothy" (Cellier).
 9.44: Organ—Terence Casey, "Pleading" (Haydn Wood) (Columbia 01633).
 9.48: Choral—The Melodious Four, "Chorus and Finale" (Cellier).
 9.53: Instrumental—Studio Instrumental Octet, (a) "Tempo di Minuetto" (Beethoven), (b) "Spanish Dance" (Moszkowski).
 10.0: God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, APRIL 24.

SILENT DAY.

Friday, April 25

1YA, AUCKLAND (900 KILOCYCLES)—FRIDAY, APRIL 25.

ANZAC DAY.

- 11.0: Relay from Town Hall of the Civic Anzac Day Service.
 12.0: (approx.) Close down.
 3.0: Relay from the Cenotaph at the Domain of the Returned Soldiers' Association Special Anzac Day Celebrations.
 4.0: (approx.) Close down.
 8.0: Chimes.
 Overture—Bournemouth Municipal Orchestra, "Pique Dame" (Suppe).
 Contralto—Miss Hinemoa Rosier, (a) "Crossing the Bar" (Behrend); (b) "Come Unto Me" (Coenen).
 Instrumental—The Studio Trio, "Romance" (Reissiger).
 Bass Baritone—Mr. Frank Sutherland, (a) "The Last Call" (Sanderson); (b) "Brian of Glenaar" (Graham).
 Violin—Miss Ina Bosworth, "Rondino" (Cramer-Brown).
 Male Quartet—The Salisbury Singers, "Sleep Gentle Lady" (Planche).
 Talk—Mr. A. B. Chappell, "Topical Talk."
 Instrumental—Studio Trio, "Mazurka" (Malling).
 Evening forecast and announcements.
 Contralto—Miss Hinemoa Rosier, "Beyond the Sunset" (Tours).
 Violin—Miss Ina Bosworth, "Admirals Galliard" (arrgd. Moffat).
 Male Quartet—Salisbury Singers, "Round About a Wood" (Morley).
 Instrumental—Studio Trio, (a) "Scherzo from Octet" (Schubert); (b) "Melody in F" (Rubenstein).
 Bass baritone—Mr. Frank Sutherland, (a) "Anzac Anthem" (words by J. Y. Birch); (b) "Pass Everyman" (Sanderson).
 Band—Band of H.M. Grenadier Guards, "Flanders Poppies" (Carlton).
 9.30: (approx.) God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, APRIL 25.

ANZAC DAY.

- 11 a.m.: Relay of the Children's Anzac Day Service from the Cenotaph, Parliament Buildings, Wellington.
 2.45: Relay from the Town Hall of the Anzac Day Next-of-Kin Memorial Service arranged by the Wellington Returned Soldiers' Association.
 6.0: Special Anzac Day Service for children conducted by Uncle George, assisted by St. Mark's Glee Club Choir.

EVENING SESSION.

- 8.0: Chimes. Relay of the Anzac Day Sacred Concert arranged by the Wellington Returned Soldiers' Association.

3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, APRIL 25.**ANZAC DAY.**

- 2.30: Relay of Citizens' Memorial Service from "King Edward Barracks," under the auspices of the Returned Soldiers' Association. Addresses by Hon. A. J. Stallworthy and Ex-Service Chaplain L. B. Negle. Instrumental music by the Woolston Band (R. J. Estall, conductor). The Royal Christchurch Musical Society will provide the choral music under the conductorship of Mr. W. H. Dixon.
- 8.0: Relay of special "Anzac" Service, under the auspices of the "Toc H" Movement and the Returned Soldiers' Association, from the Christchurch Anglican Cathedral. Dedication of "Toc H" Lamp. Open to all Returned Soldiers and their next of kin. Speaker: Mr. G. A. Hayden, President of Returned Soldiers' Association. Address: The Musical Service by the Cathedral Choir; Organist and Musical Director, Dr. J. C. Bradshaw.
- 9.15: Orchestral—Zurich Tonhalle Orchestra, "Gavotte from 'Idomence'" (Mozart) (Col. 02978).
- 9.18: Contralto—Miss Alice Vinsen, "Waiata Maori" (Alfred Hill).
- 9.22: Violin—Miss Irene Morris, "Air on G String" (Bach).
- 9.25: Baritone—Roy Henderson, "Tartarus" (Strangways-Schubert).
- 9.29: Instrumental—Christchurch Broadcasting Trio, "Allegro Moderato from Trio in D Minor" (Arensky).
- 9.39: Miss Alice Vinsen, (a) "Tangi" (Hill); (b) "Home Sweet Home" (Bishop).
- 9.48: Male Quartet—Sheffield Orpheus Male Voice Choir, (a) "Hymn Before Action" (Walford Davies); (b) "The Long Day Closes" (Sullivan) (Regal G80008).
- 9.56: Instrumental—Christchurch Broadcasting Trio, (a) "Chant D'Automne" (Tschalkowsky); (b) "Slayonic Dance, No. 2" (Dvorak). God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, APRIL 25.

- 10.30 a.m.: Relay from Knox Church Service, under auspices of Council of Christian Congregations.
- 3.0: Relay of Service from Town Hall, under auspices of Returned Soldiers' Association of Dunedin.
- 4.30: Close down.
- 6.30: Relay of special Anzac Day Service from St. Paul's Cathedral under patronage of His Worship the Mayor and Councillors of Dunedin.
- 8.0: Overture—Columbia Symphony Orchestra, "Poet and Peasant" (Suppe).
- 8.9: Tenor—Mr. J. E. Davies, (a) "Hall, Caledonia!" (Stroud), (b) "A Red Rosebud" (Gillies).
- 8.16: Selection—Instrumental Quintet under direction of Mr. F. V. Drake. (a) "Napoleon Overture" (Bilton), (b) "Nocturne in E Flat, Op. 9, No. 2" (Chopin).
- 8.27: Contralto—Mrs. A. H. Ritchie, "Enchantress" (Hutten).
- 8.30: Piano—Miss Sybil Baker, "Feux Follets" (Etude) (Liszt).
- 8.35: Chorus—Russian State Choir, "Storm on the Volga" (Pastchenko).
- 8.42: Patrol and suite—The Quintet, (a) "Old South" (Zamecnik), (b) "Pastoral Sketches" (Mayer), (1) A Legend, (2) Lovers' Lane, (3) A Village Festival.
- 8.58: Weather report.
- 9.0: March—The Quintet, (a) "London Scottish" (Haines). Overture—The Quintet, (b) "Plymouth Hoe" (Ansell).
- 9.10: Baritone—Mr. Jack Clark, (a) "Smugglers' Song" (Mullinar), (b) "Friend" (Davies).
- 9.13: Cello—Gaspar Cassado, "Chanson Villageoise" (Popper) (Col. 02595).
- 9.16: Tenor—Mr. J. E. Davies, "The Last Watch" (Pinsuti).
- 9.22: Suite—The Quintet, "Salambo" (Arenas): (1) Introduction, (2) Danse des Kabires, (3) Danse de Salambo, (4) Dans des Serpents, (5) Love Scene, (6) Danse of the Savages.
- 9.35: Contralto—Mrs. A. H. Ritchie, (a) "Slave Song" (DelReigo), (b) "Ye Powers that Dwell Below" (Gluck).
- 9.41: Violin—Miss Ethel Wallace, "Saltarelle" (German).
- 9.47: Baritone—Mr. Jack Clark, "Captain Mac" (Sanderson).
- 9.53: Orchestra with organ and chorus—Kettelhey's Concert Orchestra, "The Sacred Hour" (Kettelhey) (Columbia 01528).
- 10.0: God Save the King.

Saturday, April 26**1YA, AUCKLAND (900 KILOCYCLES)—SATURDAY, APRIL 26.**

- 8.0: Afternoon session—Selected studio items, including literary selection by the Announcer.
- 4.30: Close down.
- 5.0: Children's session conducted by "Cinderella."
- 6.0: Dinner session—"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 solo—Gil Dech, "Wedding of the Painted Doll" (Freed) (01549). Piano solo—Constance Mering, "So Dear" (Caesar) (01224). Waltz medley, Eddie Thomas's Collegians (02904). Saxophone—Rudy Wiedoeft, "Minuet" (Beethoven) (01176).
- 6.28: Tacet.

- 6.30: Mandoline band—Circolo Mandolinistico, "La Traviata—Prelude Acts 1 and 4" (Verdi) (02566). Waltz—Symphony Orchestra, "When the Lemons Bloom" (Strauss).
- 6.42: Tacet.
- 6.45: Musical Art Quartet—"Mighty Lak' a Rose" (Velin) (01506). Saxophone—Rudy Wiedoeft, "Valse Mazanetta" (Wiedoeft) (01176). Piano—Gil Dech, "I Kiss Your Hand, Madame" (Erwin) (01549). Eddie Thomas's Collegians, "Beautiful Ohio" (Earl) (02904).
- 6.57: Tacet.
- 7.0: News and market reports.
- 8.0: Chimes. Relay of concert from the Town Hall by the Auckland Municipal Band under the conductorship of Mr. Christopher Smith.
- 10.0 (approx.): Programme of dance music—"Brunswick" Hour: Foxtrot—Six Jumping Jacks, "The Whoopie Hat Brigade" (Siegel). Foxtrot—Cotton-Pickers, "No Parking" (Chase) (4440). Foxtrot—Six Jumping Jacks, "Piccolo Pete" (Baxter) (4457). Waltz—Bob Haring's Orchestra, "I Love You" (Fisher) (4458).
- 10.12: Vocal—Harold Lambert, "When the Real Thing Comes Your Way" (Spier) (4556). Foxtrot—Cotton-Pickers, "St. Louis Gal" (Robinson) (4440). Foxtrot—Cotton-Pickers, "Moanin' Low" (Dietz) (4446). Foxtrot—Lyman's California Orchestra, "Susanna" (Ward) (4423). Foxtrot—Al Goodman's Orchestra, "After Thinking It Over" (Davis). Foxtrot—Bob Haring's Orchestra, "Song of Siberia" (Lewis) (4493). 10.30: Organ and vibraphone—Lew White, "Honey" (Simons) (4386). Foxtrot—Bob Haring's Orchestra, "The Moonlight March" (Newman). Foxtrot—Lyman's California Orchestra, "Junior" (Donaldson). Foxtrot—Bob Haring's Orchestra, "At Close of Day" (Klages) (4458). Waltz—Colonial Club Orchestra, "My Song of the Nile" (Bryan) (4486). 10.45: Vocal duet—The Dixie Stars, "Sweet Mandy" (4459). Foxtrot—Carl Fenton's Orchestra, "The World's Greatest Sweetheart" (Razaf) (4467). Foxtrot—Colonial Club Orchestra, "If You Believe in Me" (Gilbert). Foxtrot—Carl Fenton's Orchestra, "Smiling Irish Eyes" (Ruby) (4467). Foxtrot—Carl Fenton's Orchestra, "Love is a Dreamer" (Green) (4466). 11.0: God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, APRIL 26.

- 3.0: Chimes. Selected studio items.
- 3.30 and 4.30: Sports results.
- 4.55: Close down.
- 5.0: Children's session, conducted by Uncle Toby.
- 6.0: Dinner music—"Brunswick": Orchestral—Brunswick Concert Orchestra, "Dance of the Hours" (Ponchielli) (4515). Orchestral—A. and P. Gipsies, "Herbertiana" (Stone) (4287). Violin—Frederic Fradkin, "Le Cygne" (Saint-Saens) (4528). Orchestral—Brunswick Concert Orchestra, "Badinage" (Herbert). Orchestral—A. and P. Gipsies, "The Far-Away Bells" (Furber-Gordon).
- 6.14: Tacet.
- 6.15: Orchestral—Brunswick Concert Orchestra, "Wine, Women, and Song" (Strauss) (20088). Orchestral—Anglo-Persians, "Cossack Love Song" (Katzman) (4483). Violin—Frederic Fradkin, "Nola" (Arndt) (4318). Orchestral—Ray Miller and his Orchestra, "Iowa Corn Song" (Lockard) (4579).
- 6.28: Tacet.
- 6.30: Orchestral—A. and P. Gipsies, (a) "White Acacia," (b) "Petite Causerie" (Stone) (4287). Orchestral—Brunswick Concert Orchestra, "Thousand and One Night" (Strauss) (20088). Orchestral—A. and P. Gipsies, "Simple Confession" (Thome) (4442). Orchestral—Ray Miller and his Orchestra, "Go, You Northwestern" (Van Ettern) (4579).
- 6.43: Tacet.
- 6.45: Orchestral—Brunswick Concert Orchestra, "La Dansense" (Von Blon). Orchestral—Brunswick Concert Orchestra, "Hungarian Lutspliel" (Keler) (4515). Violin—Frederic Fradkin, "A Kiss in the Dark" (de Sylva) (4318). Orchestral—Anglo-Persians, "Ragamuffin" (Greer) (4483).
- 6.58: Tacet.
- 7.0: News session, market reports and sports results.
- 7.40: Lecturette—Mr. W. M. Jackson, "Gardening."
- 8.0: Chimes.
- 8.1: Overture—2YA Salon Orchestra, (conductor, Mr. M. T. Dixon), "By the Blue Hawaiian Waters" (Kettelhey).
- 8.9: Quartet—Melodie Four, "Cornfields Medley" (arrgd. Holloway).
- 8.13: Hawaiian instrumental—Golden Hula Quartet, (a) "Hine e Hine" (Te Rangi Pai), (b) "Hawaiian March" (Butterfield).
- 8.20: Violin with obligato—Mr. Frank Bryant, (a) "The Little Old Garden" (Loston), (b) "Love Came Calling" (Zamecnik).
- 8.26: Humour—Mr. Will Bishop will entertain at the piano.
- 8.36: Instrumental—2YA Salon Orchestra, (a) "Lilting Lucia" (arr. Black), (b) "Janancy" (Klenner).
- 8.44: Baritone—Mr. R. S. Allwright, "Off to Philadelphia" (Haynes).
- 8.48: Soprano—Miss Mavis Chamberlain, "Wild Rose Lane" (Easthope Martin).
- 8.52: Instrumental—2YA Salon Orchestra, "request item."
- 9.0: Weather report and announcements.

