

PUBLISHED WEEKLY

THE RADIO RECORD

AND

ELECTRIC HOME JOURNAL

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RADIOLA 47

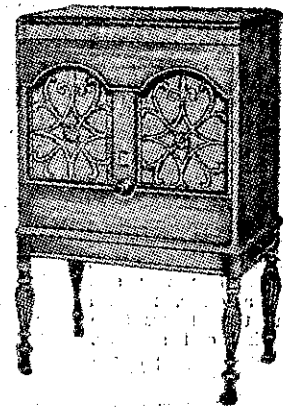
Music from the Air or Record

RCA RADIOLA 47—the newest RCA "All-Electric" development in Screen-Grid Radio combined with the Gramophone. Radio and Gramophone utilise the same improved built-in Dynamic Loudspeaker.

Thousands of families in New Zealand now want recorded music, but

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Numerous owners of old-style Radios and Gramophones who have been reluctant to discard their obsolete instruments, will see in the modern RCA Radiola 47 a double incentive to change from the old to the new.



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Amalgamated  Wireless
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Wellington

RECENTLY Austrian listeners have been protected against interference caused by electrical apparatus by a new Austrian Electricity Act.

THE United States Noise Settlement Commission is introducing a Bill to restrict the use of shop loudspeakers to special occasions of national importance.

THE installation of wireless in all the hospitals of Ceylon is the object of the Hospital Wireless Fund created by the Radio Club of Ceylon. Several institutions are already equipped.

A WELL-KNOWN English sportsman recently bought a Supermarine flying boat which is fitted with sleeping berths, dressing tables, a bathroom, and a cook's galley. He has also had a powerful transmitter and receiver, a direction finder, and a broadcast receiver installed. It is expected that the equipment will provide reliable communication between the air-yacht and land stations up to 400 miles, either on telegraphy or telephony.

FORTY telephone calls were made between ship and shore during the recent outward and homeward trips of the White Star liner Majestic, when the new ocean telephone service was in use for the first time.

A LIFEBOAT, reported to be the fastest in the world, was recently launched at Dover. It was specially designed to rescue aeroplanes which have been forced down at sea. A further innovation was the fitting of a special telephone transmitter for communication with coastguard stations.

IN considering the phenomenal growth of broadcasting during the last seven years it is interesting to note that there are already about 20,000,000 sets in use, of which nearly one-half are in the United States. The number of broadcast receiving sets has thus reached in seven years a total of nearly half that attained by the ordinary telephone, which started on its career over fifty years ago.

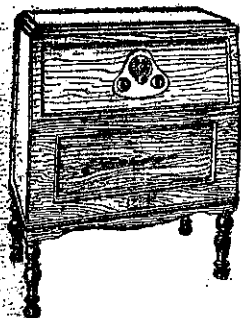
THE Swiss Government is now completing the erection and installation of a 60,000-watt shortwave broadcast station. The Government hope shortly to broadcast international programmes, and invites Australia (and no doubt New Zealand) to pick up these programmes and re-broadcast them. More will, no doubt, shortly be heard of the Swiss "giant" station.

THE National Broadcasting Company of America recently opened a new studio built on the roof of a New York theatre. This studio really consists of a specially arranged stage at one end of a large auditorium to which the public are admitted. While broadcasting is in progress a huge glass screen weighing six tons is lowered across the front of the stage to prevent noises from the audience reaching the microphone, but at the same time permitting the audience to watch the performers and hear them by means of loudspeakers distributed throughout the auditorium.

FOLLOWING the introduction a few months ago of all-electric radio gramophones on the main trains in Canada, the Canadian National Railways are now engaged in the installation in 12 new observation lounge cars of a new system of wiring which will permit the reception of broadcast programmes not only in the car in which the receiving set is located, but also in other cars of the same train. This is the first time that the new system of wiring, known as "train-lining," has been tried by any railway, and the experiment is being followed with interest. Wireless entertainment is now provided on eight of the principal express trains of the Canadian National Railways system, and receiving apparatus is standard equipment on 75 of the company's observation and library cars. The sets are in charge at all times of a uniformed and experienced operator who also acts as a guide.

SOME years ago, long before sound films had been introduced into New Zealand, Mr. Edward Courbray, of Auckland, had been experimenting with cinematograph apparatus, his ultimate ambition being to produce a film which could be broadcast over the air. For some time he was held up in his work by the fact that even the best amplifiers and microphones which the world could produce had many faults. When these gradually became so improved that they were very nearly perfect, Mr. Courbray patented his own Courbraytone system of recording sound pictures, and a company was formed to work the apparatus. Initial attempts were very promising, and the Courbraytone is now being used to take an epic Maori film at Taupo. This is under American supervision, and Mr. Alfred Hill is composing a special musical score for it.

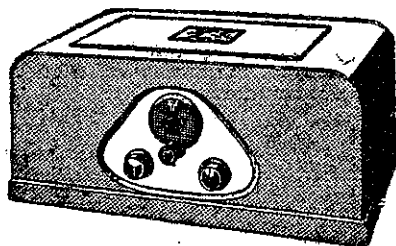
IT is expected that South America will experience a genuine radio boom this year as a result of the action of the Argentine Government in taking over control of broadcasting (writes a correspondent in "World-Radio"). There are twenty-two stations within the city limits of Buenos Aires, and these stations have been deviating from their assigned wavelengths. The result was that broadcast reception was extremely poor, owing to interference. The Government, since taking control, has ordered all broadcasting stations to move their transmitters out of the city limits during the next nine months. The Secretary of Communications in the Argentine Cabinet will enforce this regulation. The belief is expressed that with reception conditions improved as a result of Government intervention, the use of receiving sets will increase considerably. In spite of poor reception conditions and the fact that little attention has so far been given to the production of programmes, the demand for receivers has been quite brisk. The twenty-two broadcasting stations in Buenos Aires have been presenting extremely sketchy entertainments made up almost entirely of gramophone records.



The "JUPITER" Bureau Model High and Low-Wave.

Illustrated above is the latest and finest of "Courier" productions—the "Jupiter" bureau model. Using Screen-Grid, Special Detector and two Audio Stages, the last being a Penthode. Changes from high or low wave by the turn of a switch—no troublesome plug-in coils. A highly efficient circuit is used, giving exceptional power and volume, with a clear, natural tone through the latest type concealed moving coil speaker.

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The "JUPITER" Courier Table Model High and Low-Wave.

Using Screened-Grid, Special Detector and two Audio Stages, the last being a Penthode. High or low-wave by the turn of a switch. No plug-in coils. Highly efficient and excellent tone. Bronze finish metal cabinet.

PRICE: Set and Valves, £33

Wholesale only from the Manufacturers:

J. WISEMAN & SONS LTD.

ALBERT STREET, AUCKLAND.

Three NEW A.C. All-Electric Models

... BY ...

"COURIER"

EXCEPTIONAL power, remarkable range, low running costs and simplicity of operation combine to make the new "Couriers" outstanding in radio receivers.

Built in New Zealand by skilled engineers and specially designed for local conditions, "Couriers" make instant appeal to those who want something really good in radio. The standard of workmanship and the quality of the components used is the same in every set.

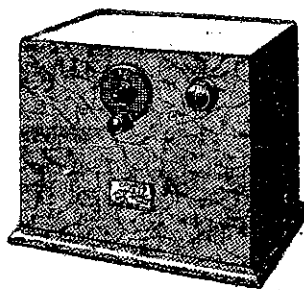
For those who have no electric power, there are other "Couriers"—non-electric—details of which will be gladly sent upon request.

The "STENTOR" Courier

3-Valve A.C. Receiver. This receiver is not a local station receiver, as it is particularly selective, and a good distance getter on an efficient aerial. The "Stentor" uses a radically new screen-grid Detector, and two audio stages, the last being a power valve. A plug is provided, enabling the set to be used as a gramophone amplifier.

PRICE: Set and Valves,

£19/19/-



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J. WISEMAN & SONS, LTD.,
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Please send me illustrated leaflet on the new "Courier" and other "Courier" non-electric models.

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AN INDISPENSABLE WORK

PRICE 2/6 from Booksellers, or
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A Hundred Pounds in Prizes for Accurate Spelling

Prize List in "Radio Record" Spelling Bee

(1) Order for £50, to be spent on a Radio Set or apparatus from approved advertisers in the "Radio Record."

(2) Order for £20, to be spent in the purchase of electrical apparatus or equipment from approved advertisers in the Electrical Home Journal Section of the "Radio Record."

(3) Order for £5 worth of radio or electrical apparatus from approved advertisers in the "Radio Record."

To act as judge in the Spelling Bee, Mr. J. Norrie, chief librarian of the Wellington Public Library.



EMBODIED in this article we publish the detailed prizes of our Monster Spelling Bee Competition. Through the co-operation of the radio and electrical trades, we are enabled to make these prizes of a very handsome character. The first prize will entitle the winner to either a £50 radio set or that sum in reduction of a more valuable set. This is a prize of noteworthy value, and is certain to induce keen competition.

We are happy to be able to announce that Mr. J. Norrie, chief librarian of the Wellington Public Library, has kindly consented to act as judge for our competition. Mr. Norrie has had an extensive association with libraries, and will prove an accurate and reliable judge.

Educated in Aberdeen, he first joined the Aberdeen Library as assistant, subsequently going to the Walthamstow Library, London, and while there attended the London School of Economics. Two years later he was appointed librarian of the Kingston District Library, Glasgow, where he compiled a dictionary catalogue of nearly 10,000 volumes. In 1911 he was promoted to librarian of the Bridgeton Library, one of the largest in Glasgow; next year he was promoted to the librarianship of Stirling's Library, which was completely reorganised under his direction. In 1915 he joined the army and served in France until 1919, during the latter part of that term taking an active part in the re-organisation and development of the army educational scheme.

Mr. Norrie arrived in New Zealand in 1920, and was engaged in the educa-

SECTIONAL PRIZES

TWENTY-ONE ORDERS for one guinea's worth of radio or electrical apparatus from approved "Record" advertisers. These orders will be given to the three place-winners in each of seven main sections.

SECTIONS FOR COMPETITORS

TO SIMPLIFY the competition and afford approximate equality as far as possible, the Monster Spelling Bee will be divided into seven main sections. From each section three place-winners will be selected for the final. The sections are:—

- (1) University or college students.
- (2) Teachers and lawyers.
- (3) Secretaries and stenographers.
- (4) Pressmen and Advertising men.
- (5) Professors, ministers and educationalists.
- (6) General section—men.
- (7) General section—women.