- 9.2 : Quartet—Melodie Four, "request item."
 9.6 : Hawaiian instrumental—Golden Hula Quartet, (a) "Melana Medley" (traditional, arr. Porter), (b) "Minehaha Waltz" (Kalli).
 9.13 : Tenor—Mr. Sam Duncan, "I Hear a Thrush at Eve" (Cadman).
 9.17 : Musical comedy selection—2YA Salon Orchestra, "Sybil" (Jacobs).
 9.25 : Humour—Mr. Will Bishop will again entertain at the piano.
 9.35 : Bass—Mr. W. W. Marshall, "The Wolf" (Shield).
 9.39 : Mouth-organ solos—Mr. R. J. G. Smith, "Medley of Popular Airs."
 9.46 : Soprano—Miss Mavis Chamberlain, (a) "A Little Twilight Song" (Coningsby Clarke), (b) "Spring's a Lovable Lady" (Elliott).
 9.52 : Quartet—Melodie Four, "Mammy's Gone Away" (Gray).
 9.56 : Instrumental—2YA Salon Orchestra, "Dance Novelties."
 10.4 : Dance programme—"H.M.V.":
 Foxtrot—Nat Shilkret and his Orchestra, "Nobody but You" (Goodwin-Edwards) (B5691).
 Foxtrot—Jack Hylton and his Orchestra, "Orange Blossom Time" (Goodwin-Edwards) (B5700).
 Foxtrot—Nat Shilkret and his Orchestra, "Your Mother and Mine" (Goodwin-Edwards) (B5691).
 Foxtrot—The Rounders, Jack Hylton and his Orchestra, "Singin' in the Rain" (Freed-Brown) (B5700).
 Foxtrot—The High-Hatters, "Low Down Rhythm" (Klages-Green).
 10.15 : Waltz—Leo Reisman and his Orchestra, "Dance Away the Night" (Thompson Stamper) (EA647).
 Humour—Norman Long, "Is it British?" (K. and G. Weston) (B2580).
 10.21 : Foxtrot—Henry Busse and his Orchestra, "Since I Found You" (Ruby Perkins) (EA648).
 Foxtrot—Waring's Pennsylvanians, "Button Up Your Overcoat" (de Sylva, Brown, and Henderson) (Victor 21861).
 Foxtrot—Charles Dornberger and orchestra, "Maybe, Who Knows?" (Tucker-Schuster-Etting) (EA651).
 Foxtrot—Waring's Pennsylvanians, "My Lucky Star" (de Sylva, Brown, and Henderson) (Victor 21861).
 Foxtrot—Leo Reisman and his Orchestra, "Doing the Boom Boom" (Conrad, Mitchell, and Gottler) (EA652).
 10.36 : Waltz—Henry Busse and his Orchestra, "Like a Breath of Springtime" (Dubin-Burke) (EA648).
 Vocal—Norman Long, "I Think of You" (K. and G. Weston) (B2580).
 10.42 : Foxtrot—Victor Arden, Phil Ohman, and their Orchestra, "Love, Your Spell is Everywhere" (Janis-Goulding) (EA642).
 Foxtrot—Nat Shilkret and his Orchestra, "You Made Me Love You, Why Did You?" (Lombardo-Kippel) (EA647).
 Leo Reisman and his Orchestra, "Look What You've Done to Me" (Conrad-Mitchell-Gottler) (EA652).
 10.51 : Waltz—Ben Pollack and his Park Central Orchestra, "You're Always in My Arms" (McCarthy-Tierney) (EA646).
 Foxtrot—Ben Pollack and his Park Central Orchestra, "Sweetheart, We Need Each Other" (McCarthy-Tierney) (EA646).
 Foxtrot—Charles Dornberger and Orchestra, "I Want to Meander in the Meadow" (Woods and Tobias) (EA651).
 11.0 : Sporting summary.
 11.10 : God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, APRIL 26.

- 3.0 : Afternoon session gramophone recital.
 4.25 : Sports results.
 4.30 : Close down.
 5.0 : Children's Hour, conducted by Aunt Pat.
 6.0 : Dinner session, "Columbia" Hour.
 Waltz—Symphony Orchestra, "Artists' Life" (Strauss) (02577).
 Instrumental—Columbia Symphony Orchestra, "Al Fresco" (Herbert).
 Foxtrot—La Nouva Orchestra, "Di Napoli" (Romani) (3066).
 Band—H.M. Grenadier Guards, "La Paloma" (Yradier) (0987).
 6.13 : Tacet.
 6.15 : Instrumental—Ketelbey's Orchestra, "In a Monastery Garden" (Ketelbey) (02688).
 Waltz—Jacque Jacobs' Ensemble, "Over the Waves" (Rosas).
 6.27 : Tacet.
 6.30 : Instrumental—Columbia Symphony Orchestra, "Bandinage" (Herbert).
 Waltz—Royal Serbian Tambouritzza Orchestra, "Kosovo" (3006).
 Waltz—Symphony Orchestra, "Tales from the Vienna Woods".
 March—H.M. Grenadier Guards Band, "Twist and Twirl" (Kottaun).
 6.43 : Tacet.
 6.45 : Waltz—Royal Philharmonic Orchestra, "Blue Danube" (Strauss).
 Waltz—Jacque Jacobs' Ensemble, "Espana" (Waldteufel) (02560).
 6.57 : Tacet.
 7.0 : News session.
 7.30 : Sports results.
 8.0 : Chimes.
 Vaudeville programme.
 8.1 : Orchestral—Jack Hylton's Orchestra, "Melodious Memories" (Finck).
 8.9 : Jazz songs at the piano with ukulele—The Melody Maids, (a) "Blue Hawaii" (Baer); (b) "Blue Rhythm" (O'Hagan).
 8.15 : 'Cello—Mr. Harold Beck, "Berceuse" (Renard).
 8.18 : Baritone—Mr. W. H. Inkster, "Queen of the Bar" (Pinsuti).
 8.22 : Steel-guitars and ukulele trios—Elaine Moody's Hawaiian Trio, (Miss Moody singing vocal refrains), "Hilo March" (Pale); "Please Come Back to Me" (Austin); "If I Had You" (Connolly).
 8.32 : Vaudeville—Mr. Ron Shand and Miss Lettie Craydon, "Story, Song and Dance" (MS.).
 8.47 : Instrumental—Christchurch Broadcasting Trio, Trio in G "Allegro" (Carl); "Adagio Finale" (Bohm).

- 8.57 : Humour—Mr. W. H. Moses, "The Waster" (Hayes).
 9.2 : Weather report and announcements.
 9.4 : Novelty—International Novelty Orchestra, "El Choclo" (Villodo).
 9.8 : Popular songs at the piano with ukulele—The Melody Maids, "Just You, Just Me" (Greer); "Love is a Dreamer" (Green).
 9.14 : 'Cello—Mr. Harold Beck, (a) "Maori Lullaby" (James, arrgd. Beck); (b) "Russian Lullaby" (Traditional).
 9.17 : Baritone—Mr. W. H. Inkster, (a) "Dawn Skies" (Drummond); (b) "I Did Not Know" (Trottere).
 9.23 : Steel guitars and ukulele—Elaine Moody's Hawaiian Trio (Miss Moody singing vocal refrains), (a) "I Do, You Know I Do" (MS.); (b) "Kilima Waltz" (Awai); (c) "There's a Trick in Pickin' a Chick, Chick Chicken" (Robinson).
 9.33 : Vaudeville—Mr. Ron and Lettie Craydon, "In Story and Dance" (MS).
 9.48 : Instrumental—Christchurch Broadcasting Trio, "Four Spanish Dances" (Moskowski).
 9.58 : Humour—Mr. W. H. Moses, "A Rustic Damsel" (MS.).
 Dance music until 11 p.m. "Columbia" Hour.
 Foxtrot—Ipana Troubadours, "Building a Nest for Mary" (Greer).
 Slow foxtrot—Piccadilly Players, "Bogey Wail" (Wallace) (01567).
 Foxtrot—Ipana Troubadours, "I Used to Love Her in the Moonlight" (Florito) (01617).
 Waltz—Rhythmic Troubadours, "My Irish Paradise" (Tilsley).
 10.12 : Vocal duet—Layton and Johnstone, "Lady Divine" (Shilkret) (01658).
 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).
 Foxtrot—Piccadilly Players, "I'm Ticked to Death I'm Me" (Butler).
 10.27 : Kinema organ—Regal Kinema organ, "Long Ago" (Elliott).
 Foxtrot—Lou Gold's Orchestra, "Walking With Susie" (Gottler).
 Foxtrot—Paul Whiteman's Orchestra, "Reaching for Someone" (Leslie).
 Foxtrot—Bert Lounger's, "Big City Blues" (Gottler) (Regal G20526).
 Waltz—Cafe Rola Band, "Forever" (Yellen) (Regal G20551).
 Waltz—The Cavaliers, "My Dear" (Kahn) (01646).
 10.45 : Vocal solo—Ruth Etting, "You're the Cream in My Coffee" (de Sylva).
 Foxtrot—Piccadilly Players, "My Mother's Eyes" (Baer) (01646).
 Foxtrot—Paul Whiteman's Orchestra, "Laughing Marionette" (Collins).
 Foxtrot—Lou Gold's Orchestra, "Breakaway" (Gottler).
 11.0 : God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, APRIL 26.

- 3.0 : Chimes. Selected gramophone items.
 4.30 : Close down.
 5.0 : Children's Hour, conducted by Aunt Anita.
 6.0 : Dinner music, "Columbia" Hour.
 March—H.M. Grenadier Guards, "Martial Moments" (arrgd. Winter).
 Waltz—Eddie Thomas's Collegians, "Missouri Waltz" (Logan) (02553).
 6.12 : Tacet.
 6.15 : Violin and wurlitzer organ—Marrnello, "Evening in the Desert" (Hemite) (Regal G20420).
 Hawaiian—South Sea Islanders, "Dreamy Hilo Bay" (Heagney).
 March—Columbia Symphony Orchestra, "March of the Toys" (Herbert).
 Piano solo—Percy Grainger, "Molly on the Shore" (Grainger) (03575).
 6.26 : Tacet.
 6.30 : Waltz—Eddie Thomas's Collegians, "Till We Meet Again" (Whiting).
 Waltz—Eddie Thomas's Collegians, "Beautiful Ohio" (Earl) (02651).
 Piccolo duet—Jean and Pierre Gennin, "Rippling Streams" (Gennin).
 6.41 : Tacet.
 6.45 : Violin and organ—Marrnello, "Once" (Saunders) (Regal G20420).
 Xylophone—W. H. Bennett, "Gee Whiz" (Byron) (02575).
 Hawaiian—South Sea Islanders, "Lei Lani" (Heagney) (01162).
 Instrumental—Denza Dance Band, "In the Shadows" (Finck).
 6.58 : Tacet.
 7.0 : News session.
 8.0 : Chimes.
 Relay of Vaudeville Programme from 3YA Christchurch.
 10.0 : Dance session, "H.M.V."
 Foxtrot—Arcadians' Dance Orchestra, "Fascinating Eyes" (Snyder).
 Foxtrot—Jack Pettis and His Pets, "A Bag of Blues" (Goering).
 Foxtrot—Ambrose and His Orchestra, "Try to Learn to Love" (Coward).
 Waltz—Arcadians' Dance Orchestra, "Ah, Sweet Mystery of Life" (Herbert) (Zono. 5249).
 Foxtrot—Jack Pettis and His Pets, "Freshman Hop" (Goering).
 10.15 : Humour—Leonard Henry, "The Tale of the Talkies" (Henry).
 Foxtrot—Arcadians' Dance Orchestra, "Our Canary" (Butler).
 Foxtrot—Ambrose and His Orchestra, "Dance, Little Lady" (Coward).
 Foxtrot—Arcadians' Dance Orchestra, "Dreaming of To-morrow" (Pole).
 Foxtrot—George Olsen's Music, "Old Man Sunshine" (Dixon) (EA422).
 Foxtrot—Park Central Orchestra, "Then Came the Dawn" (Dubin).
 Waltz—Troubadours, "Diane" (Rapee) (EA269).
 10.36 : Wurlitzer organ—Leslie James, (a) "Just Imagine" (de Sylva); (b) "Lily of Laguna" (Stuart) (B2902).
 Foxtrot—Arcadians' Dance Orchestra, "The Man I Love" (Gershwin).
 Foxtrot—"Sentimental Baby" (Palmer) (Zono. EE144).
 Foxtrot—Arcadians' Dance Orchestra, "A Room With a View" (Coward) (Zono. 5167).
 10.51 : Humour—Leonard Henry, "General Post" (Henry) (B2916).
 Foxtrot—Nat Shilkret's Orchestra, "Nagasaki" (Dixon) (EA412).
 Foxtrot—George Olsen's Music, "Doin' the Raccoon" (Klages).
 Waltz—Nat Shilkret's Orchestra, "Till We Meet Again" (Egan).
 11.0 : God Save the King.



As Others See Us

What Marshal N. Dana Says

LISTENERS will remember a very interesting talk given last year by Marshal N. Dana, associate editor of the "Portland Journal," Oregon. On his return to the States Mr. Dana wrote a series of articles upon this Dominion, and its dairy industry in particular. In one of these articles he has this to say of New Zealand and its people:—

"Wherever they are, New Zealanders work with beauty around them. There is a cool, green land with the wind always blowing. Across the bitter Tasman Sea, their Australian neighbours, drought-afflicted, produce a self-containing range of yields in a self-created atmosphere of industrial disputes and government control of business. But the New Zealanders are content to go on soberly and seriously, making fortunes out of grass, living within their incomes, borrowing little and conducting their affairs in an atmosphere of thrift.