These sections will be broadly interpreted, as they are designed for convenience and approximate equality.

tional department of Whitcombe and Tombs, Ltd., in Auckland; and in 1924 he was invited by the late Dr. T. W. Leys to take over the librarianship of the Leys Institute at Auckland, which library was reorganised under his direction. He is keenly alive to and conversant with ancient and modern literature, and has a working knowledge of foreign languages.

THE procedure in connection with the judging will be that the judge

will be screened from the view of the competitors, and he will not know to whom he is directing any particular word. An effective arrangement of loudspeakers will make the judge's voice clear to both competitors and the audience, and in addition a public address system will convey to the audience the spelling of the competitors on the stage. Three failures will mark the exit of any competitor.

The list of words which will provide

a basis for the competition is now being compiled, and publication will begin in our issue of June 20. It will continue throughout seven weeks, and the final instalment will appear in the issue bearing date August 1. The Spelling Bee itself will be staged in a hall to be arranged in the week August 4 to August 9.

Entries will be received up to July 25 at the office of the "Radio Record," "Dominion" Building, Wakefield Street, Wellington, or P.O. Box 1032, Wellington. A nominal entrance fee of 2/- will be required to accompany each entry. Entry forms will be in each issue of the "Record," beginning next week. Should the number of entries necessitate it, sectional spelling bees will be held to discover the place winners for the final night.

Our preliminary announcement made last week of intention to hold this Spelling Bee has excited a good deal of interest, and already we have been assured of an encouraging number of entries. The sporting character of the contest seems to appeal to people. In the compilation of the lists, hard technical words or scientific words are being avoided. The effort simply is to include words that might legitimately and advantageously be used in educated, everyday conversation. The actual publication of the lists which will be used in the sectional contests will make the competition easy for those who intend to compete, as they will have the opportunity of studying the words throughout a period.

It is expected that, in spite of the preliminary study, the catchy nature of the words will serve to trip a number of the spellers. As soon as the lists are exhausted, the judge reserves the right to use other words culled from the standard dictionaries nominated for use in connection with this contest, viz.: Chambers' Twentieth Century and Nuttall's Standard Dictionary. Here again, while a free hand is reserved, the effort will be to avoid merely technical words and scientific nomenclature, and to use words that might legitimately be used in educated conversation.

It went to the South Pole with ADMIRAL BYRD!

*The Most Comprehensive Musical
Instruments Yet Offered*

"ULTIMATE"

ALL-ELECTRIC

**Broadcast Receiver, Shortwave
Receiver, Electric Gramophone**

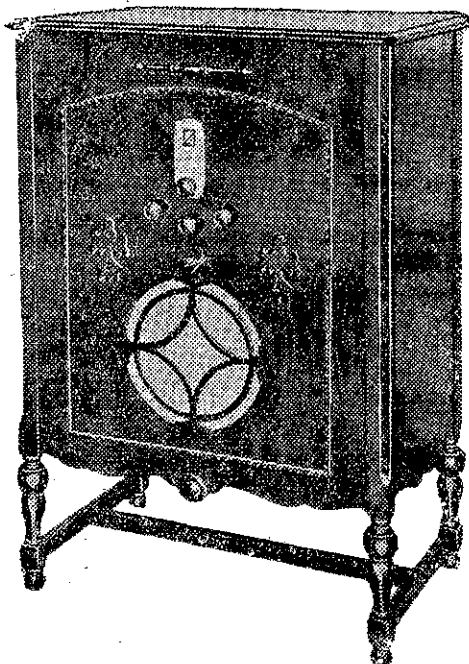
3 INSTRUMENTS IN ONE
at the price of the ordin-
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COMBINATION— as illus-
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er. Broadcast Receiver,
and Electric Gramophone,
complete with valves, ready
to attach to aerial **£75**

OTHER MODELS—Con-
sole All-Electric Short-wave
and Broadcast Receiver,
with built-in dynamic
speaker, complete **£55**

TABLE MODEL — With
valves. **£42/10/-**

BATTERY TABLE
MODEL—With valves.
£27/10/-



There is an Ultimate Distributor in every part of New Zealand.
If any difficulty in arranging demonstration communicate with the
Master Agents: RADIO LTD., Anzac Avenue, Auckland

On the "Ultimate" Short Wave

You can hear, direct from London, Big Ben strike the hour, followed by musical and other entertainment; Siberia broadcasting music and Russian propaganda; Manila, with their usual programmes; Holland's usual programmes; California's splendid musical entertainments; and dozens of other stations can be received, all of which cannot be secured by the ordinary receiver. In addition, the Ultimate receives with splendid volume all the usual broadcast stations secured with the ordinary radio receiver, and some more. Besides these exceptional features, this wonderful instrument is the very latest in Electric Gramophones—has perfect tone, splendid volume, and, above all, clarity. Reproduces through the only genuine Dynamic Speaker—the Magnavox. Unless your set will receive short-wave stations it will be out of date in a year's time. Ultimately you'll buy an ULTIMATE—why not now? It's a British product, too! Because of its exceptional efficiency an Ultimate was used by the Byrd Expedition at the South Pole.

The Songs of the Tui A Noteworthy Artist

(To the Editor.)

Mr. Barend Harris

COULD not a scheme be formulated for broadcasting the tui? This is an opportunity for some enterprising person. Bird lovers who have not heard and seen the tui sing in his natural environments will appreciate very much listening-in and hearing creation's greatest song bird. It is a difficult problem to broadcast the tui. I am confident that in the near future the Radio Broadcasting Company will surmount difficulties and arrangements will be made to have the tui and the choicest gems of his repertoire sent over the air to the millions of listeners in various parts of the world.

Those who appreciate music and take a deep interest in the study of the song birds of Maoriland have some time or other felt a thrilling ecstasy when listening to the charm and beauty of the melodious, deep, rich, bell-like notes of the tui. When once one has heard this bird's mellifluous singing it will always remain in the memory. I do not know of any bird to equal the tui for the purity and perfection of his voice. He is master at manipulating the lowest and highest notes of the musical scale which neither human skill and genius nor the human voice can compare.

The tui sings best when alone and undisturbed, and in summer evenings. It is one of life's rarest experiences listening to the faultless songs of love, happiness and sadness of the tui. The nightingale is his only rival—and a puny one at that—for the tui is credited with several hundreds of songs at his command which would make even the masters of the human voice pale into insignificance as compared with the wonder vocal organs of one of the world's most charming birds.

The tui is a heritage every New Zealander should be proud of, and a most unique treasure. May we all find in his songs something of joy, pleasure, and happiness even if only to listen to the soothing melodies he pours into the lap of mother earth.

It would be a graceful tribute to the native song birds of New Zealand if the Radio Broadcasting Company condescended to put the tui and his songs over the wireless.—Rore John Josephs (Maniapoto Tribe, Te Kuiti).

"Phil," the Radio Pup A Clever Automaton

A NOVEL demonstration was given in London recently of "Phil," the radio dog. Although he is mains-operated, "Phil" also utilises several batteries disposed about his interior, which also accommodates innumerable relays to operate the two driving motors as well as a klaxon to represent his bark.

Two photo-electric cells constitute the dog's eyes, into which it is but necessary to shine a light to cause him to "bark." His powers of locomotion, which incidentally are rather uneven and thus give him an appearance of, well—a dog who is having his day—are fully directional, for by shining the light into either eye he turns that way. Altogether a very ingenious contrivance and one which would prove immensely popular with children.

CONTINUING his New Zealand tour, Mr. Barend Harris, the Sydney bass-baritone, who has already fulfilled three engagements at 1YA, will appear at 2YA on Monday and Thursday next week.

Mr. Harris will again sing several Hebrew folk songs, but listeners will have the pleasure of hearing this magnificent singer in songs like "The Song of the Volga Boatmen," "The Carnival," "The Song of the Toreador," "My Old Shako," and "The Floral Dance." One of the Hebrew songs will be the well-known "Kol Nidrei."

The Broadcasting Company has been particularly fortunate in being able to engage an artist of Mr. Harris's calibre for a tour of the New Zealand stations. Mr. Harris was a member of the Melba-Williamson Opera Company, and was soloist in Broughton's "The Immortal Hour," which Dr. Arundel Orchard produced at the Conservatorium. He toured for twelve months under J. C. Williamson, Ltd., and Union Theatres, Ltd. He was the soloist at the Sydney State Theatre, the second week it opened, and has appeared as soloist at many of Union Theatre's presentations. Mr. Harris is at present the bass soloist of the Great Synagogue Choir of Sydney. His Hebrew songs have never previously been sung in the Dominion, and some of them have not been sung in Australasia before. They are entirely new, and are unlike any other songs. Mr. Harris has made a special study of Hebrew songs, of which there is no other singer in either New Zealand or Australia.

Helping Sport

Part of Broadcasting

THE contention that broadcasting is harmful to sport is not supported by the "New Zealand Referee." This is what last week's issue has to say in the matter:—

Broadcasting has contributed more than its mite in helping the game of fisticuffs. At one time the hue and cry was raised that broadcasting would have a tendency to injure the gate receipts, but during the last few months it has been realised that the sport is being helped rather than hurt by chronicling the doings over the air.

To refute the suggestion that broadcasting keeps the fans at home one need only bark back to the two Dempsey-Tunney heavyweight championship matches as illustrations. Of course the attraction was there, but all the same there were more at the second match than there were at the first one.

Broadcasting of boxing contests in New Zealand has instilled a good deal of interest in the game, and there are some very ardent supporters of boxing in the country who so far have never had the fortune of attending a contest.

WE have all wondered how the shining hard record, when placed on our turntable, can produce in life-like realism the performance of an artist of world fame. The story is an interesting one and entails many processes. Following is an account of the whole process written by one who is in the nerve centre of the gramophone company, Hayes, Middlesex, England, where the H.M.V. records are produced. In this article (adapted from an original in "Wireless World") Mr. E. M. Payne (of the research staff) tells in a way that abounds in interest and simplicity how the record goes through its processes from the studio to the finished record.

WE shall consider here the making of a record and follow it through its five stages, viz.:—(1) The recording studio; (2) the recording system; (3) the original wax disc with its turntable; (4) the copying process; and (5) the commercial manufacture of records.

The Recording Studio.

THIS should be considered rather as the place where the original sounds are made, for it must be remembered that a large proportion of the present-day recording is done in public halls or at open-air events. In general, chamber music, vocal, instrumental and dance recordings are made in the studios, whilst orchestral and grand organs have to be recorded in large halls or churches, which are often specially damped. Speeches at public functions must, of course, be recorded on the spot, and no special arrangements for damping can be made.

Damping in recording is just as important as in broadcasting. When the sounds have to be conveyed to the listener through a single channel and not as if he were at the actual performance, where there are many channels, special precautions have to be taken to give the right perspective.