"Their pride is to be 'More British than the British.' But the British they emulate are those of the yesterday. Children go quaintly to school in uniforms; the flapper and flaming youth are little known around New Zealand's shores. Motorists drive cars, 85 per cent. American, on second grade highways with thrillingly narrow turns and one-car bridges. Passengers book seats in cindery wooden cars with spoked wheels and rattle up and down over the hills at a cost per ticket greater than America's Pullmans or observation coaches. The railway system is at tag ends.

The hydro-electric plants are disconnected and the high rates lead to single light effects that would drive an illuminating engineer to tears.

"Only dairying and sheep-raising are truly standardised and the future must hold uniformity in nearly all public services, yet the New Zealander goes along happily, with showers raining down the blessings of heaven upon the grass in every month of the year and he wouldn't trade social or economic status with anybody.

"And in the dairy, but not in the sheep industry co-operation has gone beyond anything the world has elsewhere ever seen.

Our Prize Poem Competition

The prize of half a guinea this week is awarded to John Storm, whose wistful poem of memories of a bygone Easter-tide, when the world was young, will find echo in many hearts. In lighter vein, for special commendation are selected some gay verses by "Sardonyx," whose blue-eyed colleen we hope some time to introduce to our readers.

"Nada" has gone for inspiration to the lore and history of the Maori, and her song of the Pawa River is musical enough, with its setting of red rata and golden-blossomed kowhai.

J.S.: The glory that is Egmont is extolled by this contributor in a paean of praise which is too long and meticulous. The spiritual mountaineer on the slopes of Parnassus must be prepared for a steep and rocky climb.

"Ginger's" topical verses are good, but not good enough.

"Oh, Mack" sends a musical lay of the seabirds, those fascinating feathered fowl of which many poets have sung. Do you remember—

"My love she is fair, she is better than fair to me; She puts me in mind of a wild white seagull flying over the sea"?

V. May Cottrell has done competent work in the two poems submitted, of which we prefer "Love's Lute."

"Fisherman's Luck": Say it in prose! "Orlando" sends sentimental outpourings to a Rosalind of the moment, which unfortunately do not scan.

"Zero": The legion of the poets is a small and exclusive one, and "Zero" is not of the elect.

"Daystar": Nil desperandum.

"A Tramp": A drab subject, without distinction of treatment.

"Mary of Argyle": A brave attempt, but it fails.

An Easter Morning

I heard an old familiar strain
That set my spirit free—
Fair days of sunshine, and of spring, again
Came back to me—

I stood beside the old church door
And, waiting in the sun,
Heard God's grey minstrels pipe their songs,
With Spring begun,

Then through the porch you gaily tripped—
A care-free, happy child,
How pleasantly the sunlit moments slipped
Because you smiled.

We trod the dear old homeward way,
We laughed at LIFE, content
With what it brought—it seems but yesterday—
Our merriment.

—John Storm.

Enlisting Nature

Hydro-Electric Schemes

HYDRO-ELECTRIC schemes are being developed in all parts of the world. The Pangani River Falls in Tanganyika will now provide an area of 60 miles with electricity and greatly help the sisal growing industry. Sisal grass provides the fibre from which cordage is made.

On Christmas Eve, the loch waters rushed along the tunnel driven through Ben Nevis, a work which, when complete, will be the greatest hydro-electric enterprise in the United Kingdom. A pathetic circumstance was that at the same time the engineer who had planned the scheme, and given his whole heart to the work, in more ways than one, himself passed over the dark waters of life and death. He was Charles Godfrey Jameson, a nephew of the Dr. Jameson who was the close friend of Cecil Rhodes, both of them great Empire-builders.

The Ben Nevis works will remain a fitting memorial to the engineer, who spared not himself, but gave his life to his work.

Electricity Afloat

SHIPING companies are fully alive to the value of electricity as the universal servant. The new Canadian Pacific liner, Empress of Japan, is fully equipped.

All the food for passengers and crew is cooked on electric stoves and electric fans cool the air for passengers in hot climates. There is, of course, wireless telegraphy, with a wireless direction finder, electric apparatus for submarine signalling, and a gyroscopic compass; an electric gramophone repeater, and an electric cinema.

Piercing London Fogs

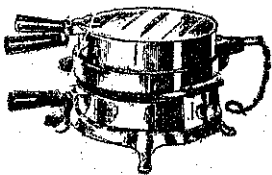
SOMEONE noted that a brazier in foggy weather shows a halo of clear air around it, the heat of the flame driving the fog out of the air—an effect that we have all probably noticed at some time or other. An enterprising inventor has put the idea into practice, and now motor headlamps, embodying the principle, are being tried on London omnibuses and trams. Air is blown by a fan over an electric heater, and shot out in a long stream in front of the lamp, dispersing the fog as the vehicle proceeds.

Small Cookers for Small Homes

Electric Cooking for All

OVER twenty thousand women are using electric ranges in this Dominion to-day. At a mild estimate there are easily another twenty thousand earnestly desiring to do so, who, for perfectly valid reasons, have not installed one of the standard size and type.

Probably the first reason why ranges are not installed when they might be is insecurity of tenure. A rather high-sounding phrase, it is true, meaning that many of us are for the



time being beholden to the powers that be with regard to the place in which we shall live, and not only where, but for how long in that particular place. In these circumstances, we do not feel justified in investing in the range of our dreams, when it means not only the cost of it, but also the cost of installation, be it only from £5 to £8.

AGAIN, the question of space is one that has to be considered with so many families living in flats, small apartments, and small houses. Kitchens and kitchenettes in many cases are not built to accommodate a full-sized range even if one were necessary. Happily, a full-sized range is not necessary to cater for the cooking wants of the average-sized family, and since supply is created by demand, manufacturers have become alive to the fact that people of fluctuating abode, bachelors of both sexes, and lesser households are, given the means, prepared to take advantage of cooking electrically. And so springs into being, as the result of such demand, the smaller electrical stove, that will in fact do all that we shall ask of it.

Do All That is Required.

SALES of electric ranges would not increase so rapidly if the ranges were not all that is claimed for them. That many more will be sold now that the needs of smaller households have been studied to such good effect is easily foreseen. There are still housewives who think that a big stove is necessary, but it is not. Years ago a key of a gaol was a ponderous affair. Now a Yale key serves the purpose. Years ago a good watch was a big watch. Now efficient timekeepers are made of an inch diameter, and as thin as a wafer.

Women already using these smaller stoves know that they are economical, so perfectly "lagged" that much of the cooking is accomplished on stored heat, that they bake pastry as efficiently as the larger stoves at three times the price, that they are fitted with a reliable heat indicator, in fact, that they will take care of a whole dinner efficiently and independent of the temper

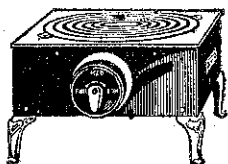
of the cook, on which so much has hitherto depended for the perfection or otherwise of the meal.

Individual Types.

HANDSOME in appearance, finished in most cases in white enamel, with nickel or porcelain finished top, the ranges can be placed on bench or table at the right height for the individual operator; they save space in themselves, and also eliminate the necessity for space for the storage of fuel.

With a boiling ring on the top plate, three pans or two pans and a steamer can be used at the same time, the oven with upper and lower element will take a joint the size of a leg of mutton, and either a pan of potatoes or a baking dish, thus providing a complete dinner. When we remember that these smaller ranges can be moved as easily as an electric iron are delivered ready for use, and that they work from any heating-point, is there any reason why any woman should not cook electrically? Food so cooked is cleaner, more wholesome, with less shrinkage, the natural juices of meats are conserved, the health-giving properties of vegetables. The appearance of the range, matching the lay-out of the modern kitchen or kitchenette is a joy in itself.

Another great point in these times of national stress is that all the models now on sale are of Empire make, one



excellent example being of New Zealand manufacture, another from Great Britain, and still others from Canada and Australia.

Is it any wonder then that these same electric stoves are finding their way in increased numbers every day not only into flats and "baches," but also into larger households, where they make perfect adjuncts to the tiresome old-fashioned range, which is thus relegated to occasional use, until such time as the ideal of the larger electric range can be achieved.

Useful Little Appliances.

STILL smaller appliances are available for those who, for some reason or other, must still bake and roast in the old-fashioned way, enabling them to grill, fry, boil, or toast, even at the table itself, with cleanliness, ease, and economy. As breakfast cookers they are ideal, effecting an immense saving of time at the time of day when time is itself most valuable. Single hot-plates of neat appearance will cook many tempting dishes, while the double ones on stands will take an ovenette, which in its turn will take a roast and vegetables.

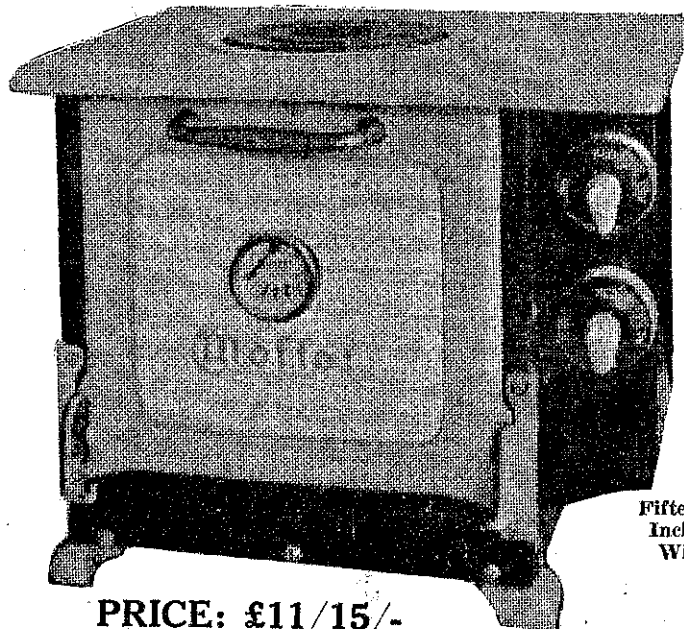


Son tells of the MOFFAT RANGE

AT LUNCH TIME

- Son: "Go'day, Mum!"
- Mother: "Go'day, Son; how now?"
- Son: "Had a chap and his shalah in this morning."
- Mother: "Say 'young lady,' Son. What did they buy?"
- Son: "Wanted to see electric ranges, Mum. Think they are going to get married, and the chap wants to be fed."
- Mother: "What did you show them, Son?"
- Son: "The big Moffat, Mum; two ovens and warming oven, but the sh—young lady wanted a small cooker, so I showed them the model same as we have there, Mum, and said you cooked all our food in a small Moffat. Stews, roasts, eggs and fruit salad. Then the salesman came over and I had to listen."
- Mother: "What did the Sales Manager say?"
- Son: "Gosh; lots, Mum! There were 12,000 Moffat Ranges in use in New Zealand, all of them satisfying everybody. Made in the big factory, of the best materials. Neat appearance and porcelain enamel interior, so easy to keep clean. Elements that were fixed and can't go wrong. Cook everything for a family of four, and at a pinch, more, if you have to entertain. Bakes scones and grills chops at the same time. Cost £11/15/- for the small Moffat Cooker. No fitting charges, and, gosh, lots more; but he can't cook like you, Mum!"
- Mother: "You have not got it all right, and must read the instruction book to-night."
- Son: "The sales manager gave the couple an instruction book, and said they could take the Moffat from the flat to the seaside cottage for week-end cooking without any trouble. Nothing to break."
- Mother: "I am very satisfied with our small Moffat range. It cooks nicer food and does not cost us so much as we used to pay for cooking. I hope your couple buy a small Moffat, because they will like electric cooking, and there will be no smelly fumes in the small rooms of a flat. "Next week is your birthday, so we will have a birthday dinner cooked on our Moffat."
- (Readers!—Look for the homely story of Son's birthday dinner next week.)

Nineteen Inches Long.



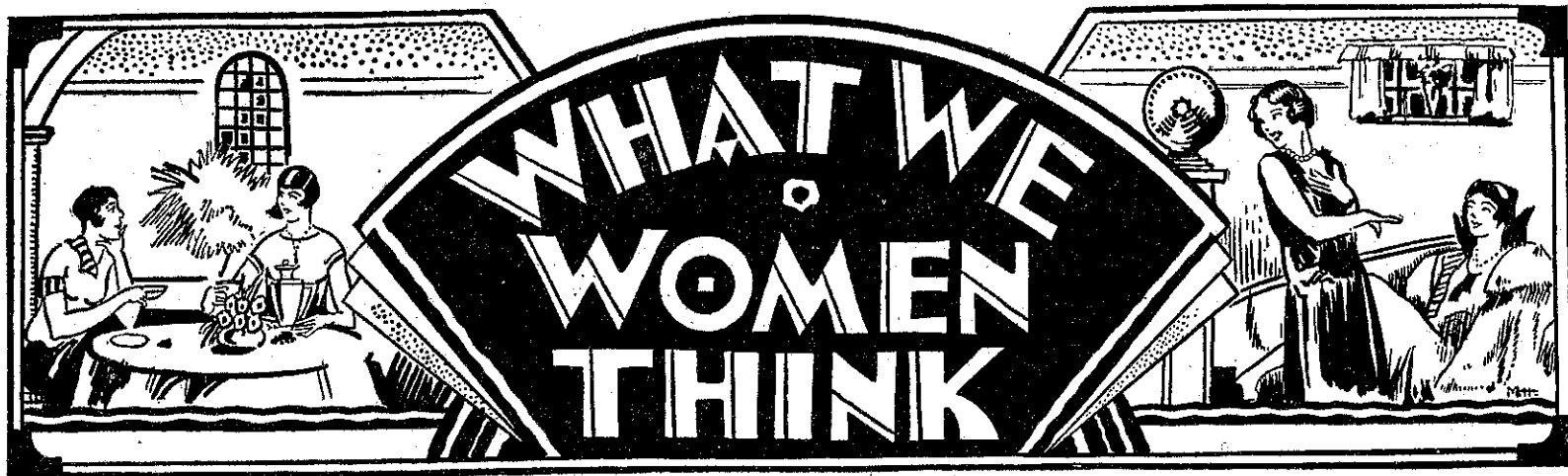
Fifteen Inches Wide

PRICE: £11/15/-

NO FITTING CHARGES!