The music track of the record consists of a spiral groove of practically constant depth and cross section, having a spacing between the grooves of about 1/100th of an inch. Upon these grooves are the lateral cuts made by the recording stylus actuated by the sounds being recorded. They represent the wave-form of these sounds. Assuming an amplitude or space taken by a wave created by the note of 586 cycles per second, the amplitude of a note of 27 cycles—bottom "A" on the piano—would have to be 1.16 of an inch. This condition is impracticable, as such a large amplitude would cause the needle groove to trespass on the space allotted to the adjacent six music spiral grooves. It has been found most advantageous to carry the constant velocity system down to about 200 cycles per second only, and below this frequency the characteristic response falls away at almost constant amplitude so that there is equal risk of a wave breaking through from groove to groove on all notes below 200 cycles per second. This unavoidable defect in disc records is corrected in the best types of electrical reproducer by designing the pick-up so that its voltage output characteristic curve is substantially the reverse of the recording curve so as to boost up the bass notes and give them their proper relationship with the treble.

Fig. 1 shows the general recording scheme, including a monitoring device.

(a) The microphone used in the making of the highest quality records is

The Story of the Record

How Electricity Aids in Bringing the Artist into the Home

of the condenser type, which, in conjunction with its local amplifier, gives a substantial flat voltage output curve when plotted against frequency. The output from the condenser microphone is insufficient to operate the electro-mechanical recording stylus point without the aid of amplifiers, consequently the microphone and its associated amplifiers have to be designed so that the current delivered to the recorder movement is proportional to the original sound pressure upon the microphone diaphragm.

(b) The main amplifier has four stages of amplification choke-coupled, the last stage, however, being of the "push-pull" type. The calibration curve of the recording amplifier shows a practically straight-line response at all frequencies from 50 to 5000 cycles per second.

(c) The electro-mechanical recording movement consists of a balanced armature electro-mechanical system. The armature axis is mounted on knife-edges and terminates in a rubber rod about 8 in. long. The cutting stylus is attached to the end of a light bar in a vertical plane perpendicular to the armature axis. The proportioning of the various parts of this recorder is very carefully arranged so that their masses and elasticities form the elements of a mechanical equivalent of an electrical filter system, the terminating resistance of which is represented

affect the overall recording characteristic.

The Original Wax Disc.

THE "wax" disc on which the original sound trace is cut is composed of insoluble metallic soaps, compounded with various agents to produce a fine and homogeneous texture, the whole being very highly refined, made into cakes, and then shaved on a facing machine to a mirror-like surface. The "wax" discs are about 1 in. thick, and have a diameter slightly larger than that of the finished record.

The wax is placed on the heavy turntable of the recording machine. This machine is really a special type of lathe arranged so that the soft wax disc rotates in a horizontal plane, whilst the cutting stylus of the recorder movement cuts the trace of the sound-waves as it is fed toward the centre of the disc. Special precautions have been taken to ensure the even running of the recording turntable, as any slight waver will be the cause of imperfect reproduction. The rotating speed of modern records is precisely 78 revolutions per minute, and is checked by means of a tuning-fork-controlled stroboscopic device, so that all sides of a complete opera on several discs will be in perfect tune.

The shape of a cross-section of a record groove in common use is approximately a sector of a circle, being about 0.006 in. wide at the top and 0.0025 in.

It will not be out of place here to mention some further difficulties of the recording expert. The wax has to be cut in a small room at the temperature of a hot summer's day, and, in many cases, several waxes of the same musical item have to be made. The artistic temperament is very easily ruffled, and, since no blemish whatever is allowed in the finished record, the recording expert often has a very nerve-straining job.

The actual recording machine, amplifiers, and monitoring device operate in an ante-room to the recording studio, and, as it is usually advantageous for the artistes to hear a "play-back" of the record which they have just made, a very delicately-mounted electrical pick-up is arranged to track over the newly-cut wax, and feeds into a loud-speaker in the studio itself. This "play-back" is only employed upon the trial waxes, as the soft wax may be damaged by the pick-up needle.

Some readers may wonder how such difficult subjects as the speech of H.M. the King at the opening of the Naval Conference, the Aldershot Tattoo, or even the nightingale in a Surrey garden can be recorded. This is done by means of a mobile recording van, which is a replica of the recording ante-room and is complete with its own power supply and monitoring arrangements.

In the case of outdoor recording, several microphones often have to be run out from the recording van, and, in such cases as the nightingale, extreme patience had to be exercised during an all-night vigil.

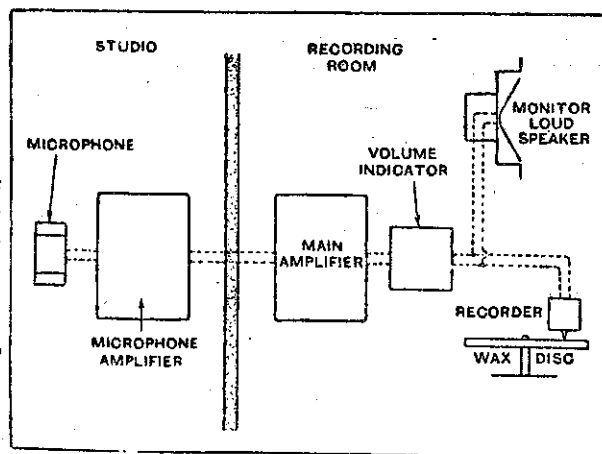
In our next issue Mr. Payne will describe the remaining process—copying and commercial manufacture.

Radio News

MOST of the artists of station KNX, Los Angeles, have developed the same system of "conversation" that boiler-makers utilise. The latter, subjected to a constant terrific clamour while working inside boilers, usually become partially deaf. Consequently they have devised a "lip language," and it is this method of communication that the KNX artists have adopted. They have found this a necessity for a precisely opposite reason to that advanced by the boiler-makers, for they must keep absolutely silent in the sound-proof studios except when broadcasting, for even the slightest whisper percolates through the sensitive microphone.

THE modern American hotel is ever seeking to provide its guests with new conveniences, and consequently many have been equipped with radio in every room. One of Washington's newest hotels, for example, is adapting its radio equipment to new and novel uses. Special dinner-hour music is distributed from the hotel studio to diners and to the lobbies. Guests are paged, dinner announcements are made, and even swimming instructions are given by radio to guests in the hotel gymnasium. The radio installation in this hotel cost approximately £13,000, which in itself is a suggestion of the tremendous outlay for radio apparatus that will be spent in equipping thousands of hotels in the next few years.

Fig 1—Schematic diagram of the general recording arrangement.



by the rubber rod along which the mechanical vibrations travel torsionally, and are thus completely dissipated.

Two of the main problems of the recording expert are to obtain proper balance of the instruments or artistes in order to ensure life-like reproduction, also to gauge the loudness and probable wearing qualities of the recording. He is considerably helped in these respects by the use of a monitoring loudspeaker, with its associated amplifier, which is bridged across the recorder movement and whose input impedance is high, compared with that of the recorder impedance, so as not to

deep. The point of the recording stylus is usually of sapphire, which retains its shape even after cutting many miles of wax (the length of track on both sides of a 12 in. record is often well over one-third of a mile).

The cutting stylus is ground to form a very sharp and clean-cutting edge; the "wax" ribbon which is chiselled off by the sapphire point is quickly removed, by air suction, so as to preserve the clean face of the wax disc, and the depth of cut may be kept constant by an "advance ball" which glides lightly on the wax in front of the cutting point.

An Entirely New Standard of RADIO PERFORMANCE

NOW—through revolutionary new manufacturing methods, where precision is the keynote—Gulbransen is giving radio listeners an entirely new thrill in music reproduction.

Voices are perfectly natural. Notes, and shadings of a massive symphony orchestra come to you with the same clarity and volume if you desire—as though you were in the broadcast studio.

A striking example of the marvellous precision used in achieving this supreme performance is shown in the final testing of the net efficiency of each Gulbransen set. Each set must measure to within four-millionths of a volt of the master laboratory model. It is precision of this kind that enables the Gulbransen radio to easily separate clearly all stations and reach out to great distances.

You can Hear the Difference!

Let the Gulbransen dealer show you how stations come in with equal intensity—equal clarity from one end of the dial to the other. Regardless of what make of radio you are considering, the Gulbransen dealer has a surprise for you.

GULBRANSEN

Precision-Built
Screen-Grid Radio

Factory Representatives—

H.W. CLARKE Ltd.

182 WAKEFIELD STREET,
WELLINGTON

"Wired Wireless" Will New Male Voice Choir Not Oust Radio

THOUGH it is almost certain that the "wired wireless" system of broadcast programme distribution will never supplant the individual radio receiver of the present time, nevertheless the movement in England has an appeal to a certain limited class of user.

This appeal is summed up in a reply recently made by an official of the British General Post Office (which controls the English broadcast service), who stated that, since there appeared to be a number of people in various localities "unable or unwilling to meet the expense of installing and maintaining a complete receiving equipment," the Post Office did not feel justified in withholding a listener's license from those desiring to use a loudspeaker in conjunction with a wired distribution system from a central receiving station.

The wired system is undoubtedly becoming increasingly popular in England, and some dozen or so provincial towns have given permission to various companies to erect wires across the streets in order to serve their subscribers. In one city there is a scheme initiated by the local education committee to install sets in a number of corporation buildings, and to invite adults to attend.

The trade, however, is not unduly perturbed by this tendency towards one set serving a large number of listeners, as it has already been shown in practice that many of them are led to the purchase of a receiver so that they may not be tied down to one programme, as is usually the case with the "wired wireless" system.

When Shifting Valves

MANY set-owners thoughtlessly remove valves from their sockets in a.c. operated receivers without first turning off the power switch. This is a very dangerous practice, as it will generally cause excessive filament (or heater) voltage to be applied to the remaining valves in the set.

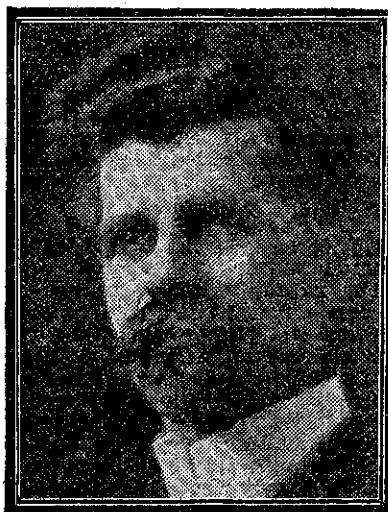
This unbalancing of filament voltage is brought about by the inherent characteristics of the transformer winding which supplies power to the filaments. This winding is designed to deliver a definite voltage across the filament terminals when a certain current is drawn from it. If the current is increased, the voltage delivered by the winding will decrease; but, if the current is decreased, the voltage will increase.

From these facts it is easy to see that the removal of a valve from its socket when the radio set is in operation will cause a decrease in the current drawn from the filament winding and will result in a corresponding increase in filament voltage. This increased voltage is impressed directly across the filaments of other valves in the set and is instrumental in causing early valve failures.

The Wellington Apollo Singers

RECENTLY the musical circles of Wellington noted the formation of a new male voice choir, known as the Wellington Apollo Singers. The choir has been limited to about twenty-four voices, and already there is a waiting list of singers wishing to join its ranks.

A reading and singing test is required to be passed by all candidates for membership, some of whom will have to wait for vacancies in the various sections before they can be accepted. No member will be accepted at the expense of another similar body. It is



Mr. H. Temple-White, the well-known Wellington organist and musician, who has been appointed conductor to the newly-formed Apollo male voice choir.

proposed to attack a class of work which only a very keen, capable, and well-conducted group of singers could handle.

Included in the choir are some of Wellington's leading vocalists, and when these singers make their debut it is anticipated that there will be a revelation in finished part-singing. The public performances of the choir will be broadcast, and the first concert will be given in September next. The members are exceptionally keen and enthusiastic, and their repertoire will embrace several new and unusual numbers. They will perform under the baton of Mr. H. Temple White.

The committee and officers of the new organisation are as follows:—Committee, Mr. H. Temple White (conductor), Mr. L. J. Retallick (hon. secretary-treasurer), Mr. E. T. White (hon. librarian), and Messrs. P. L. Brady (chairman), W. Billington, H. F. Gardiner and T. Watson; hon. auditor, Mr. T. E. Hogarth; hon. trustees, Messrs. W. Billington and H. A. Pargetter.

Listeners may look forward with pleasurable anticipation to the concerts of this new band of singers, and a further announcement will be made concerning their first public appearance.

A Transmitting Pioneer

THE keenness of the early transmitters is exemplified in the case of a London amateur, who, as he was unable to afford the purchase of apparatus, set about constructing a transmitting set from odds and ends picked up.

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 that this lad of 17 had to face was one shilling 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.

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Seeing Radio from a New Angle

The Other Man's Point of View

By "CALL UP"

IN a previous issue, the writer tried to show how the radio viewpoints of different people did not agree. The angles taken by the educationalist, the gramophone dealer, and the layman were so different and interesting that I have collected further viewpoints from men prominent in Auckland's radio world.

The next man whose viewpoint I sought was Mr. T. T. Garland, better known to Auckland children as "Uncle Tom," and to adult listeners as a humorist. "Uncle Tom," as he prefers to be called, was asked to give his point of view on broadcasting for children, and the sincere way in which he gave it proves that his heart is in his job, or hobby, as he calls it, of being a radio "uncle."

"I believe," he said, "that more adults than children enjoy the children's hour, but this must not be taken as any evidence that the children's hour is not a success. There is a quality in the children's hour which makes it quite different from any other broadcasting hour, and which makes a tremendous appeal to both young and old. The quality I mean is the intimacy between those in the studio and those listening in the homes. It is one hour without any of what may be termed the official routine of broadcasting. The entertainment is more spontaneous, there is more originality, and a more human element.

It is this charm of getting closer, this more personal touch, which gives the children's hour its influence to attract listeners of all ages. If radio can exercise any moral influence on the world I feel sure that the children's hour is its best and greatest medium.

"In conducting a children's hour one's subject is primarily entertainment, with a little education in the background. However, when at its best it becomes something a little more personal than pure entertainment. I always picture to myself, when I am before the microphone, an ordinary middle-class sitting room, with dad reading the paper, mother sewing, and the children listening. I am sure this helps to give a better 'atmosphere' than if one imagines one is addressing an audience of thousands of children. In fact, I think the children's hour should be called the 'family hour.'"

Other remarks of "Uncle Tom's" were that he considered that a slightly later hour than 5-6 p.m. would be more suitable for the children's hour; that he has enjoyed his hobby being an "uncle" tremendously during the whole of the three years he has been pursuing it; and that more important than the elimination of the silent days is the provision of Sunday morning programmes, for this is the time in the week when most people are in their homes.

THERE are few listeners who are not interested in some sport or other, and who do not enjoy a certain number of the sporting broadcasts. In looking for someone to buttonhole for an opinion on radio from the sporting man's angle, I naturally thought first

of Mr. Gordon Hutter, whose able broadcast descriptions of various sporting fixtures have won him great popularity.

Mr. Hutter is a versatile sport and is entitled to speak on behalf of all sportsmen. He has broadcast descriptions of racing, trotting, Rugby football, swimming, motor-bicycle races, tennis, boxing, wrestling, yachting and cricket, and what is more, he has actively participated in these sports. He sailed in the yacht "Joan" in Sanders Cup races, won the Grammar School boxing tournament as a boy, has played senior grade cricket in Auckland, has been captain of the Cheltenham Life-saving Club, wrestles regularly with Ebert, the well-known German professional, and has played both Rugby and Association football, hockey and tennis with more than average success. Surely this record will take some surpassing.

"In regard to the old question: 'Does broadcasting harm attendance?' I have the proved and confident answer 'No.'"

"Broadcasting benefits attendance, as has been proved time and time

again. Take wrestling, for instance. At the first big match in Auckland, before they were broadcast, there were only about three hundred people. Now, one can hardly get a seat.

"The football, wrestling, speedway, and cricket people do all they possibly can to help us and nothing seems to be too much trouble. The attendance at all these fixtures is satisfactory, and the moral is obvious.

"Broadcasting sporting fixtures is by no means an easy job. Football broadcasts are the easiest to do and give the best results, but cricket is hard. The races and trots were all right when we were allowed on the course, but it is a different story now. For Ellerslie we set up the 'mike' on the verandah of a private house which faces right across the course to the totalisator. With a powerful telescope I can read the figures on the 'tote,' although they are the best part of a mile away, while I follow the actual race with field glasses. Unfortunately the crowd on the inside of the course obscure my view of the straight except for the jockey's caps.

"The Takapuna and Avondale

courses are comparatively easy to see from the outside, but the trotting course at Epsom is extremely hard and I can hardly see anything of the races. The traffic officers sometimes try to move us on, but we are used to this annoyance and can cope with it. At boxing and wrestling contests one of the hardest things to do is to keep some of the language used from going over the air. We also have to be pretty quick sometimes in saving the 'mike' from being smashed. Not long ago it was knocked over by the contestants in one match, but no harm resulted.

"I do not know the position in regard to the other stations, but I think IYA gives just about the right proportion of sporting items. Everything of special note in any branch of sport is done if possible, and I think the sports get their fair share of the broadcasting hours."

THE presentation of plays has for some time been a prominent feature of the IYA programme, and I interviewed Mr. J. M. Clark for his views on radio from the dramatic point of view. Mr. Clark is well qualified to speak on anything to do with plays, having been connected with the stage for over fifty years and having learnt most of what he knows of acting from none other than William Hoskins, the man who taught Henry Irving and who has been widely acclaimed as the greatest actor of his age. Mr. Clark has produced about half a dozen full evening plays from IYA.

"Soon after the present IYA opened," he said, "I suggested that good plays would prove acceptable to listeners if well done. I was told that it was thought to be quite impossible to expect listeners to spend a whole evening listening to a three-act play. Later they began to present short sketches and one-act plays, and then I was invited to produce some long plays, being distinctly told to confine myself to light pieces. However, I later put on Gilbert's 'Pygmalion and Galatea,' written in blank verse, and this was a great success in spite of pessimistic anticipations. Finally I had the temerity to produce 'Paola and Francesca,' a real tragedy, also written in verse form. This also was a success. The successes of these two plays makes me inclined to think that the public can appreciate better quality than is popularly supposed.

"I think that radio will evolve a new type of drama for its own special purposes; in fact, this has already happened.

"However, special radio plays can never bring authors the same monetary reward as stage productions, and no doubt this will stop many clever writers from attempting special work for broadcasting.

"Two points for which I am a great stickler in producing plays for broadcasting are that the voices of the different characters must be plainly distinctive from each other and that the plays must be thoroughly rehearsed. If a play is merely read it cannot be expected to grip the listeners. It

(Concluded on page 40.)



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

WELLINGTON, FRIDAY, JUNE 13, 1930.

SPEEDING-UP COMMUNICATIONS.

THE functions attendant upon the Imperial Press Conference in London were made the occasion for important announcements concerning cheaper and quicker means of communication in the future. Professor Lees-Smith, Postmaster-General, suggested to delegates that the Press might agitate for the establishment of lower cable and wireless rates. In another quarter the announcement was made that cable rates were to be reduced to the level of wireless rates, in order to encourage traffic.

VAST improvements have been made in recent years in the more comprehensive use of cable and wireless services throughout the world for the transmission of both news and views. The time is rapidly coming—in fact it is almost here—when from the economic point of view it might be said that no barrier exists between the rapid transmission of items of importance to the human race. This aspect was stressed by the Postmaster-General in his forecast of a 24-hours' wireless telephony service from Rugby to all the Dominions. Through this a British telephone subscriber would be able to speak to 90 per cent. of the world's telephone subscribers, thus making Rugby a world switchboard. Commenting upon this position and its reflex action upon the Empire, Professor Lees-Smith rightly said that the future of the British Empire depended upon goodwill and mutual understanding, and not on coercive sanctions. It was the task of the Post Office and the Imperial Communications Company to promote that goodwill and enable the political genius of the different portions of the Empire to express itself in solving the inevitable difficulties that would be met.

THE attainment of this position in the field of practical communications gives point to consideration of the effects likely to flow from these developments. The human mind, reasoning from its past to its present attainments, looks forward curiously into the future. Sir Philip Gibbs focuses the spirit of inquiry in a volume recently issued from his pen, entitled "The Day after To-morrow." This is an inquiry as to what is going to happen to the world. Sir Philip makes a rapid survey of the development proceeding in various fields of scientific effort, and seeks to analyse their attainments and probe their reactions upon the human race. The rapidity of physical intercourse effected by aerial transport is, he says, being accompanied by an even greater development in the facilities of mental communication between all branches of the human family. Here the scientists have presented new opportunities to humanity which will surely alter their scheme of life, their habits of mind, their social customs and pleasures, almost as much as the

alteration of material conditions which are now awaiting them. Again, "we stand on the threshold of a new age, and yet already we are conscious of newly-revealed wonders which in the old days would have been thought miraculous and are indeed taking us into a region beyond mere matter, into the sanctuaries of eternal force." Perhaps, he says, these are high words to use about wireless or radio, so common now, after a few years of use, that most of us have a wireless aerial over our chimney-pots, and get bored at times, or even angry, with the vulgarities and blare that proceed from a loudspeaker in the sitting-room. *And yet here is the power that is going to change the mind of man if anything can.* . . . To many ignorant people it has already opened up new vistas of knowledge, giving them wider sympathies in life, put them in touch with other countries and other minds. . . . As yet it is not the sound that comes out of the loudspeaker, not the intelligence making the sound that is the great marvel. It is the revelation that we are in touch with a means of thought-transmission and close to mysteries, as they still seem, which endow the human creature with almost transcendental powers.