TURNBULL & JONES Ltd.

AUCKLAND, WELLINGTON, DUNEDIN, CHRISTCHURCH, HAMILTON.



Statics.

OUR four-year-old had been indulging in an orgy of apple-eating owing to the close proximity of the orchard to the house. She was now suffering for her greed, but wished to disguise the actual cause of the "ache." She thought hard when questioned upon her woe-begone appearance and then said: "I think I've got static, Mummy."—"Sue."

All the Same.

HOW thoughtlessly town folk speak of us country bumpkins. "I couldn't live in the country," one recently said, "everything seems the same all the time. Even the people are all the same." I wondered if she really could think such a thing. None of them seem the same to me.

The postmistress is my nearest neighbour. Where in town could one find a postal official like her? She gives out the mail any hour of the day or night, and as long as she is awake, answers a telephone ring too. Often she saves us a walk by letting us know if there is no mail, or hurries us up by telling us there is a letter from Flo or Bill or some other absent one. All our correspondents are known to her. It is a treat to see her radiant smile as she hands us our expected letters and parcels, and I am sure she is just as disappointed as we are when there is nothing to give us.

Then there are the Gregson's, the only "well-off" people here. They employ share milkers and milk a hundred cows, but will not allow the share milkers to take either milk or butter for their own use, nor do they do so themselves. And why? Because there is a very large family at the share milkers, and only a small one at the Gregson's table; and the share milkers would be getting more than their half of butter fat! So each family takes what it needs and it is accounted for and paid for each month. The share milkers are far more popular than the "boss."

The McPhersons are very "poor, proud and particular." They keep sheep. Their table is, of necessity, very frugal, but they always have flowers and serviettes. The neighbours do not feel at home there, though all agree they are as nice as possible. They send their girls to boarding school, and everyone wonders how they do it.

Then there is old Thomson, the post-splitter. He takes no notice of his farm beyond splitting posts on it. He has supplied almost every settler between here and the line, and takes great pride in pointing out his posts in the fences. You would think his own place would be beautifully fenced, but it has the most tumble-down imaginable.

We have several typical "Mums" and "Dads," each different in his or her own way, but all alike in some respects—all hard-working, cheerful, hospitable and dependable, the backbone of the country.—"Becky."

CONTRIBUTIONS of original matter of general interest to women and the home, if possible, but not essentially, associated with radio, electrical equipment or home-craft in the widest field, are invited for this page. Space rates. All matter must be brief and in ink, on one side only. Name or nom de plume. Contributors must claim payment for matter published by forwarding at the end of each month clipping, together with date of publication, to our Accountant. Address contributions, "The Editor," Box 1032, Wellington.

Jones and the Jap.

THE other day, I met my neighbour Jones. "By Jove, old man," he said, "I've bought a wireless set—a corking one." I let him ramble on.

A week later, I saw Jones again. "Well," I said cheerfully, "How's the Radio?" "Not too good," he said sadly. "Brown's set is just the same as mine and he can get that Japanese station and I can't." "Cheer up," I replied, "we all get these setbacks."

Next time I saw Jones, he looked sadder than ever. "Got that Jap yet?" I enquired. "—the Jap" he said fiercely. "Yes I got the blighter. Sat up till two the other morning, and when I got him the fool was broadcasting in Japanese." —H. B. Lamont.



... GREETINGS. ...

*What greeting shall I send you
As I think of you to-day?
For the wish that I would wish you
Goes beyond what I can say,
Yet unspoken thoughts are Heavenward—
In the silence as we pray.*

*I will breathe my intercessions
Before God's Altar Throne;
And the best that I can wish you
Shall be told to Him alone;
And the best thought I can send you
Is from Him and not my own.*

*And your name shall be remembered
In the Blessed Presence there;
Where remembrances are Sacred
And each memory holds a Prayer;
And where loving thoughts shall leave you
In a Loving Father's care.*

—"Jedin."

Venom!

SMALL things sometimes hamper the installation of electricity. Personal pique even plays its part. One of the most amusing cases in that direction of which I have heard comes from a South Island town. The power authority placed its account with one bank, but the manager of a rival institution considered for certain reasons that he should have been favoured. During his managership in that town, therefore, he refused to use electricity, and would not have an installation made. The extraordinary spectacle was therefore presented of a leading bank using oil, while all other premises in the main street were brilliantly lit with electricity. On the first day of his successor's reign, however, the electricians were at work.—Olive.

The Pound of Flesh.

ARGUMENTS sometimes develop between electricity consumers and their power authorities concerning charges. One such recently cropped up in a rural district. Pierce and long was the dispute, the farmer contending that the charges were unduly high, and the power authority too exacting in its demand. The secretary, however, stood firm and refused all compromise. In reality, however, his heart was soft, and it came as a distinct shock to him to eventually receive a cheque from the irate consumer made out to "Shylock"! The cheque was duly honoured.—E.G.S.

Our Street.

OURS is a charming street. It is shaped like the crescent of a young moon. From the top one fairly slithers down to the middle, and if one's home is at the far end of it one has to do a little mountaineering. A happy street for strong young feet—eager feet—winged feet—but not for tired old feet. Just now the summer girl goldenly dawdles about it—but yesterday I glimpsed autumn, her serene-eyed sister brownly flitting through it. All the folk in our street are garden lovers. Roses—roses—all about it. A fragrant rainbow of colour—bewitching beauties of the late summer.

In "our" street cuddly kiddies peer at one over the gates as one passes by. Many share their quaint little secrets with me. Yesterday, one chubby thing told me a lovely secret. Her pussy cat had laid four dear little kittens in daddy's hat.

His best one too, she added proudly. Now I hope that little bird won't tell her that I've told you. Facing my window is a great grassy paddock. Clumps of macrocarpa adorn one end of it. On windy days they wave their long sable arms to the skies above them like demented spirits. At evening the fires of sunset shine through them. Then their branches appear like the harpstrings of angels.

Yes, mine is a charming street, shaped like the crescent of a young moon. Laughter and beauty blossom along its winding way. I'm glad I live in "our" street.—Helen G.

Hands versus Brains

IT is hard to believe that the same line of thought persists in some quarters to-day, that obtained nearly one hundred years ago, when Charlotte Bronte described in "Shirley" the violent resistance of the mill-workers to the introduction of machinery. Yet there are still some, women especially, astonishingly slow to take advantage of the work of others' brains to assist them in the reduction of their own, often heavy, manual labour. Such people surely forget or overlook the fact that in resisting the tendency of the age, they are being left behind, growing old in mind and body before their time.

It is just those who accept and avail themselves of changing conditions who retain the spirit of youth, once lost, so seldom recaptured. The woman who practises endurance beyond her strength by adhering to old, slow laborious methods should not deceive herself with the idea that she is practising a virtue; rather is she squandering her life by persisting in the vice of obstinacy.

The same shortsightedness is to be seen as in the case of the old Yorkshire mill-workers, who could only see invention replacing labour, instead of both joining forces; the craftsman by the power of his hands on his side supplying the necessary material to enable the brain-worker's researches to be transformed into power—the inventor supplying the idea to lighten the labour of the manual worker.

IN no sphere is this more clearly emphasised than in the general development of electricity. Some urge that life is becoming too hurried, too complicated and complain of too much "speeding-up" and it has been noticeable during the sittings of the Arbitration Courts with regard to workers' awards, that more often is the opportunity for increased leisure demanded than increased wages.

Increased leisure can only come to us in the home to-day by the more speedy performance of work, and this use of electricity is rapidly extending. Many homes are easier to-day because of the introduction of sufficient electrical power to do the heavy work of the house. With its myriads of applications, electricity in the home resolves itself into three uses—electricity for light, for heat and for power.

If you doubt either its beneficial or economical application to your own case, do not jump to conclusions or depend upon hearsay as to expense. Rates were never easier than to-day, appliances never more easily obtainable, never so efficient. Figure out for yourself what you are spending on lighting, heating and service by old-fashioned methods, then inquire into the cost of doing the same electrically and we shall be surprised if you do not find the resulting economy will quickly repay the cost of installation.

Radio Listeners' Guide, 1930 Edition.

Dealers and Booksellers 2/6, posted 2/9.
P.O. Box 1032, Wellington.

Available in May.

Electricity Keeps the House Clean

New and Economical Ideas

IN these enlightened days we do not consider it necessary, in order to be clean, to indulge in a general upheaval once or twice a year. Nor do we consider it desirable to be continuously clean. There are, however, times such as when taking over or giving up a furnished house, re-arranging the scheme of things, that a sort of stock-taking or overhaul is called for, and the more labour-saving appliances that are used, the easier will accomplishment be and results more satisfactory.

First, of course, among the labour-saving aids for the housewife must be

Oven Temperatures

THE following table may act as a guide to those who are working for the first time with an oven thermometer or heat indicator, from recipes which do not give the actual temperature required:—

	On Thermometer
A quick oven	500
A good hot oven....	450
A hot oven	400
A moderate oven ..	350
A slow oven	250 to 300

Scones: At 450, with top and bottom elements at low.

Sponges and Plain Cakes: 400, top element off and bottom at low.

Rich Cakes: 350, top element off and bottom at low.

Puff Tarts: 500, Stored heat, or top and bottom low for about five minutes, then finish on stored heat.

Biscuits and Small Cakes: 450 (about), and on stored heat.

placed the electric vacuum cleaner, for by means of it, dust in carpets and hangings, chairs and settees, and in hidden places all over the house, can be not only removed, but "captured" in the dustproof bag and emptied straight into the dustbin, instead of being simply disturbed and allowed to settle again.

For the cleaning down of walls, the vacuum cleaner is invaluable, its long arm doing away with the necessity of mounting high steps. If the walls are finished with washable distemper or paint, and are still soiled after all dust has been removed, a soft cloth should be wrung out in warm water, and, beginning at the top, each section should be gone over and carefully dried before passing on to the next. Soiled wallpaper can be cleaned with dough or dry bread, working downward with light, even strokes. Warm bran is most effective, but has the disadvantage of being loose and powdery, and difficult to handle. Grease spots are best treated by a paste of Fuller's earth mixed with water (as stiff as possible) and brushed off when dry. The bathroom walls, which are certain

to be finished with washable distemper, paint or "sanitary" wallpaper, should be washed with warm water and a neutral soap.

Hints About Walls.

IN connection with paint-work, a word of warning must be given, for good paint is often ruined by the overzealous cleaner. Soda must not be used in the water, as it will remove the paint as well as the dirt; neither should an abrasive cleaning-powder be employed. The latter is especially fatal to paint with a high gloss, rendering it dull and rough and much more liable to get soiled again. Soft cloths should be used with a little fine powder, and a smooth paste made of whitening and water to which a few drops of kerosene have been added will facilitate the removal of any bad marks. Finally wash off with clean water and rub dry. Varnished paint requires only tepid water and a little borax applied with a chamois leather, for varnish quickly softens under the

influence of hot water. Splashes of lime-wash on woodwork (done when the ceiling has been re-whitened) should be removed before they have time to harden.

Around the Floors.

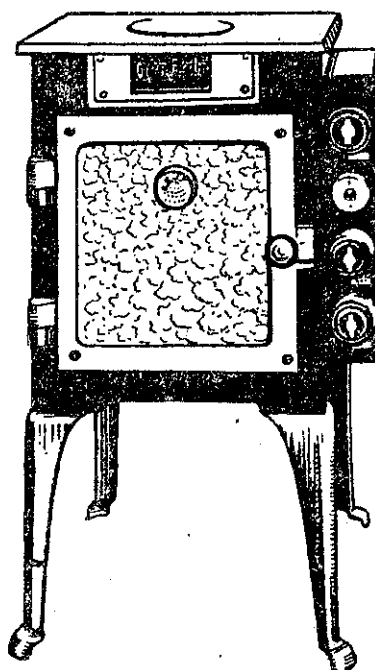
THE treatment adopted for floors must, of course, depend upon their surface. Linoleum should be well scrubbed and afterwards treated with a good floor polish. The wax must be applied hard to every inch of the material, and for this application and for polishing afterwards, nothing equals the apparatus supplied with all good makes of vacuum cleaners. When linoleum is used as a surround, in a bedroom especially, an effective treatment is to varnish it, using a hard floor varnish for the purpose.

An ordinary wood floor with a stained border will need to be scrubbed over and then touched up with stain in worn places, or the whole border may need to be given a fresh coat and then wax-polished. There are several excellent floor stains available, some being simple stains intended to be followed by varnish, others combining the varnish with the stain. Combinations of stain and wax can also be obtained and painted floors are often very effective.

Carpets and Curtains.

CARPETS should, in the every-day upkeep of the house, be maintained (Concluded on page 27.)

For the BACH and the FLAT



Supposing oil was discovered in New Zealand—and in quality equal to that used for daily motoring—and in quantity large enough to supply all the Dominion's needs, would everybody change from the imported spirit to benzene that might be New Zealand produced?

In the Electric Range, the elements use exactly the same quantity of current, and therefore in all well-made Electric Ranges the cost of cooking will be identical.

Supposing you buy a Shacklock Range—which is honestly and robustly constructed—do you not gain a double benefit?

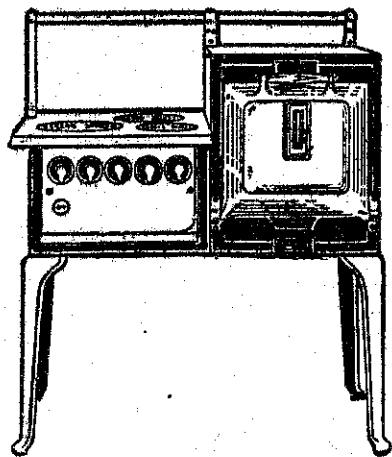
- (1) An Electric Range as good as the world's best.
- (2) A richer New Zealand, which is the country you live in.

The Shacklock Range illustrated is the latest ORION Electric and will serve regularly a family of five. It will work from any heat point or wall plug. There are no fitting charges.

The Price is £12/10/-, delivered in your own home.

Stocks of all sizes of Shacklock Ranges are immediately available from

Stewart Hardware Limited,
COURTENAY PLACE, WELLINGTON



Have you any Suggestions ... for ... Varying the Menu?

HEALTH SCONES.

MIX together 1 breakfast cup flour, 1 breakfast cup wheatmeal, 1 teaspoon baking soda, 1 teaspoon baking powder, 2 tablespoons bran; rub into this 2oz. butter, mix together $\frac{1}{2}$ cup warm milk and water, $\frac{1}{2}$ cup of treacle. Now add treacle, milk and water to dry ingredients, make into dough as for scones, work well to get the dough clear and smooth, and bake in oven (not quite so hot as for ordinary scones). These scones are easy to digest, and are of high food value.—“Electric Oven.”

SPONGE SANDWICH.

TWO eggs, 4oz. flour, 4oz. sugar, $\frac{1}{2}$ teaspoonful cream of tartar, $\frac{1}{2}$ teaspoonful carbonate of soda, 1 tablespoon butter, melted, 3 tablespoonfuls

hot water. Separate whites and yolks of eggs. Beat whites up very stiffly, add yolks, beat well, and add the sugar gradually, beating well until stiff and frothy. Dissolve carbonate of soda in the hot water, add to it the melted butter, pour into egg and sugar, sift flour and cream of tartar, stir into other ingredients, mixing as little as possible. (I find the latter important.) Pour into well-greased 8-inch sandwich tins. Bake in a moderate oven for about ten minutes. Turn

for about 1 hour. If there is any of this pudding left over the children love to eat it cold like cake.—Sardonix.

LEFT-OVERS DE LUXE.

YESTERDAY I tried a fresh way of using scraps—the left-over of fowl and ham. It could quite easily be used for ordinary or electric oven. Anyway, I pass it on. Cut up equal parts of cold fowl and ham, and put a layer of each into a piedish; put a layer of

CAN you cook? Yes, of course, every woman can cook! Then you must have some choice recipes that you have discovered. Why not share them by sending them in to our cookery exchange? Just address them: “Electra, P.O. Box 1032, Wellington,” and we shall do the rest—but remember, write on one side only—it saves a great amount of trouble. For all recipes published space rates will be paid if the clipping, together with date of publication, is sent to the Accountant (Box 1032) at the end of the month. For the best and most useful recipe there is a prize of 5/-. It is hoped that those acquainted with electric ranges will participate in the exchange, for we give preference to recipes adapted for electric cooking, told with a personal touch. Now, do your best, and we shall tip ours for you!

cochineal. Rub butter into flour and sugar. Sift in carbonate soda and cream of tartar. Bind with egg, coloured till it is a bright orange, and flavoured. Roll thinly and cut out. Bake in a moderate oven. When cold stick together with raspberry jam.—“Ginger.”

BANANA TARTLETS.

HERE is a successful recipe that is novel, easy to prepare, and a great favourite, especially among visitors:—Half a pound short crust, 6 bananas, 4 tablespoonfuls castor sugar, juice of 1 lemon. Line 18 tart-tins with pastry. Place peeled bananas in a china basin. With a table-fork break up the bananas, and beat well, adding alternately a little sugar and a few drops of lemon juice, until all are used, and the mixture is light and creamy. Pile in the pastry cases, and bake in a quick oven from five to six minutes.—J. R. Néyalton.

ORANGE HONEY.

ONE egg, 1 cup sugar, 2 yolks of eggs, half cup butter, 1 tablespoon lemon juice, juice 2 oranges, grated rind one orange.

First wash butter in cold water till white and waxy, then place in top of double boiler and melt gently along with sugar. Beat the whole egg and yolks together, add orange juice, and rind and lemon juice. Beat all thoroughly well together, then add to butter and sugar in boiler and cook over hot water till thick, stirring all the time, as the mixture is liable to scorch very easily. When cold, pot. This is delicious for sandwich filling, and also for small cakes.—R.S.

BAKED TOMATOES.

WIFE and remove, then slice from the stem end of six smooth, medium sized tomatoes. Take out seeds and pulp, and drain off most of the liquid. Add an equal quantity of breadcrumbs, season with salt, pepper, and a few drops of onion juice, and refill tomatoes with mixture. Place in buttered pan, sprinkle with breadcrumbs, and bake 20 minutes in hot oven. Two tablespoons each of parsley and onion finely chopped are a great improvement. I find this an excellent breakfast dish, as it can be prepared overnight, and tomatoes are cheap now.—Kaimi.

SPANISH CAKE WITH BOILED ICING

The prize of 5/- this week goes to Mary Silver for the following recipe, which sounds most attractive:—

- $\frac{1}{2}$ cup shortening,
- 1 cup sugar,
- 2 eggs,
- $1\frac{1}{2}$ cups flour,
- 3 teaspoons baking powder
- 1 teaspoon cinnamon,
- $\frac{1}{2}$ cup milk.

Cream the shortening, add sugar and the yolks of eggs, and beat well. Sift the flour together with the baking powder and the cinnamon, add to the other ingredients alternately with the milk. Finally, fold in the beaten white of eggs and bake in greased pan in moderate oven 35 to 40 minutes.

For the icing, boil together without stirring one cup of granulated sugar and half a cup of water until the syrup spins a thread. Pour in very slowly the stiffly-beaten white of one egg and beat until smooth; add half a teaspoon of vanilla essence and one teaspoon of baking powder, and allow to stand a few minutes before spreading. For a change a teaspoon of cocoa can be added and to decorate with walnuts adds greatly to the appearance of this cake.

on to sieve to cool, and put together with jam or a filling. Sprinkle icing sugar thickly over top.—“Tres Bien.”

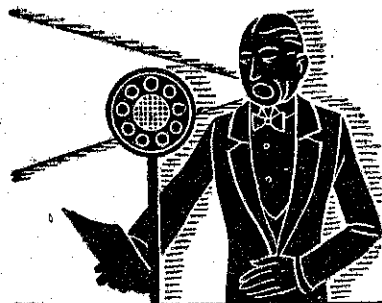
BAKED BREAD PUDDING.

SOAK about 4 or 5 stale crusts of bread in cold water for an hour or so. Drain, squeeze dry and beat with fork until quite light. Take 2 cups of this soft bread and mix with 1 cup of flour, 1 cup of sugar (preferably brown), 1 cup of currants, sultanas, raisins and peel mixed, 1 cup of finely-chopped suet (or $\frac{1}{2}$ cup of melted dripping or butter), 1 teaspoon of baking powder, 1 egg, and enough milk to make a soft batter. Pour into a greased piedish and bake in a moderate oven

stuffing, then one of tomatoes; repeat till dish is a little more than three parts full; season enough stock to moisten it and pour over them; cover with mashed potatoes, put a little melted butter on the potatoes to keep it from getting hard. Thoroughly heat in warm oven and just before serving a quick over makes a nice brown crust. A very tasty and nourishing dish of which all the family asked for more.—“Farmer’s Wife.”

RADIO BISCUITS.

QUARTER pound butter, $\frac{1}{2}$ lb. sugar, $\frac{1}{2}$ lb. flour, 1 teaspoon cream of tartar, $\frac{1}{2}$ level teaspoon carbonate soda, 1 egg, raspberry jam, raspberry essence,



O Sole Mio

—is a wonderful song when the dishes have been cleared away and you are sitting by a cosy fireside—but it isn’t much of a help to the housewife preparing scones and cakes for the evening meal.

ANCHOR SKIM MILK POWDER

Now—there is something useful. Makes scones and cakes much lighter, gives them richer flavour, increases food value. Keeps them fresh for days longer.

From Your Grocer.

Price 1/2 Per Tin

The “Anchor” Folder contains a number of excellent tested recipes. Write for Free Copy to-day to “Anchor,” Box 344, Auckland.

Answers to Correspondents

SWEET Tooth.—If the shelves and sides are removed from the oven, frying can be done in a baking tin on the lower element, thus saving any splashes of grease on the top of the range. This method is particularly useful for fish.—Electra.

TE Aroha: I give you the following approved recipe for gems, with pleasure, and am dealing with your other query in another column:— $\frac{1}{2}$ cups of flour, 1 egg, 2 tablespoons sugar, $\frac{1}{4}$ cup of milk, 2 teaspoons cream of tartar, 1 teaspoon of bicarbonate of soda, 1 tablespoon of butter, a pinch of salt. Cream butter and sugar, add well-beaten egg, and beat in sifted dry ingredients alternately with the milk. Bake in hot, buttered gem iron, in oven at 450 degrees, top element off, bottom element low. Time, 20 minutes. Electra.

Home Cleaning

(Continued from page 25.)

in a clean condition, and there is nothing to equal the vacuum cleaner as a means of doing this. There should be no struggling into the garden with a dusty carpet, hanging it over the line, and then proceeding to beat it, exhausting oneself and inhaling much dust in the process. The surface can be freshened if it has begun to fade, by washing over with a carpet soap.

Heavy curtains need not be taken down if a vacuum cleaner is employed, but where lighter curtains of washable materials have become soiled, they can be easily be washed at home, and it is in connection with this and similar work that the washing machine proves such a boon. Good soap flakes are a great help in the washing process and dyes can be added to the last rinsing water if desired.

As regards upholstery, taking out and beating it is wholly to be condemned. Not only is this an ineffectual method of dust removal, but it involves a considerable risk of damaging the material. Here again, the vacuum cleaner comes to the rescue, for with the suitable attachment, all the embedded dirt can be drawn out of the chair, settee, or whatever the upholstered piece of furniture may be with absolutely no risk of damaging the most delicate fabric. With upholstered chairs and settees that are much used, a common trouble is soiling at the places touched by the head and arms. Here also a carpet soap can be used, or the material cleaned with hot bran, two bowls being used alternatively, reheating one while the other is being handled. Grease marks need either a patent remover, or the application of benzine. The latter should not be used near a light or fire as it is highly inflammable, even the vapour that is given off. It should be applied with a clean sponge or rag around the grease mark over a larger area, and rubbed inward, to prevent spreading the soil. If in addition to being soiled, the upholstery is worn through where most of the rub occurs, then the piece will either have to be re-covered or a loose cover made for it.

Trials in Tact

Solution of Problem No. 10.

MRS. B. and **Mrs. C.** between them have contrived to place **Mrs. A.** in a very unpleasant position. **Mrs. C.**, of course, should not use the telephone at all, least of all a party line, to make serious allegations.

Mrs. B. is still more blameworthy, since it is obvious that she has been guilty of the despicable practice of "listening-in," and, as many competitors aptly remark, has proved the truth of the old saying that "listeners never hear any good of themselves." Further, she has added to her exhibition of bad taste by acquainting **Mrs. A.** of the fact, although probably stung thereto by hearing herself accused.

Mrs. A. has acquitted herself well so far, and she has only to continue on the same lines, but she should do so very definitely and very firmly. She should say: "Oh, no, **Mrs. B.**, that I couldn't possibly do. If, as seems likely, you inadvertently overheard the conversation, you may like to know that I attach no credence to what was said and have no intention of being drawn into the matter."

AT the conclusion of this series, **Savoir-Faire** wishes to thank all those who have written to her so appreciatively of this competition. She

is, of course, gratified to know that it has been so enjoyed, and has evidently provided a considerable amount of interest to others besides competitors.

The numbers of marks awarded over the full series, and awards of prizes, will be published next week, and another competition, probably on the same or similar lines, announced to begin after the Easter holidays. **Savoir-Faire's** best wishes for a happy one to all.

NOTE.—Miss **N. Johnston:** I am sorry your name was omitted from the list of awards last week. You were credited with two marks.

Marks for solutions to Problem No. 10 have been awarded as follows:—**A** Trier, 5; **Anon.**, 0; **Apple-Pie Mary**, 0; **Bonza** 4; **Clara**, 5; **Duplex**, 4; **Deerfoot**, 4; **Equity**, 0; **Fiat Pax**, 5; **Frances**, 0; **Grace**, 5; **Ginger**, 5; **Haven**, 5; **Irene**, 0; **Jean**, **Te Puke**, 5; **Miss N. Johnston**, 5; **Jonquil**, 5; **Kummel**, 5; **Lucid**, 5; **Mrs. Mason**, 5; **Myra**, 5; **Mayflower**, 0; **Natural**, 5; **Nomen**, 5; **Olivia**, 0; **Pumpkin**, 5; **Query**, 5; **Radex**, 5; **Radio**, 0; **Rosa**, 5; **Senga**, 5; **Scylla**, 5; **Summit**, 0; **Thames**, 3; **Tuner**, 0; **Topaz**, 5; **Undine**, 5; **Viola**, 5; **Verity**, 5; **Wynward**, 5; **Weaver**, 3; **Xylonite**, 5; **Xerxes**, 5; **Yum-yum**, 5; **Zenobia**, 3.

ENVOI

Where lost things go, these, too, have gone
O! Loyal heart of gold.
Yet all the years but leave a glory on
Those days of old.

—John Storm.

Features from Next Week's Programmes

(Continued from page 11.)

FRIDAY

ANZAC DAY

From 1YA.

THERE will be a relay from the Town Hall at 11 a.m., the services conducted by the civic authorities. In the afternoon a relayed description of the special celebrations, held under the auspices of the Returned Soldiers' Association, at the Cenotaph in the Domain, will be given. At this celebration there will be a parade of approximately 8000 troops, and also returned soldiers. In the evening there will be a special studio programme. **Mr. A. B. Chappell, M.A.**, will be giving another of his interesting topical talks. On this occasion his talk will concern "Anzac Day." **Miss Hinemoa Rosieur, contralto**, will be

heard in three solos: "Crossing the Bar," "Come Unto Me," and "Beyond the Sunset." **Mr. Frank Sutherland** is singing, by special request of the Returned Soldiers' Association, the "Anzac Anthem," the words of which are by **John Coulton Birch**, and the music by **J. Maughan Barnett**, the city organist. The Studio Trio is supplying instrumental items and **Miss Ina Bosworth** will be heard in two violin solos.