ADDED to radio there will be television. This is a definite certainty of the future. Through aurivision sets established in every home, there will be faithfully recorded in natural colours the living scenes, films, pictures, etc., in distant parts of the world. And by the way, it has been found that pictures can actually be transmitted into sound. Human faces can be recorded on a disc and reproduced, and it is not surprising to learn that some faces when translated into sound, make distinctly unpleasant noises!

WITH these permanent developments consummated in the future, what changes will occur? Sir Philip Gibbs asks if the written world will lose its potency, if, with the speeding up of the visual record of history, the immediate contact with historical scenes, there will be the time for individuals to peruse great literary works of the past. Reading and writing might even become lost arts.

THEN comes the query: With all these high powers, what is man's response? His is mankind going to use these new and terrific instruments of science? He remains with all his frailties about him, neither rising in intelligence at the rate of his opportunities nor developing any new moral sense which will secure him from the evil use of those powers. It is curious and distressing, says Sir Philip, that Man, so masterful over the powers of nature, has not exhibited any evolutionary force within himself since his early history was known. In industrial communities he has actually degenerated, and even in brain power he is not in advance of his ancestors. The Cro-Magnon man, he states, of the Early Stone Age, averaged six feet three inches in height, with one-sixth more brain than the modern European. His sense of sight, hearing and smell were more acutely developed. Without going further back than the Greeks, it is admitted that they had intellectual qualities, expressed in art and philosophy, which compare favourably with our own. With material advancement, where stands man's moral nature—better or worse? That was the problem which is puzzling scientists themselves. They were reaching the stage of questioning the advisability of giving mankind some of the powers looming on the horizon and accessible to them. "There is little doubt that in the main," says Dr. Schiller, of Corpus Christi, Oxford, "humanity is still Yahoo-mankind. Alike in mentality and moral man is still substantially identical with his paleolithic ancestors. He is still the irrational, emotional, foolish, destructive, credulous creature he always was. Clearly it is risky to expose the inelastic nature of so stubbornly conservative a creature to new conditions at a rapid rate. He may not be able to adapt himself quickly enough. No wonder the more prescient are dismayed at the prospect of the old savage passions running amok in the full panoply of civilisation!"

THERE is the problem. We see radio attaining new perfections, communications extending and expanding. The purpose of communications is the conveyance of thought. What better thoughts are to be conveyed over this more perfect machinery? Upon the manner in which humanity answers that question will depend its own future attainment of happiness.

Rollicking Irish Comedy

"His Last Legs"

PROBABLY the most popular of all the old-time farce-comedies, "His Last Legs," will be the next presentation at 1YA by the Auckland Comedy Players (under the direction of Mr. J. F. Montague). The comedy will be presented on Tuesday, June 17, and the immortal Felix O'Callaghan, of Kilmoney Abbey ("some years ago") will be undertaken by Mr. Montague, who will be supported by a strong cast, including several players new to the microphone. The part of "O'Callaghan" could not be in better hands, for Mr. Montague has a brogue of the richest kind—a thing that is absolutely essential to this character. The dialogue abounds in rich Irish wit, and pithy sayings, and the situations are of the most hilarious kind.

The play, in fact, is one continuous "shriek," and it is practically certain that many requests will be made for a repetition of it. Mr. Montague declares that of all the parts he has played in his time this is the one he likes best and the one that he does best. Listeners may look forward to a special treat on the 17th.

A Successful Broadcast

MR. W. D. ANSELL, 2ZD of Masterton, writes:—It may be of interest to listeners to know that station 2ZD, Masterton, put over a good relay of the football match, Britain v. Wairarapa and Bush Districts, on Saturday last. Mr. R. J. McKenzie, the well-known football referee, was in charge of the microphone and witty remarks on the play were appreciated.

Telegrams were received and phone calls proved the popularity of football and the efforts of the station to supply the wants of the listeners. Brunner, Shannon, Castlecliff, Wellington received the station well. 2ZD is operated on a wavelength of 254 metres with a power of 2½ watts.

Automobile Radio

MASSACHUSETTS is the first American State to forbid the installation of radio sets in motor-cars. This ruling was made because the law states that "nothing shall be permitted in a motor-car that interferes with its operation." Yet there is no record of this interpretation being applied to a backseat driver or to a pretty girl who might engage the attention of a one-armed driver. Why discriminate against the radio set? Furthermore, the driver will pay no more attention to the broadcast programme than he will to the chatter of the passenger who is being entertained by it.

There may be some justice in prohibiting the operation of a radio set in a car while driving through heavy traffic. But when the car is standing still or being driven on a lonely road, prohibition of fine scenery or other objects of interest which might distract the driver's attention would be equally reasonable.

A Simultaneous Broadcast

A CHRISTCHURCH lady who was listening-in on a seven-valve set on Wednesday evening, June 4, noticed a curious and interesting coincidence. She had tuned in 1YA, Auckland, but 3YA, Christchurch, was coming in as well, though rather faintly. Auckland announced Miss Gladys Brooke in "Love's Old Sweet Song" almost simultaneously with Christchurch, which broadcast Miss Gladys Brooks in "Rose Softly Blooming" from the Orchestral Society's concert. Thus Miss Gladys Brooke, of Auckland, and Miss Gladys Brooks, of Christchurch, were "on the air" at the same time.

Relay from Timaru

Orchestral Concert

ON Monday, June 16, a concert to be given by the Timaru Orchestral Society will be broadcast by 3YA. A similar concert was relayed last year, and proved a great treat for listeners. The vocalists this year will be Miss Teresa McEnroe, and the noted Dunedin tenor, Mr. Alfred Walmsley, who has recently returned from England, where he was a member of the Carl Rosa Opera Company. The conductor for the society is Mr. F. J. Hyde, and the leader of the orchestra is Mr. Inglis Todd, L.A.B.

Weighing Theories With Fact

2YA's Transmission

IN view of the correspondence lately appearing in our columns relative to distortion fading from 2YA and the theories advanced on the subject by various correspondents, the following extract from an article by C. M. Jansky, associate professor, University of Minnesota, U.S.A., may prove of interest:—

"Of the factors which limit radio reception, there is one, dependent on the characteristics of the transmission medium, concerning which as yet far too little is known. Statistical data have repeatedly indicated that at night there is a zone which lies approximately between 50 and 200 miles of a broadcasting station in which reception is not as good as at points farther distant. Sometimes the zone of poor reception extends closer than 50 miles, and sometimes it extends further than 200 miles, depending on weather conditions, frequency and other factors. Under some conditions such programmes as are received, are so distorted as to be rendered useless. Increasing the power at the transmitter does not seem to overcome the difficulty." . . . Such evidence as has been collected seems to connect the condition described above with fading.

"Numerous observations which the author (C. M. Jansky) has made upon stations operating throughout the broadcast spectrum lead to the conclusion that while the rapidity of fluctuation of intensity in the broadcast band at a particular time varies to some extent with the frequency in use at the broadcasting station, it varies to a greater extent as the distance between the transmitter and receiving location is varied. The shorter the distance the shorter the average period. This together with the effect of the rapidity of variations of intensity upon the sensitivity of the human ear to such variations, the author believes to be the main reason for the existence of the zone of poor reception."

The foregoing extract by an authority on broadcast transmissions should effectively answer those listeners who maintain that the distortion from 2YA is directly controllable by the station. It is a strange thing that most complainants comment on the fact that good reception is invariably obtained during the day and distortion always occurs at night, yet these persons never seem to stop for a minute to consider that the night time is the real cause of the trouble. The broadcaster gets the blame for conditions which are beyond his control. It will be seen from C. M. Jansky's remarks that we in New Zealand are not the only ones who suffer from "night-time distortion." They get it in U.S.A. and badly, too, at times. Obviously nothing is done at a station to cause transmission at night-time to be different from day-time transmission. Different results may be attributed rightly to an outside factor.

Another Maori Performance From 2YA Next Month

FOR the third year in succession the Wanganui Maori entertainers have been engaged to appear at 2YA. The programme they will present will be scheduled for the middle of July.

On this occasion the entertainment will be a departure from the "Radio Pageant of the Maori Race" which has twice been presented very successfully to the great credit of the performers. A fresh libretto is being prepared which will make increased demands on the histrionic and musical capabilities of the party.

The Wanganui natives who compose the party are not professional entertainers but by the merits of their performances these young folk are demonstrating their natural talent. In this connection it is worthy of noting that one of the party, Miss Ka Winiata, has composed a song which is shortly to be broadcast.

All listeners who had the privilege of hearing the Radio Pageant as presented by the Wanganui Maori party will look forward with pleasurable anticipation to the July programmes.

The entertainment is being organised and will be produced under the direction of Mr. Mete Kingi and Mr. R. M. Ritchie.



MISS Ka WINIATA

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BY "B NATURAL"

Moonlight Sonata.

SONATA—just how many who are gaining their first impressions of classical music understand the significance of the word they hear every day over the air? Essentially a piece for an instrument, the sonata or sound-piece marked a great step forward in the evolution of music. Prior to the time of Handel it was thought impossible to have music unless it was associated with a particular story, scene or emotion. Then the idea of sound-piece associated with any of these was conceived. But it was Haydn who did the greatest share in bringing the sonata into its own.

A sonata consists of three or four movements of contrasting character. Of this the Beethoven Moonlight Sonata is an excellent example. An odd, almost slovenly man, who loved but was not loved, Beethoven lived to compose his wonderful music without the faculty of hearing. Probably afflicted from birth, that precious sense left the composer in his middle twenties and he remained in a world of solitude with his imagination. He was a lover, and it is because of his affection for the Countess Guicciardi that the "Moonlight" Sonata came to be—but this pretty young woman preferred to marry a title, and the great master was doomed to another disappointment.

PLAYED at 4YA next Friday and recorded on both H.M.V. and Columbia, this sonata is one of the foundation stones of one's musical knowledge. On Columbia (L1818-9) it is recorded by Ignaz Friedman. The first part, Adagio Sostenuto, introduces the theme

and is played with all the lightness and delicacy essential to the air. This movement occupies both sides of the first record. The silent background of the record makes the fine technique of Friedman and the light passage of the sonata clear and distinct.

The second record introduces the second movement, Allegretto and the final Presto Agitato. With a dainty introduction the air is brought into the Allegretto, which increases in volume and colour as it progresses. The light and shade is brought to a full reality by the artistic ability of Friedman. The final movement, Presto, is distinctly agitated, and the air is freely developed throughout the range of the instrument. It works up in tempo and pitch with short breaks to continue in the same troubled strain. There are moments of temporary solace, but they soon give way to the nature of the movement. A series of strong passages brings the movement to a grand finale.

Ballet Music From "Faust."

OF bright operatic music, the ballet music from "Faust" is among the most liked. The ballet takes place between the fourth and fifth acts. Mephistopheles, in order to distract "Faust" from thoughts of Marguerite in prison, conjures up the forms of the beautiful women of bygone ages. The series is being presented during the ensuing week and is fully recorded on both Columbia and H.M.V.

On the former, the recordings are made of the New Queen's Hall Orchestra, under the conductorship of Sir Henry Wood (on L1794-5). The first ballet—waltz for the corps de ballet. A particularly graceful waltz, falling

mainly upon the strings, with the air taken first by the violins and then by the bass instruments, which throughout supply a body of strong rhythm. Part 3, the entry of the Nubian, is a different theme. It is short and the piccolo plays an important part. Again the full bass—a characteristic of these modern recordings—comes in strongly and leads the air on to a furious ending. This might well be a dance of elves. Part 2, (a) Helen and her Trojan Slaves, and (b) Cleopatra and her Nubian Slaves, is introduced by massive chords with arpeggios for the harp, the violins on the G string and the 'cello supplying the depth that can be fully realised only on electric reproducers. An interlude, and the strings trip lightly on the upper registers—but this no more than an interlude for the theme reverts to the deep flowing melody of the 'cello and violins on the G string.

The fourth of the series, the Dance of Cleopatra, is characterised by strong rhythm and opens with string action from the bass. This strong rhythm is kept throughout, passing from bass to upper registers, and it

H.M.V.-Columbia Merger

Expected Shortly

CONSIDERABLE interest has been aroused in England by a statement in the daily Press that a merger is in course of arrangement between the Gramophone Co., Ltd., and the Columbia Gramophone Co., Ltd.

Statements to this effect have been made at intervals for some time past, but have always been lacking in official confirmation, and in this case the two companies concerned had nothing to say when approached on the matter.

At the same time there is a strong feeling in the trade that these rumours have some foundation of fact, and in many quarters an official pronouncement on the subject is expected in due course.

Mechanical Music Gains Ground

HERE are some figures published in "Machines Parlantes et Radio" (Paris, December, 1929), comparing the productions of the four principal gramophone countries in 1920 and 1928, reckoned in dollars:—

Gramophones.	1920.	1928.
U.S.A. ...	239,110,000	1,909,780,000
England ...	188,870,000	1,238,140,000
Germany ..	79,200,000	954,210,000
France	77,200,000	507,970,000
Records.		
U.S.A.	414,700,000	1,519,730,000
England ...	340,230,000	2,052,800,000
Germany ..	196,080,000	1,024,110,000
France	—	808,400,000

So far as radio is concerned, there are 21,627,107 wireless sets in use in the world (on what precise date is not specified), nearly half of them in U.S.A. This means one set for every 12½ inhabitants of America, one for every 53 in Europe, and one for every 88 persons in the whole world. On a basis of the present distribution of motor-cars in U.S.A. (one to five persons), this shows that saturation point in radio production will not be reached till that of U.S.A. is doubled, that of Europe increased tenfold, and that of the whole world increased seventeen times.



A popular Wellington tenor who broadcasts for the first time from 2YA. on the evening of Tuesday next.

ends in a similar return to the original strain. The fifth follows. It is a beautiful flowing melody on the strings with a harp accompaniment. The strings in unison and mainly in the middle registers keep up a series of arpeggios.

The sixth part, the dance of Helen of Troy, opens with delightful groupings of semiquavers—light, dainty music with the bass throbbing out the rhythm. The second part is led by the woodwind with the flute playing an important part. There is a brisk return to the first part, and the seventh and final ballet, the Dance of Phryne, is introduced. It is stronger and more forcible; a series of rapid chords in unison, and the theme passes to the woodwinds and back several times. The air increases in tempo and fortissimo, introducing unexpected interludes, and with a presto the ballet comes to a close. It is a suite that cannot fail to please.

March Militaire.

OF Schubert's compositions there is perhaps none that is better known than "March Militaire," made popular

through the light opera, "Lilac Time." This glorious march has been recently re-recorded on Columbia 05073 by the regimental band of H.M. Grenadier Guards. The new recording is typical of the electric process—there is a depth of colour that was formerly impossible. It is strong in the bass, but there is nothing lacking from the trumpets and cornets that take the air into the upper registers. But it is the swinging bass that gives this record the beauty. On the reverse is "Villanelle" (with the Swallow)—a clarinet and oboe duet. It is a delicate composition abounding with delightfully light passages. The technique of the solo guardsmen is excellent, and the unusual acoustics of the hall (for they are playing in the Westminster Hall) imparts a delightfully original atmosphere.

Designed for RADIO-GRAMOPHONE WORK

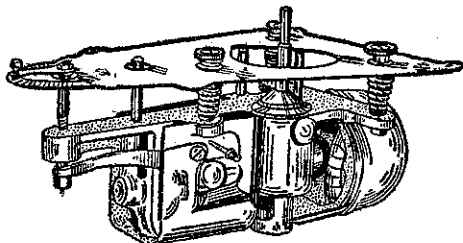
THE DIEHL Electric Gramophone motor is of the single phase, squirrel cage, induction type, which knows no equal in a radio gramophone. It is simply yet ruggedly constructed, and quiet and dependable in operation.

There are no cut outs, automatic switches or armature windings, with commutator or brushes, which cause radio interference by sparking, in the Diehl.

The ideal motor for using in conjunction with your radio set and pick-up is

The "DIEHL"
ELECTRIC GRAMOPHONE MOTOR

"A Singer Sewing Machine Product"



The above illustration shows the excellence of the Diehl. All the steel parts are heavily nickel plated to prevent rust, and by cutting a triangular hole in the mounting board, placing the mounting plate in position and fastening four screws, the Diehl is installed and ready for long and consistent service.

Price £9/15/-

BOND & BOND LTD.
AUCKLAND New Zealand Agents

News and Notes From the North

(By "Call Up.")

OUR Auckland correspondent "Call Up" writes:—Among new artists who are to appear at IYA during the next few weeks are Miss Veda Nelson, contralto, who will sing on June 24; Alf. Healy and Fred Briggs, both of the Civic Theatre orchestra, a novelty saxophone and piano duo, who will play on June 25; Patricia McLeod, soprano, and Mrs. Keven, contralto, July 4; and Mr. W. L. Benbow, who will render vocal items with a Spanish guitar accompaniment on July 5. The last-mentioned artist has frequently broadcast from the Australian stations.

MR. R. LAKE, of the Radio Broadcasting Company's head office, Christchurch, is relieving Mr. Barnes as Station IYA director.

ON July 1 the Forensa Club will begin a series of debates from IYA, the first motion being that the spread of American influence is detrimental. These are not the first debates to be given from IYA, this form of entertainment having been inaugurated from the station in September, 1928.

The IYA Broadcasting Choir's part songs on the evening of Wednesday, June 4, were most enjoyable. It is interesting to note that two of these songs were written by a member of the choir, Mr. J. L. Heath. These two songs were "The Blue Alsatian Mountains" and "Drink to Me Only," and a gramophone record was taken of the choir singing the latter, the result being most pleasing.

On July 1 IYA is to give listeners a night of "Faust," sung by male voices only. The vocalists will be Messrs. Arthur Ripley, tenor, Owen Pritchard, and Len Barnes. These are three of the best voices in Auckland, and this night should be eagerly looked forward to.

AUCKLAND listeners have been supplied with plenty of sporting fare during the week. There have been relays of three days of racing at Ellerslie, and the Leckie-Shack contest on June 3, while many listeners also heard 2YA's broadcast of the big football match in Wellington on Tuesday. It was pleasing to hear a boxing contest over the air again, and if the races had only been broadcast from inside the course, our pleasure would have been complete.

INCLUDED among the short news pictures showing at one of Auckland's leading picture theatres this week is one of the two-way talk between Rear-Admiral Byrd in Dunedin and Mr. Ocks in New York. Mr. Ocks is seen and heard talking, and Byrd's voice can be heard coming through, although the words are indistinguishable. A map is also shown, an announcer explaining how the broadcast was carried out. Quite a good advertisement for little New Zealand in U.S.A., and particularly for Dunedin!

Rugby Appreciated

ONE of the interesting letters received by Mr. Lemberg, following on his interesting description of the Wellington versus Britain match at Athletic Park on June 3, was from the daughter of a veteran All Black. The writer was Miss M. G. Dumbell, whose father was a member of the first New Zealand team to go to Australia in 1884, and also an old member of the Wellington Athletic Club. She writes: "Although my father is now an invalid, he is still able to take a keen interest in Rugby, and you can imagine how overjoyed he was when Wellington won on Tuesday. The description came through perfectly, and your account was so splendid we could follow every part of it."

Mr. Lemberg's mail has been heavy since the historic broadcast, the letters without exception testifying to the great interest taken in country districts in the result of the match and their appreciation of the fact that broadcasting was permitted.

Frequency Tests From 2YA

LISTENERS will remember that last year special broadcasts were made for the purpose of giving listeners the opportunity of testing the capabilities of their receivers. These broadcasts comprised the whole gamut of frequencies and demonstrated the high and low notes which a serviceable receiver should be able to reproduce.

Similar frequency tests are to be carried out by 2YA on Saturday, June 21. There will be a daylight test at the conclusion of the relay of the First Test from Dunedin and a test under night-time conditions at 9 o'clock. These tests will be conducted by the Broadcasting Company's Chief Engineer.

Radio in Ireland

A REGIONAL scheme of broadcasting stations similar to that recently instituted in England has been proposed for Ireland. Though the new station sites have yet to be decided upon, arrangements are being completed for the erection of a central high-power broadcasting station at Athlone at a cost of £70,000. The site of the new station and its power will enable nearly everybody in the Free State (about 26,000 square miles) to use a crystal set. All wireless traders will probably be compelled to register their customers to prevent any evasion of payment of the listeners' license fees.



SEVERAL high-power wireless stations are now being erected in China for communication across the Pacific, and the cable companies covering this route are growing apprehensive. It is believed that China's radio zeal is being inflamed by American capital.