From 2YA.

ALL the most important Anzac Day functions in Wellington will be broadcast by 2YA. In the morning the children's memorial service held at the Cenotaph, Government Buildings, will be relayed. The memorial service, which is held in the Town Hall in the afternoon, will be relayed, and in the evening a sacred concert held under

the auspices of the Wellington Returned Soldiers' Association will be broadcast.

From 3YA.

IN the afternoon 3YA will relay from the King Edward Barracks the citizens' memorial service, which is to be held under the auspices of the Returned Soldiers' Association. There will be addresses by the Hon. **A. J. Stallworthy** and ex-Service Chaplain **L. B. Neale**. In the evening at 8 o'clock there will be a relay from Christchurch Cathedral of a special Anzac service held under the auspices of the Toc H movement and the Returned Soldiers' Association. A studio concert will follow.

From 4YA.

A MORNING broadcast from Knox Church, an afternoon relay from the Town Hall, followed at 6.30 by the broadcast of a special service in St. Paul's Cathedral, held under the patronage of the Mayor and councillors of Dunedin, will comprise Dunedin's Anzac Day celebrations.

At 8 o'clock 4YA will broadcast a studio concert. **Mrs. A. H. Ritchie** (contralto) will be singing. **Mr. J. E. Davies** (tenor) has selected "Hail Caledonia," "A Red Rosebud," and "The Last Watch" as his items. **Mr. J. Clark** (baritone) will sing "Smuggler's Song," "Friend," and "Captain Mac." Instrumental music will be provided by a quintet under the direction of **Mr. F. V. Drake**.

SATURDAY

From 1YA.

THE station will relay from the Town Hall the concert to be given by the Auckland Municipal Band, under the conductorship of **Mr. Christopher Smith**. This will be followed by the usual programme of dance music until 11 p.m.

From 2YA.

AT 7.40 p.m. at 2YA **Mr. W. M. Jackson** will give another of his interesting talks on "Gardening."

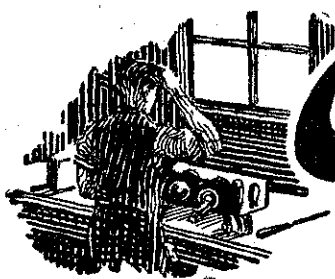
2YA's weekly vaudeville programme will be contributed to by the Salon Orchestra, the Melodie Four, **Miss Mavis Chamberlain** (mezzo-soprano), **Mr. Will Bishop**, The Golden Hula Hawaiian Quartet, and **Mr. R. J. G. Smith** (mouth organ solos).

From 3YA.

MR. RON SHAND and **Miss Lettie Craydon** (late of Fuller's) will supply two fifteen-minute vaudeville turns of story, song, and dance. **Miss Elaine Moody's** Hawaiian Trio, always popular performers, will be heard in some of the latest tunes, **Miss Moody** singing the vocal refrains. Jazz songs at the piano with ukulele will be sung by the Melody Maids. The baritone soloist of the evening will be **Mr. W. H. Inkster**, whose numbers will be "Queen of the Earth," "Dawn Skies," and "I Did Not Know." On the programme will also be **Mr. Harold Beck** (cellist), **Mr. W. H. Moses** (elocutionist, contributing humour), and the Broadcasting Trio.

From 4YA.

3YA's programme will be relayed to 4YA.



Questions and Answers



"J.B." (Kilbirnie) criticises us for not recommending the one-valve set, to a correspondent who asked for a circuit a couple of weeks ago. He states he has had wonderful results on both New Zealand and Australian stations. Our reply is brief: "But have your neighbours had equal enjoyment from their sets?"

"M.C.B." (Christchurch) asks for a transformer to step down 230 A.C. to 110.

A.: The specifications are being prepared for the 1930 Radio Listeners' Guide, which will be on sale shortly.

"L.W.C." (Blenheim) asks the following:-

1. Will a Philips B and C eliminator deliver sufficient current to operate two 171A's in push-pull?

A.: We understand not. It supplies about 30 milliamps, at 150 volts. By taking more from it the voltage drops considerably.

2. Tone is at present edgy and reedy, on the high notes, yet good in the bass.

A.: It is difficult to explain why this should be, particularly as you assure us everything is O.K. Have you tried another speaker? Are you using push-pull? If so, are your valves balanced? Have you tried another valve in the last stage? We suggest you use a valve with a smaller amplification factor in the first audio.

3. Can I supply bias to the last valve by centre-tapping the filament winding and taking the centre tap to C+ of the eliminator and the negative tap to GB of the transformer.—Yes.

4. Can I use a 200 ohm. potentiometer across the filament?

A.: Yes, if it will pass the amount of current required by the valve. The usual value is 20 ohms.

"VALVE" (Papakura) wishes to know something of valve combinations. He submits three possible combinations and asks us for the best.

A.: No. 2 is the nearest, but not correct. The following will be ideal: Detector 4D, first audio PM3, second audio PM4. We regret we cannot discriminate between two makes of valves.

2. I have been using PM3 and PM4 since 1928. Is this a good performance?—Yes, quite.

"A.J.J." (Wanganui) asks:—

1. Which is the most efficient aerial? A.: Aerials were described very fully in an article a couple of weeks ago. We there pointed out that the best aerial was a single wire from 60 to 80ft. long, and as high as possible.

2. The number of turns required to tune over the broadcast band with a .0005 tuning condenser.

A.: There are a large number of different coils that may be used, the number of turns depending upon the diameter of the former and the gauge of the wire. A convenient one may be built up on a 2½-in. former, 20 gauge, D.C.C. wire unspaced—78 turns.

3. Which is the better combination for a 2-valve set—radio frequency and detector or detector and audio?

A.: Radio frequency and detector, e.g., the radio and detector stages of either the 4-valve Browning-Drake or Hammarlund-Roberts. You may obtain a diagram for either of these in the 1930 edition of the "Radio Listeners' Guide," now in preparation.

"BROWNING-DRAKE" (Havelock North) cannot get good tone from his set. He has renewed almost all his parts, and has good valves with their correct voltage and bias.

A.: You may suspect two things. The position of the 6/1 transformer, which is far too high, 3½/1 is now very much more common than 6/1, and it has been shown that the lower ratio transformer should go first. Try changing them round, and if this does not improve tone try a 3½/1 in place of the 6/1. The next point is the number of turns on the primary of the R.F. coil. Frequently, commercially made coils have far too many turns on this coil. This factor, however, would not interfere with tone so much as the former.

"MEGOHM" (Auckland) cannot tune in the local private stations in his crystal set, although he has tried differ-

ent tappings on the soil and shorted out some of the turns.

A.: Shorting out turns is really unsatisfactory. The best plan is to construct another coil of about three-quarters of the number of turns. This will probably tune in the local station at one end and the private stations at the other.

"F.W.W." (Eilerslie) asks where he may procure a Philips valve for the R.F. stage for a four-valve set.

A.: From any good dealer. Probably A415 will be as good as any, but it will not be any improvement on the valve you are already using in that stage unless the latter is old.

"G.P.H." (Christchurch) asks the following in connection with the all-electric Browning-Drake:—

1. Can I use a .0005 and a .0003 condenser with separate dials?—Yes.

2. If the balancing condenser is not required can the neutralising condenser be placed on the panel?

A.: It is not wise, for the leads will have to be lengthened and this may cause trouble. Shift the regenerator into a central position between the two dials, if you wish for balance on the panel.

3. Would parallel feed to the radio valve be an improvement. If so, what kind of radio choke would I use?

A.: Parallel-feed is an improvement. A suitable choke has been described by "Megohm" and will be redescribed in the 1930 "Listeners' Guide."

4. If grid bias is obtained from a resistance in the centre tap of the filament windings can the bias terminals be left out, and "F" of the transformers joined to the sub-panel?—Yes.

"ELIMINATOR" (South Invercargill) has had trouble with an electrolytic eliminator. He asks where he might obtain advice regarding same.

A.: Thomas Ballinger and Co., Victoria Street, Wellington, specialise in electrolytic eliminators, and will probably help you.

2. I have renewed my valves but do not get results as good as I did with my old set.

A.: Have you had the set neutralised for the new valves, and are you supplying adequate grid bias for the last valve? The pentode valve does not always give satisfaction if it is not supplied with a fairly high voltage.

3. What causes my speaker to howl when I stand it on top of the set. It did not do so before.

A.: It sounds like a microphonic detector. Try a lead cap on the top of the detector valve.

"NOVICE" (Epsom) states that he is using a dynamic cone speaker which obtains its current from the mains. After it has been running a while the transformer and the rectifying unit become quite warm.

A.: Unless they become hot, there is no cause for anxiety. If they do heat up communicate with the dealer who sold you the unit.

"TUNING DIAL" (Opunake) has changed a four-valve set over to A.C., but the first dial is hopelessly broad and he cannot find the centre of the whistle.

A.: The valve you are using has a very high amplification factor, and is likely

to be unstable. Check over the grid connection to make certain the return is quite O.K., and, most important, put a negative grid bias of 1½ volts on the screen grid valve.

"A.J." (Pokeno) has a five-valve factory-made receiver, and he wishes to dismantle it and build a two or three-valve short-wave receiver. He asks for information on how to go about it, and where he might obtain a copy of the circuit of a short-wave set.

A.: You are ambitious and you may not be altogether successful, as quite frequently components that are used in a broadcast receiver are not suitable for a short-wave. However, if you wish to make the change, you will find the description of "Round-the-World" Two published in a recent issue of the "Radio Record" all you require for building a short-wave set.

Odd Points.

"KAUSPANKA" (Hawke's Bay) asks the following questions:—



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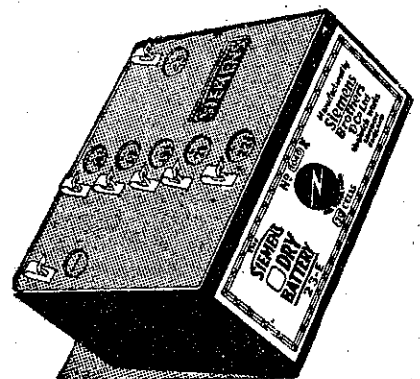
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1. The ratio of Ferranti transformer.—
3:1.
2. How much of the enclosed resistance wire should be necessary to break down 4½ volts to 4 volts passing .26 amps.
A.: About an inch, but as the wire will not pass much current, take four inches and double it.
3. I get better quality when I place my fingers on the plate and grid terminals of the last valve.
A.: Try adjustment to the grid bias, and if this makes no difference, a grid leak across the secondary. Have the valves tested.
4. The speaker howls when I touch the plate terminal of the last valve.
A.: This is not an ill omen.
5. The set oscillates more easily when the detector rheostat is full on, yet I get more volume on the loud signals than when the rheostat is turned on only slightly.
A.: By turning up the filament of the detector, you are approaching very near the reaction point, and when strong signals have to be handled, this is a detriment to both quality and volume.
6. If resistance is waste, does a valve burn as much current with the rheostat full on as it does half on?
A.: No; a resistance prevents current from passing.
7. Are the Time Signals broadcast from 2YA yet?—No.

"GRID" (Timaru) has been using wet "B" batteries with his set and finds when he changes over to dry "B" batteries there is a continuous whistle.
A.: Try earthing A—and shunting the battery with a 1 mfd. condenser.

"D.W." (Masterton): We shall publish the circuit referred to in our article "Clear as a Bell" as soon as we can obtain it. We are at present awaiting a reply.

"B.S." (Matahurie) complains that there is a continuous noise like static. All connections have been checked over and cleaned.
A.: Take off the aerial and earth and turn on the set and see if the noise still

persists. If it does, it is more than likely due to a loose connection. A frequent cause of trouble of this nature is a break within the battery cable. The cable can be tested either by tugging at each wire to see if the set goes completely out of operation, by flexing it rapidly and noting the effect or by substitution. Broken down by-pass condensers, internal valve trouble, dust between the condenser vanes, defective resistances, can all cause this trouble, besides points you have already examined. Turn on the set and one by one remove the valves. If the noise stops when one valve is removed the trouble is either in the valve or the current associated with it.

2: Could this battery set be converted into a short-wave set? How, and what would be the cost?

A.: The best plan would be to build a short-wave adaptor, which would cost about £3. Such an adaptor has been described in the 1929 Radio Listeners' Guide, and another will be described in the 1930 edition.

"QUERY" (Te Awamutu) asks how he might ascertain the capacity of a new 2 volt accumulator.

A.: Capacity is obtained by the following formula:—

$$N \times A \times 20 = \text{ampere hours}$$

144

Where

N=No. of positive plates.

A=Area of one side of positive plate in square inches.

2: I already own a broadcast receiver, but I wish to use a short-wave set as well. Must I pay another 30/- license?

A.: No. It is unnecessary to take out a separate license no matter how many sets are employed, as long as they are used by the same family. The fact of your having two separate aeriels does not matter.

"A.C.F." (Seaton) asks the following:

1. At what distance does inductance cease between two wires as in the case of a twin wire aerial?

A.: To be electrically clear of one another they have to be spaced by at least 8ft.

2. Would it be of advantage to use low loss coils in the full-wave crystal set described by "Pentode"?

A.: Yes, but very little.

3. If so, what are the specifications for the coils?

3. Which is the most suitable wire, d.c.c., d.s.c., or enamel?

A.: There is very little difference, probably double silk covered.

4. The correct spacing for each of the above wires?

A.: Double silk, and cotton are spaced by their coverings, that is, they are wound as close as possible, while enamel is usually spaced by half its own width. These are approximations only, and competent designers will have different ideas on the subject. The total winding length determines the inductance, and this must be borne in mind when a circuit is designed.

5. What is the meaning of SWG and B. & S.?

A.: SWG is an English term meaning standard wire gauge, while B. & S. refers to the American system, the letters standing for Brown and Sharp. The numbers indicate the size of the wire, the smaller the number the coarser. B. & S. and SWG do not entirely coincide. Reference to a table is necessary to convert one to the other.

6. What is the capacity of a 23 plate variable condenser?

A.: It depends on the size of the plates, but probably a .00085.

"A.E." (Waverley) has heard music from his set when the speaker is not connected to it.

A.: This is due to vibration, probably of the laminations of the transformer. There is no cause for concern, but if it is annoying try tightening up bolts on the transformer.

"CONSTRUCTOR" (Wellington) asks if the details of an "A" eliminator have been described.

A.: Not fully; they are being given in the 1930 edition of the "Radio Listener's Guide."

2. Will a 1.3amp. battery charger as described in the "Radio Listener's Guide," shunted with a shunted electrolytic condenser, and with a choke in series, run four 201A type valves?

A.: Yes, providing the choke has a sufficiently small resistance. If the resistance is greater than 1 ohm., then voltage from the battery charger will have to be increased. If you are building up the charger with a view to using as a battery eliminator use more than 6 volts and break down the current with a resistance.

2. Can the electrolytic condenser be made of 30 plates approximately 66 x 8, 16 gauge aluminium, spaced with aluminium washers and 1-16in. apart so as to form parallel connection of all plates, that is, it is assembled similar to accumulator plates of one polarity and using a glass accumulator jar, and formed as described in the "Radio Record."

A.: It is difficult to say without being tried out, but it appears as though it would be quite OK.

3. Will a choke of .1 henry be sufficient?

A.: Better make up the choke that will be described in the 1930 edition of the "Radio Listener's Guide."

Improving Catwhiskers

SOMETIMES a crystal, after behaving well, will suddenly "go dead for no apparent reason, and it is very difficult to say, in all cases, what causes the trouble. There are, however, certain well-known causes which will interfere with the sensitiveness of a crystal, and in such cases the trouble is easily remedied. For example, dust or other dirt upon the surface of a crystal is very undesirable; it may be removed by means of a camel-hair brush, or by dipping the crystal into methylated spirits. The latter procedure has the effect of removing greasy contamination from the surface of the crystal, and often produces a marked improvement in its rectifying properties. The cat-whisker sometimes becomes corroded, and the tip should be cleaned with sandpaper, or by snipping off a fragment of the thin wire with a pair of scissors.

Easter Programmes

"K.D.K.A." (Pittsburg) will broadcast on short wave a special Easter programme, Sunday, April 20. (New Zealand time), commencing midnight, Saturday at Pittsburg, E.S. time. This programme is primarily intended as a special feature for Rear-Admiral Byrd and party. (R. Leslie Jones, Wellington).

Even his valves were home-made, as he found where a wholesale drug company dumped its broken test tubes, where the electric light company dumped its burnt-out bulbs, and where he could pick up enough scraps of tungsten wire for his filaments. To exhaust his home-made valves he constructed his own mercury vacuum pump from scrap glass, the necessary mercury being given or lent by another amateur, his headphones were built from bits of wood and wire, and the greatest outlay was that this lad of 17 had to face was 25 cents for a pair of cutting pliers.

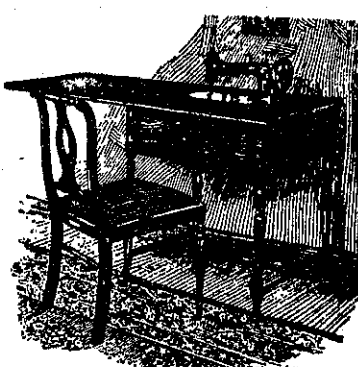
It is stated that his station was particularly efficient and attracted considerable attention on account of his long-distance records and superior operating.

Amateur Transmitters

Growth in U.S.A.

IN his statement before the U.S. Senate Committee on Inter-State Commerce last month, Mr. Hiram Percy Maxim, the president of the American Radio Relay League, outlined the history of amateur work in the United States from the early days when a few experimenters engaged in two-way radio communication with each other, unfettered by regulations, to the present time when 17,000 or more transmitters are restricted to the use of a few narrow wavebands. It is interesting to note that the Radio Law of 1912, which first recognised the amateur status, allotted them all waves below 200 metres, then considered "useless."

The keenness of the early transmitters is exemplified in a case quoted by Mr. Maxim, where an amateur, unable to afford the purchase of apparatus, set about constructing a transmitting set from odds and ends picked up.



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The Week's Records

Light Cavalry.

A **FEATURE** at 1YA this week is the Light Cavalry overture played by the station orchestra, with a xylophone obligato by Mr. R. Brisden. Of this popular overture there exists a fine H.M.V. recording played by the Coldstream Guards under the conductorship of Lieut. Evans.

The composition (by Suppe) is heard often over the air during the afternoon and dinner music sessions. The fact that it is rendered by the Coldstream Guards is sufficient proof of its quality. Abounding with contrasting brilliantly-rendered passages the overture leads up to a point where the tempo suddenly changes and assumes that of moving cavalry. The swelling of the music suggests a body of horsemen moving forward, and leads up to the climax when they pass. The omnipresence of the bugle impresses the military nature of the composition. On the reverse the band plays Weber's "Der Freischütz" overture, a quiet, tuneful melody. Weber has a lightness of touch which gives a delightful lyrical quality to his records. (H.M.V. 1335.)

A Local Artist Records.

IT is not often that New Zealand artists have the honour of making a record, but this unique distinction has fallen to a 2YA artist in the person of Mr. Billy Hart, that versatile and favourite baritone who is well known to this station's listeners. Mr. Hart has made two excellent recordings on Columbia 01920, "When You Come to the End of the Day" (Kahn and Westphal) and "South Sea Rose" (Gilbert and Baer). In each he is supported by a novelty orchestra. The records do him credit, as they are admirably suited to his soft, melodious voice. Full of tuneful tenderness, the record must have a wide appeal. In the "South Sea Rose" the artist has imparted the tone and colour of the South Seas, a sub-

ject that is now receiving a great deal of treatment, and is often hackneyed. But there is no semblance of artificiality in Mr. Hart's record, the whole melody flowing with perfect ease and rhythm.

Brilliant Orchestral Recording.

IN the Rakoczy March, from "The Damnation of Faust," played by the Philadelphia Symphony Orchestra (H.M.V., E.D.7), this noted orchestra stands out because of its sheer brilliance; it is one of those magnificent orchestras of hundreds of performers that makes an irresistible appeal. The recording comes over the air often. It is a vigorous composition in which the air is taken by several instruments in turn, but it always returns to the leader violins who carry it to the brilliant finish. The electrical reproduction gives to the composition a degree of balance and quality that no other instrument can register. It is essentially a record for this type of reproducer and those who are making their collection of records should hear it. The work is beautifully colourful and abounds with unexpected turns that add to its beauty. On the reverse is a selection from "Samson and Delilah," by Saint-Saens. This familiar recording is characterised by outstanding passages of light and shade. The melody is quite different from "Faust," and the instruments taking the lead are chosen from a wide range. Again their fullness can be realised only by electric reproduction. A kettledrum is prominent in many passages which might be suppressed by an instrument over-favouring the bass.

With GRAMOPHONE and RADIO

BY "B NATURAL"

Another "Air" Favourite.

SUPPE has created a number of descriptive compositions that are unmistakable in their treatment. One of the best known is the "Morning, Noon, and Night" overture, recorded by H.M.V. on C.1667, a twelve-inch plum-label record. Played by the Vienna Philharmonic Orchestra, the record is truly Suppe, for it is given the distinctive character of this composer. The brilliant runs, brisk movements, and effective syncopation must be well known to all those who listen to the afternoon broadcasts. It abounds in vigorous passages led up to by the violin and introduced by the crashing bass



Mr. W. (Billy) Hart, a popular entertainer from 2YA has had two songs recorded. It will be remembered that he went over to Australia some months ago, and during that time sung before the microphone of "Columbia" records. The excellent record has been played over the air and is reviewed on this page. — S. P. Andrew, photo.

instruments. It is altogether a splendid recording. Both sides are devoted to the composition, but the second part is the more popular.

Old-fashioned Memories.

EMIL WALDTEUFEL has written many famous airs that vie in their appeal with the well-known compositions of Strauss, and 23 of these have been arranged into a single composition by Herbert Finck. On H.M.V. B. 3084 they have been presented by de Groot and his orchestra. This is one of the most popular dance orchestras of to-day as is testified by the many performances to their credit. They are certainly a delightful combination, and this is one of their best recordings. The majority of these melodies are waltzes, but a few polkas and galops have found their way into the fantasia. The recording will be welcomed by those who appreciate light, tuneful music. It will make a pleasant change from the dance music of to-day with its over-preponderance of jazz.

For the Easter Festival

THE following is a list of some of the best Easter music that has been recorded for H.M.V.:

Enrico Caruso, "Hosanna" (Graziadei), "Les Rameaux" (Faure), The Palms. (DB, 132.)

"Stabat Mater" (Rossini)—Cujus Animam, "Requiem Mass" (Verdi)—Ingemisco. (DB, 138.)

Enrico Caruso and Marcel Journet, "Crucifix" (Faure); Pol Plancon (bass), "Les Rameaux" (Faure). (DB, 591.)

Herbert Dawson (organ), (a) "Alleluia—The Strife is o'er" (Palestrina), (b) "Alleluia—Old Easter Hymn" (Köln, 1623), (c) "All People that on Earth," (a) "Christ the Lord is Risen To-day" (G. Elvey), (b) "Jesus Live! No Longer Now" (Gauntlett), (c) "Jesus Christ is Risen" (Davidica). (B2274.)

Marcel Journet (bass), "Les Rameaux" ("The Palms") (Faure), "O Salutaris Hostia". (Luce). (DB, 923.)

Rosa Ponselle (soprano), "Ave Maria" (Gounod), "Elegy" (Masse-net). (DB, 1052.)

Gatty Sellars (grand organ), "Lost Chord" (Sullivan), C. Whittaker-Wilson (grand organ), "Largo" (Handel). (C, 1237.)

Choir of the Temple Church, London, soloist, Master E. Lough, "Hear My Prayer" (Mendelssohn), "O for the Wings of a Dove" (Mendelssohn). (C, 1329.)

Royal Choral Society, "Behold the Lamb of God," "Hallelujah Chorus" ("Messiah"). (D, 1108.)

York Minster Choir, "God is Gone Up" (Gibbons), (a) "O Lord, Increase My Faith," (b) "O Clap Your Hands" (Gibbons). (C, 1337.)

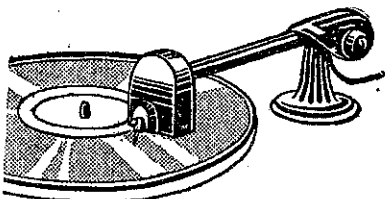
Peter Dawson, "Jerusalem," "The Palms." (B, 2271.)

The Latest Endurance Contest

A NEW "musical" horror has appeared in the form of a "radio listeners' endurance contest." It was held in Louisville recently, and the winner among 60 contestants proved to be Mrs. Mildred Daniel, who "listened" for 106 consecutive hours, going without sleep. After she won, Mrs. Daniel became delirious from exhaustion, but the newspaper reports do not say what happened to others who live in the vicinity of the radio which was used. Mrs. Daniel's prize was a £40 radio. Presumably she will employ it for practice in trying to break her own record as a listener.

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Italy's Radio Future.

"**RADIO Roma.**" Italy's new broadcasting giant, is reported to be merely a jumping-off point for a larger broadcasting scheme with transmitters at Florence, Trieste, and Palermo. The plans also include a 15 kw. short-wave station at Rome for long-distance relays.

The Pope is reported to be showing great interest in the erection of the Vatican short-wave station, which is to have a world-wide audience. On February 2, His Holiness received the Marchese Marconi in private audience.

Revised Schedules from Schenectady.

THE following is the latest schedule from the General Electric Company for their two short-wave stations, W2XAF and W2XAD. W2XAF operates on a frequency of 9530 k.c., or 31.48 metres, and W2XAD on 15,340 k.c., or 19.56 metres:

Mondays: 7 a.m. to 4.15 p.m., W2XAD.
Tuesdays: 9.40 a.m. to 4.30 p.m., W2XAD and W2XAF.
Wednesdays: 9.40 a.m. to 4.30 p.m., W2XAF.
Thursdays: 9.40 a.m. to 4.30 p.m., W2XAD.
Fridays: 9.40 a.m. to 5 p.m.: W2XAF.
Saturdays: 6.30 a.m. to 4.30 p.m., W2XAD and W2XAF.
Sundays: 9.40 a.m. to 4.30 p.m., W2XAD and W2XAF.

These are all New Zealand mean time. Summer-time will come into operation in a week or two, when the above time will be one hour earlier.

New Schedule for PHI.

ADVICE has been received that PHI, Huizen, on 16.88 metres, will be transmitting at the following times—New Zealand: April 17-20, 22-27, and 29, and May 1, between 12.30 a.m. and 2.30 a.m.

Commercial Telephone Station.

ALL short-wave listeners have heard snatches of conversations from time to time, and sometimes locate the speakers as being on a New York-London telephone circuit. As this sort of talk is heard on so many wavelengths, with no mention of call-signs or wavelengths, it will interest readers to know that an American correspondent has kindly forwarded full particulars, which are as follows:—

New York-London.

WML, 15.14, 20.56, 30.89 metres, works GRU, 16.10, 24.41, and 30.15 metres.
WNC, 15.61, 20.73, 30.77 metres, works GBW, 16.54, 20.77, and 30.64 metres.
WND, 16.36, 22.40, 32.71 metres, works GBS, 16.39, 24.69, and 33.26 metres.
Transmitters at Lawrenceville, N.J., and Rugby, England.

New York-Buenos Aires.

WLO, 14.01, 18.44, 28.44 metres, works LSM, Buenos Aires, 20.00 metres.

s.s. Leviathan.

WSBN, 33.98, 45.21, 68.30, and 87.51 metres, works WOO—Deal, New Jersey, 34.76, 46.05, 72.89, and 96.03 metres.