ALEXANDER PERTINI, an Italian lawyer who was recently arrested at Nice and charged with broadcasting anti-Fascist news from his villa there, has been sentenced in Rome to imprisonment for ten years and nine months, to be followed by three years of police supervision. A clear indication of the importance attached to radio as a means of reaching the people.

QUEER requests are received by station directors at times, but it is scarcely possible that anybody in this country has gone so far as a citizen of New Jersey, described as a "mortician." He recently requested the U.S. broadcasting authorities to set aside a fixed hour daily for the nationwide broadcasting of funeral music.

"THE manner in which various races react to the broadcast transmissions," states a writer in a French contemporary, "provides an interesting study in ethnopsychology. The fakirs of India make use of radio as a means of mortification; rather than flee from oscillation, they welcome it and show a truly Oriental indifference to morse. The moujiks of Russia grow long beards and sit round the loudspeaker as close together as possible in order to eliminate interference. On the Congo the negroes listen with their feet. They dance to every sort of programme, whether a talk or an excerpt from opera. Worn-out valves are used as ornaments hanging from the nostrils." There is also a legend about Alaska, which we cannot confirm, that during the winter the wireless waves are frozen and have to be broken up, with pickaxes, in order to render them audible.

IN a typical American radio factory a receiver is completely assembled, tested, placed in a cabinet, and packed for shipment only two hours after a raw chassis is started on the production line. Quick work!

A NEW land-line, 300 miles long, is being installed in Northern Ontario, and is to be operated on the "wired wireless" principle. This will make it possible for eight persons to converse at one time over the same pair of wires, or for two people to talk and forty people to be in communication on teletype or telegraph simultaneously. Construction will be completed within a year, and the line will handle not only the increasing telephone business between Toronto and the northern Ontario mining districts, but will be a link in the Atlantic-Pacific system. On the completion of this transcontinental project persons in Halifax will be able to talk to Vancouver over an all-Canadian route with perfect audibility.

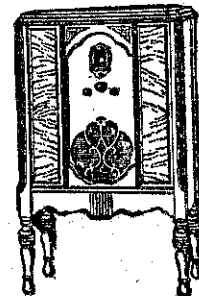
GERMAN trains will shortly be fitted with an automatic stopping device, operated by a flashing beam of light which is reflected back to a locomotive from mirrors on signal posts. From a small searchlight on the front of the engine a narrow beam of light is directed upward. The mirror on the signal post reflects the beam back to one of a ring of light-sensitive cells surrounding the searchlight. This starts an electric current which makes a visible signal in the engine cab. If the engineer does not respond promptly to this signal, the train is stopped automatically. Movement of the mirror on the post determines which cell receives the reflected light, each cell giving a definite signal to the engineer. With this system all the complicated apparatus is on the locomotive where it can be adjusted and repaired in the roadhouse instead of along the right of way, as has been the case with other electrical signal systems for the same purpose.

Come in and hear this STEINITE RADIO!

This beautiful Steinite Model All-Electric Radio Receiver, as illustrated, completely outclasses anything in the lower price market. It is a Receiver of new power and new beauty of tone, with the latest type Screen-grid Valves, in a full-sized highboy cabinet with hand-rubbed finish. Come in and let us give you a free demonstration. Remember! We arrange Easy Terms!

G. G. MacQuarrie Ltd.

Radio Specialists,
120 WILLIS STREET.



Identification Wanted

ON 1/6/30 I logged KGER, Oakland, California, and KFOX, Long Beach, California. On 3/6/30 I logged an American station on about 240 metres (1250 kilocycles). Among other items was a song entitled "I Don't Want to Go Back to Ireland." The announcer mentioned that a "hard-up" dance would be held, admission 1 dollar a couple, and that the Honolulu orchestra would play. The station closed at 7.30, New Zealand time. Would this be KGMV, Honolulu?

At 8.25 p.m., on about the same wavelength, I logged another station. He played a foxtrot, "Light of Happiness," several orchestral items, and a march by the Coldstream Guards. His call sounded like "VK4GO," Newmarket, testing."—J.C.D. (Palmerston North).

STATION broadcasting gramophone music on 250 metres (1200 k.c.) at 10 a.m. on May 31. I picked it up about 9.30 p.m., holding it till 10 a.m., when it faded away. No announcement was made. Two of the records were "The Desert Song" and "Hawaiian Sunset." About 10.30 a.m. on May 29 I heard a man talking on 210 metres, 1415 k.c. (approximately). Would this be VK3RI, the Melbourne amateur?—J.C. (New Plymouth).

Stations Identified

A GISBORNE listener asks for information re WCHI. The station he heard is probably WCHI, Chicago. I have just received their letter of verification, with following information:

MR. S. B. ELLIS (Okato) forwards a list of frequency changes of American stations. This, however, was

THE D.X. CLUB

Views and News.

—WCHI Broadcasting Co., "The Voice of Chicago," Illinois Women's Athletic Club, 111 East Pearson Street, "Just West of the Water-tower," Chicago. Power, 5000 watts; wavelength not given, but is roughly about 203 metres (1480kc.). The station heard by Vogelstown, "New Plymouth," with a call like WGMG, is probably KGMB (or KGMV), Honolulu.—Geo. R. Munro (Auckland).

published in our issue of June 6, on page 30.

THE station heard by "Vogeltown" (New Plymouth) on May 29 was KGMB, Honolulu. The hotel referred to was the "Royal Hawaiian Hotel." I have logged 62 stations to date on a 6-valve commercial receiver.—D.M.S. (Hawera).

DX-ers! Read This!

WE have found it necessary to request DX enthusiasts to recognise the following courtesies when corresponding:—

- (1) Address letters to: The Editor, DX Club, Box 1032, Wellington. Noms-de-plume may be used, but all letters must be signed. Names of sets must not be used as noms-de-plume—letters so signed will not be recognised. We regret this step, but it has been made necessary by abuse.
- (2) Be brief, but do not omit interesting or essential details. Long letters, unless of special interest, will not be considered.
- (3) When stating wavelength, give corresponding frequency.
- (4) When inquiring about the identity of stations, give the following particulars: Date and time of reception, approx. wavelength and frequency, and items heard (not more than three). If unable to state wavelength, give dial readings and proximity to well-known stations.

DX Topics

Short-Wave News

W2AF, Schenectady, New York, on 26.7 metres; strength was not quite as loud as G5SW, states a correspondent writing to Mr. R. Leslie Jones from Ohio. A new 'phone service has been opened between U.S.A. and Argentine; the wave-length used between the U.S.A. and Buenos Aires being below 14 metres. A new station in Italy, I3RO, on 25.4 metres, was heard in U.S.A. by the same correspondent, the strength being better than G5SW.

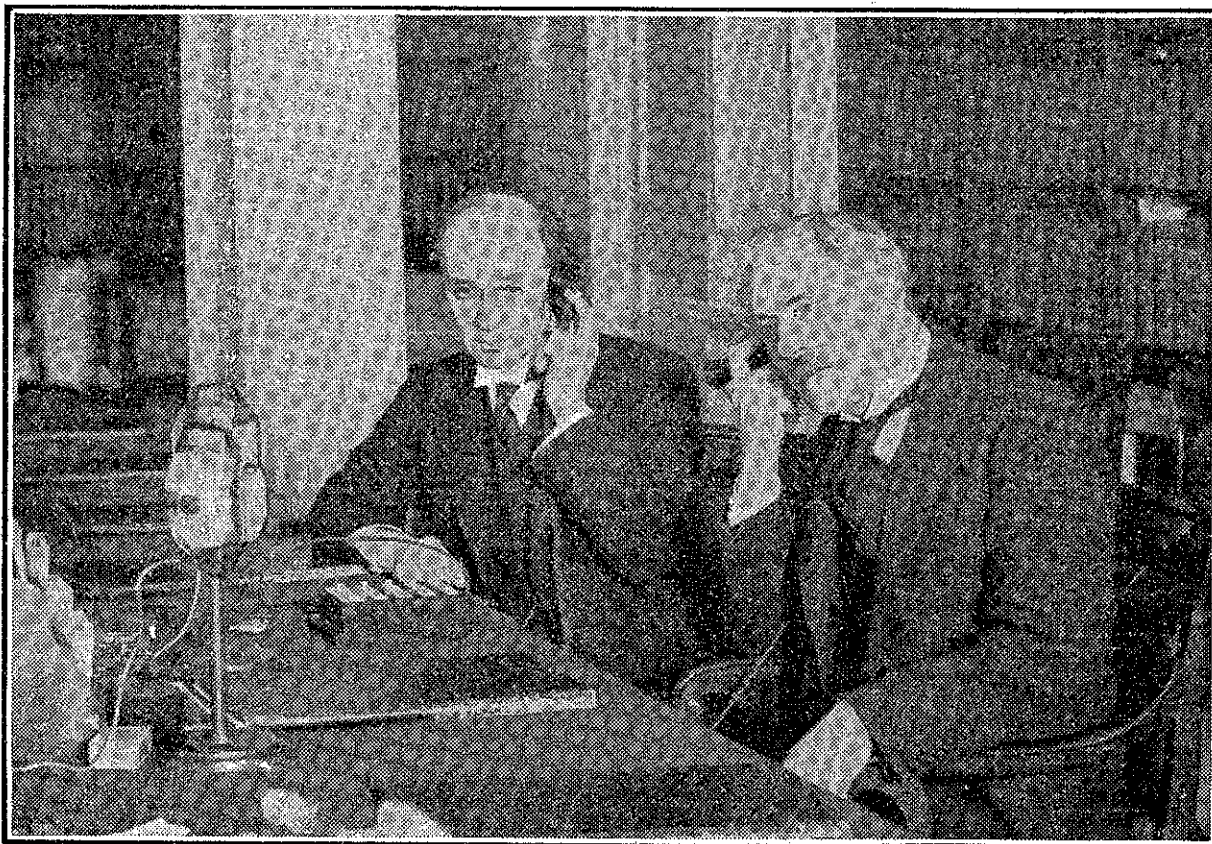
A unique broadcast was put over by WAIU, Columbus, a description of the great fire which destroyed the Ohio State Penitentiary, when 320 prisoners were burned to death while locked in a cellar. The air mail service between San Francisco and Ohio only takes 48 hours as against five days by train across the continent, and the air mail postage is an additional 3 cents (14d.).

The correspondent goes on to say: "I see that there is some talk of New Zealand having a short-wave broadcast station, but according to the editor of the 'Record' there are no funds provided for one, and the listeners who pay the license fee want the money used to better local service and programmes, instead of being used for maintaining a short-wave station."

Static has been had in U.S.A. lately on wave-lengths over 30 metres, states the writer from U.S.A. G5SW is still the most consistent European S.W. station, with PHI a close second.