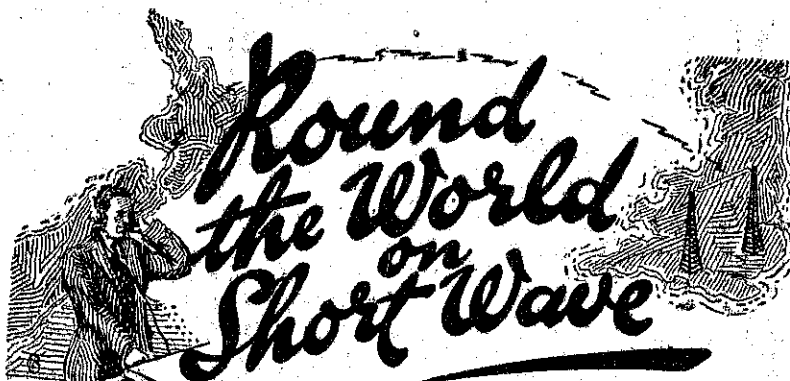
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12 VOLT Number 6 Cells, guaranteed, 1/11 each posted; 45 Volt from 9/6. Speakers 32/6. Royds-Howard Co., 553 Colombo Street, Christchurch.



s.s. Olympic.

G2GN, 18.30, 24.00, and 35.00 metres, works F8BZ, France, 19.50, 22.14, and 33.56 metres, and G2AA, England, 36.00 metres, also WOO-W2XG.

London-Montreal.

GBK, 16.57, 26.10, and 32.40 metres, works CGA, 16.50, 26.00, and 32.12 metres. Transmitters at Bodmin, England, and Drummondville, Quebec.

Stations Heard During Week Ending April 12

		Metres.	
RA97	.....	70	Every evening.
W9XF	.....	49.83	Sunday and Saturday.
W3XAL	.....	49.18	Sunday and Saturday.
W2XE	.....	49.02	Sunday and Saturday.
32C	.....	47 (about)	Friday.
W2XAF	.....	31.4	Sunday and Saturday.
PCJ	.....	31.4	Thur. Fri. and Saturday.
Zeesen	.....	31.38	Each morning.
HS2PJ	.....	29.5	Monday.
VK2ME	.....	28.5	Daily.
GBX	.....	27.5	Daily.
KZRM	.....	26	Every evening, except Monday.
CJRX	.....	25.6	Saturday.
5SW	.....	25.53	Tues., Wed., Thur., Fri., and Sat.
KDKA	.....	25.4	Sunday.
W6XN	.....	23.85	Sunday.
W2XAD	.....	19.5	Sunday and Saturday.
PHI	.....	16.88	Thursday.
POK	.....	16.3	Tuesday and Friday.

Paris-Buenos Aires.

FTM, St. Assise, 15.55 metres, works LSG, Montegrando, on 15.02 metres.

Unidentified Stations.

41.6 metres (about), Monday and Thursday.
31.2 metres (about), Monday.
30.5 metres (about), Monday.
30.2 metres (about), Sunday and Saturday.
25.4 metres (about), Monday.

Log for the Week

Sunday, April 6.

W2XAD was heard first at noon, when strength was R2, and gushy. Volume increased to R3 by 2.30 p.m., and remained at that till 4.30 p.m.

W2XAF, with the same programme, was weaker at first than its sister station, but reached an easy R9 by 4 p.m. W6XN was gushy at first, but soon improved. They had a special programme, it being the third anniversary of the National Broadcasting Company, Pacific Division. The station closed at 8 p.m., after announcing that W6XN is on the air each Monday, Wednesday, and Satur-

day from 5 p.m. till midnight, P.S. time (Tuesday, Thursday, and Sunday, 12.30 p.m. till 7.30 p.m., New Zealand time). W3XAL at 4 p.m. were R2, increasing to R8 by 5 p.m. Static was bad. W2XE at R5 was also spoilt by static. W9XF was audible at 4 p.m., but had gone when tried for just after 4.30 p.m. KDKA came on late with messages to the far north, also to an expedition to discover

5SW: Big Ben at 6.30 a.m., R8-9. Talk from Chelmsford was 100 per cent. readable, but only about 75 per cent. from London. 2ME and GBX were again putting toll calls through during the evening. Volume good, both sides.

POK were transmitting records at 8.30 p.m., and were on duplex later at R8.

KZRM at 9.30 p.m. were R8, with a Morse station on top causing trouble. RA97 was R9 with talk and orchestral music, but static was very bad.

Wednesday, April 9.

AT 6.15 a.m. 2ME and GBX, both R8. 5SW RS, but gushy at 6.30 a.m. with Big Ben, following by the "Looking Backward" series of talks. Zeesen starts at 6.30 a.m., R9, with orchestral items. 2ME R8, GBX R6, at 7.30 p.m., on duplex.

KZRM, R6 at 9.30 p.m. with band music. Morse interference was again troublesome. RA97 were quite good with orchestral music at 9.30 p.m. Static, of course, was there.

Thursday, April 10.

ON about 46.6 metres, singing was just audible at 6.10 a.m. Zeesen was not quite up to their usual strength, but were R8 at 6.15 a.m. Weaker signals were also noticed from GBX and 2ME, both being about R4 at 6.20 a.m.

5SW, like the others, was on the weak side, being about R6. After Big Ben, an interesting talk was heard by a man who had spent twenty years in Canada. Readability was about 90 per cent. Quality and volume were about the same at 7 a.m. Stations PCJ and PHI carried out a simultaneous transmission from 4.30 p.m. till 11.30 p.m. our time. PCJ was tuned in at 6.30 p.m. Strength was R8, with medium static. Volume slowly decreased till 9.30 p.m., when static was far too strong. PHI was not audible at 6.30 p.m. The carrier was heard first at 7 p.m. By 8 p.m. strength was R4, being very clear and steady. By 10 p.m. music was coming in splendid at R8-9. The calls of both stations, with their wavelengths, were given, also the names of items, all particulars being repeated in five languages.

RA97 was R9 at 10 p.m., with static not quite so bad as usual.

2MS and GBX were putting through private calls. KZRM at 10 p.m. were quite good at R8.

Friday, April 11.

THIS morning PCJ was poor. R8 at 6 a.m. with static and rapid fade. Volume decreased to R7 by 7.30 a.m., but quality was slightly better.

GBX and 2ME, R8, private calls. 5SW, very poor at R4. Talk from Chelmsford was only about 50 per cent. readable, while talk from London was impossible.

(Concluded on page 32.)

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Tuesday, April 8.

AT 6 a.m. 2ME at R9, and GBX at R8, were very clear. Zeesen commenced at 6 a.m., reception being perfect at R9.

Power Interference

(Concluded from page 2.)

In cases such as these the sledge hammer is brought into useful commission. By striking the offending pole the noise is increased and then usually frequently located.

As can be well imagined, this is a slow process, and the officers of the department who can be spared for this investigational work are necessarily limited.

It is in the interest of all those anyway connected with radio to mutually help to reduce the interference. Co-operation between listener, dealer, power boards and Department is essential if the trouble is to be reduced. Listeners can help by making observations, and if these reveal nothing they should communicate with the radio inspector. They are assured that all is being done to help them. Dealers can and have helped in tracing trouble inside the wireless set of the complaining listener. In the Wellington area, at least, there are dealers or their technical men in almost every locality who are willing to help combat the trouble. The listener who finds that the trouble he is experiencing is particular to himself, should communicate with his dealer, who will arrange for someone in his vicinity to listen in and check up. If the trouble is not experienced by him or others the set is probably the offending link, and here the radio doctor, and not the Department, is the man to see.

Between the Department and the power and tramway authorities there is close co-operation, and the chief engineer could not instance a single case where they would not co-operate in the interests of listeners.

The Position As We See It.

THE problem is grave, and the ultimate solution lies with the power boards. The radio receiver will never be entirely free from interference, but it can be very much lessened.

We urge that as reticulation of the country is far from complete the power boards take measures to make the lines not only free from defects that might imperil safety of life—this they are now doing—but to make them free from radio troubles. This is possible by the introduction of special equipment, and although no one can expect duplication of existing material, they do ask that steps be taken to obtain this equipment for future lines.

Every consumer of electricity is a potential listener, and as such will rely even more on the lines than before. By doing so he is entitled to service from radio and electrical viewpoint.

When interference is noticed the listener should first make sure that the point of origin is not in the receiver itself. This can be verified by communication with the dealer in his district or other listeners, then endeavouring to locate it himself and reporting to the power board if he is successful. If he cannot locate the fault he should communicate with the district radio inspector who will then give the case attention. But this in itself does not guarantee a cure. Some of the points of origin have been attacked for some considerable time without success.

IN conclusion, we would state that by no means all electrical interference is caused through power lines. On the contrary, any electric motor incorporating a commutator may cause bad interference. An effective cure utilising chokes and large value condensers has been devised, but its practical application is limited to a certain extent by the voltage output of the motor. For example, the average electric motor as used by picture theatres would require a choke, which, when wound with the heavy gauge wire necessary for the purpose, would be of an enormous size in order to secure the necessary inductance. Should any listener locate such a source of interference, however, he would be well advised to seek an expert's advice on fitting a suitable filter circuit.

Rugby Broadcasting

(Concluded from page 3.)

Mr. Tamihori (East Coast) and other delegates also endorsed the sentiments expressed by Mr. McLeod in favour of the matches being broadcast. Mr. Colquhoun (Manawhenua) said that he considered broadcasting must be to the benefit of Rugby football in New Zealand. The matter should not be allowed to degenerate into a question of £ s. d.

Greatest Good to the Greatest Number.

MR. A. ST. C. BELCHER (Auckland) said that so far as his union was concerned, it was entirely in favour of broadcasting, but he thought that the suggestion put forward by Mr. Prendeville was one that should be considered.

Mr. McFarlane (East Coast) contended that broadcasting had proved to be a very fine advertising medium. "Why not do the greatest good to the greatest number and give the country people a chance?" he said.

In the course of his reply, Mr. Sterling said that there was undoubtedly a clamour for broadcasting which had to be listened to. In considering the question he had endeavoured to think it out on the lines mentioned by Mr. McLeod. If they withheld the service from the public, what was going to be the effect on the game? The case in favour of broadcasting, in his opinion, was overwhelming.

Mr. Prendeville's amendment was lost, and a further amendment by Major King (Wellington) that only the Test matches should be broadcast was also not supported by a majority.

After some further discussion, Mr. Sterling's motion was then put to the meeting, and it was carried, section (b) being deleted.

Mr. Harris's Comments.

SEEN by a representative of the "Evening Post," relative to the decision of the delegates to the N.Z. Rugby Union, Mr. Harris, general manager of the Broadcasting Company, said that naturally he was very pleased with the decision to allow the broadcasting of the matches to be played by the British Rugby team in New Zealand. He felt that it would be accorded the warm approbation of Rugby enthusiasts from one end of the Dominion to the other. Broadcasting would assuredly prove to be in the best interests of the national game.

"I notice," said Mr. Harris, "that in the course of the discussion one of the delegates referred to broadcasting as 'a phase of social evolution which

has come to stay.' No one is likely to challenge the accuracy of that statement. Therefore, it seems to me, that every organisation whose purpose is the promotion of clean and wholesome sport should recognise this fact and seek every opportunity to turn this great service to useful account.

There has been some suggestion that the broadcasting of the big matches will adversely affect the 'gates' of provincial unions. Taking the broad view I do not think this is in the least likely; but, even if it were there is no reason why the unions themselves should not take advantage of the broadcasts to keep patrons of local games posted as to the progress of any big game which may be being played at some other centre while their own game is being played. Details of the scoring in the big game could be given to the assembled crowd at half-time and again after the final whistle. This can be done by means of either an amplifier or megaphone, while the scores as received could either be put up on a notice board. By this means the broadcasts can be used to provide an additional attraction for the local matches.

The number of unlicensed listeners to every sporting broadcast of a national character is many times in excess of the number of our licensed listeners; but we do not refrain from broadcasting on that score. Rather are we pleased because of the evidence it affords of the value of the broadcast service to the community.

I just want to say, in conclusion, how very much the Company appreciates the sporting and public-spirited attitude of the delegates of the New Zealand Rugby Union. That their decision will be more than justified by the ultimate influence of the broadcasts I have not the slightest doubt. They have placed the interests of the great Rugby public first, and for so doing they will assuredly reap a rich harvest of grateful appreciation."

Short-Wave Notes

(Continued from page 31.)

Zeegen commenced at 6.30 a.m. at R8. 2MB and GBX at 7 p.m. were giving a list of names and phone numbers for calls. 3ZC on about 47 metres were R8, with severe fading and a strong ripple.

RA97 opened at 8 p.m. with their lady speaker, at R8. Static medium. KZRM at 8.30 p.m. were R5 with slow fading. Volume was weak for them at 9.30 p.m., being only R6.

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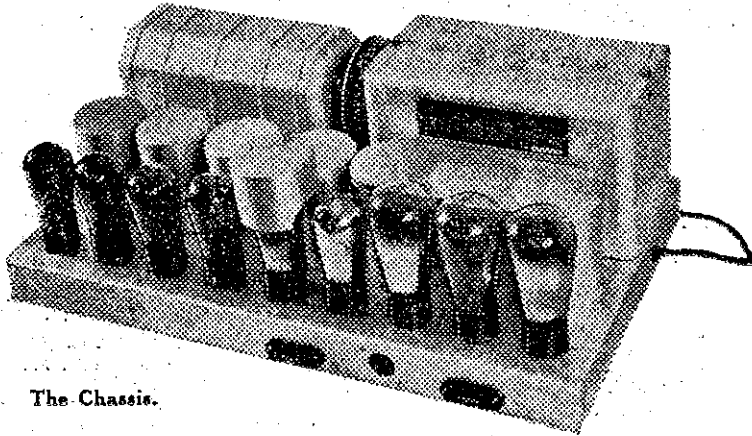
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