The correspondent corrects a typographical error in the "Record" as follows:—The eastern standard time is 5 hours earlier than G.M.T., not 3 hours as stated.—R. Leslie Jones, Lyall Bay.

Radio Listeners' Guide, 1930 Edition. Dealers and Booksellers 2/6, posted 2/9. P.O. Box 1032, Wellington. Available Everywhere.



Mr. Ramsay MacDonald, while sitting in the Cabinet room at Downing Street recently, conversed by telephone with Mr. Scullin, Australia's Prime Minister. The conversation took place during the official opening of the London-Australia telephone service, and the picture shows Mr. MacDonald with the British Postmaster-General.



"Cub sig to be"

YOU'VE known your set to flirt with facts . . . to suggest that the singer had a cold or the announcer a megaphone.

That's easily remedied—by the substitution of one or more of your valves with the battery-operated **L.610** Osrams.

Ask your dealer for Osram Valves—they are of sturdy, honest British manufacture.

If you cannot obtain the valve you need, it will be sent direct, safe delivery guaranteed.

The "Osram Valve Guide"—a helpful little book—will be sent free on request.

Osram Valves

Made in England

A general purpose valve with very low A and B Battery Consumption.

SPECIFICATIONS

Fil. Volts 6.0
Fil. Current 1 amp.
Plate Volts 150 max.
Amp. Factor 15
Impedance 7,500 ohms.
Normal Slope 2.0 ma/volts
Equivalents UX201A, A615,
PM5D

Advertisement of the British General Electric Co. Ltd.
Branch Office and Public Showrooms: 31-37 Taranaki Street, Wellington.

Children's Sessions

FROM 1YA.

TUESDAY, JUNE 17.—Gather round for Uncle Dave's stories, and also for recitations from Cousin Pat, and piano solos from Cousin Dick.

WEDNESDAY.—Uncle Tom will be assisted by Cousins Rita and Muriel, and altogether a happy hour is assured.

THURSDAY.—Peter Pan will have more winter games to explain, as well as catches and stories to tell. Cousins will provide musical items.

FRIDAY.—"Here we are again," for Aunt Jean is back with many talks to tell about her holiday, and new verses to sing. Nod with his usual interesting stories.

SATURDAY.—The Northcote Boys' Choir will be in the studio, so there are sure to be 'rousing choruses, and lots of fun all round. Cinderella in charge.

SUNDAY, JUNE 22.—Children's Song Service, conducted by Uncle Leo, assisted by Mount Albert Baptist Sunday School.

FROM 2YA.

MONDAY, JUNE 16—

Uncle Jeff has prepared a very special puzzle for to-night; and Miss Vera Boesley is bringing some of her pupils, who will give songs, rhymes, and pianoforte solos.

TUESDAY—

Uncle Jim, Uncle Remus, and the 2YA Children's Chorus are here again to-night, and there will also be some little pupils of Miss Edith Rait.

THURSDAY—

Uncle George and Cousins from Buckle Street Convent are coming to-night to sing choruses; and all the recitation work is being done by pupils of Isobel Halligan.

FRIDAY—

Big Brother Jack and the Story Book Lady will both be here to-night. Little Cousins Ann, Marjorie, Ethel, Louie, and Betty will sing and play for you, and Cousin Joyce will play the vibraphone.

SATURDAY—

Uncle Toby will conduct the session to-night. There will be violin solos played by Cousins Joyce and Maurice. Miss Rose Carte is bringing her little pupils to recite, and Cousins Roma and Agnes will sing.

SUNDAY—

Uncle George conducts this children's song service, and to-night he will be assisted by the Children's Choir from St. Jude's Anglican Church, under the directorship of Mr. Lewis.

FROM 3YA.

MONDAY, JUNE 16 —

Scatterjoy is providing a merry hour with the brightest of stories and fun, the Merry Maids murmuring merrily all the while.

WEDNESDAY—

Our little friends from the Elmwood School are tripping along this evening to help Uncle John in presenting a happy and jolly bedtime hour.

THURSDAY—

Ladybird and Uncle Frank invite you all to listen-in to-night. So

don't be late when 5 o'clock chimes, and you will hear the Fairies' Dialogue and the Nursery Rhyme Play.

FRIDAY—

Just listen-in to-night and hear what a splendid train "Chuckie" is. Then we visit a zoo with Chuckie as our guide, and have the jolliest time all together.

SATURDAY—

"Aunt Pat" and "Birdman," with June and Nola, singing for us, and some little pianoforte players, all help to make this bedtime hour full of joy and happiness.

SUNDAY—

The children's song service will be conducted by the Presbyterian Sunday School this Sunday.

Would you like to be one of those who get about and SEE PLACES?

Qualified Radio Operators see the world under ideal conditions. Start learning to-day. For full particulars

JOHNSON'S WIRELESS SCHOOL
BRANDON STREET, WELLINGTON.



Winter will be just Winter in most homes.

You spend lots if you go out nights. Brighten Home with Radio.

P.S.: Be original, do not waste £40 to £100 in a set. A local station all-electric receiver costs but

£10/10/-

It is called the

Courtenay

and can be had from any licensed radio dealer. 'Phone your address for a demonstration.

Stewart Hardware

LIMITED. 'Phone 28-070

Courtenay Place,
Wellington

are the distributors.

S'Marvellous.

YOUR correspondent, Mr. Donald J. McIntosh has surely remarkable results from his set. It is simply wonderful to think that anyone living 25 miles from a 5-kilowatt station can get clear reception both day and night, and readers must surely be filled with admiration and envy by a set that can accomplish such a truly marvellous feat. Just imagine it! Clear reception from merely a 5-kilowatt station over the enormous distance of 25 miles. Mr. McIntosh unwittingly supplies a good argument for relay stations for more distant parts. I am sure if all listeners could move their aerials to within 25 miles of 2YA there would be very few complaints of bad reception, and then no doubt the sets would on most occasions be to blame. Unfortunately distance from 2YA makes it im-

possible for me to judge the correctness or otherwise of Mr. Leslie Jones's assertion of faulty monitoring, but I am sure that Mr. Jones would appreciate the reception in his present locality if he could bring his set into the district for a month or two. Perhaps someone will tell me that my set is to blame, but if so, can he explain why daylight reception on this set is just about perfect?—Fred R. Swain (Hamilton).

"Good Music" versus "Jazz."

I QUITE agree with Mr. Swiney that there is altogether too much jazz being introduced into our broadcast programmes. The most popular music in the world to-day is undoubtedly the works of the composers who Mr. Swiney mentions, but, while jazz and theme songs are allowed to predominate, these other items will be more or less crowd-

ed out of our programmes. However, all praise and thanks are due to the "R.B.C." for the proportion of classical music contained in their programmes, special mention being made of the relaying of "The Elijah" from the Dunedin Town Hall by 4YA. I am sure that hundreds of listeners-in enjoyed a musical feast on that night. Referring to the saxophone, I think that Mr. Swiney is a little too hard in his criticism, when he says that he would murder the saxophone. The saxophone is a very useful instrument when used in its right place, but its tone quality is such that it should never be heard continuously. The right place for this instrument is in orchestral work (not jazz), and playing a part written specially for it. There is no doubt that the tones of this instrument grow very monotonous, when heard in about a dozen fox trots in succession, as is the case in some of our evening programmes. However, no one can take

most nights until about 8 o'clock. The station is KHJ, Los Angeles, on 333 metres.

There have always been a lot of complaints about mushiness of 2YA in many parts of New Zealand, but as I do a lot of listening to 1YA I am seldom troubled with distortion. The trouble is evidently not in the transmitter, but is due to natural causes. As the complaints are so numerous and so widespread, distortion is evidently experienced in many parts of the country, and I think 2YA should do some experimenting, such as alteration of wavelength, aerial and earth system, etc.—Geo. R. Munro (Auckland).

[2YA's wavelength has been allotted by the Post Office authorities, and cannot be changed at will.—Ed.]

Letting It Worry Him.

"A BROKEN-HEARTED Listener," Lower Hutt, writes to the effect that, while he admits there might be a certain amount of expense in abandoning the silent night, he does not think the expense would be as much as was suggested by us. At any rate, he adds, the expense argument will only leave the majority of listeners cold. Further, had the Radio Broadcasting Company not given greater service than undertaken in its contract, it would have been out of business to-day, therefore our argument was too "paltry." In conclusion "Broken-Hearted Listener" asks that 2YA should realise that it is dealing with an intelligent public, and (1) give service, (2) be prompt in announcing and accurate in programme times, (3) eliminate visitors' items which were, on the whole, "something fearful," (4) exercise some judgment in placing the "mike" at relays, and finally be consistent with transmissions, which at night time vary from good to absolutely unbearable mush, chiefly toward the latter.

The Theories Question.

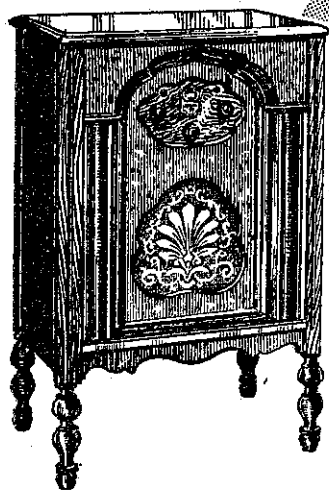
I HAVE listened and read with much interest (and amusement) to all the different theories re the mushiness and distortion of 2YA. While I agree with your correspondents as to the bad transmissions from 2YA, I was amused with the letter of Mr. F. J. Martin. Perhaps if Mr. Martin disagrees with the geological theory, as he says he does, he might be good enough to enlighten us as to his idea of the matter, as I am sure the staff of 2YA, as well as the listening public, would like to know what the trouble is.—A. R. Skilton (Pahiatua).

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The BLUE RIBBON of Radio

THE NEW CABINET SCREEN-GRID MODEL

1055 - £57
1060 - £62
also Table Models from £48.



SEE it. Hear it. And Compare it with any Radio you know. The new cabinet, a charming lowboy design of great beauty, exquisite finish and sturdiest construction, will delight your eye. The rich tone and magnificent volume will thrill your ear. The great power and needle-point selectivity which bring in more and more distant stations with incomparable trueness and clarity, will astound you. Here, you cannot fail to agree, is "To-day's UTMOST in Radio."

ATWATER KENT SCREEN GRID RADIO

Your nearest Atwater Kent Dealer will gladly demonstrate, or write to distributors:



Broadcasts of Rugby Matches

THE remaining matches of the British tour scheduled for broadcasting are:—

- June 14—v. Otago, at Dunedin (4YA).
- June 21.—First Test, at Dunedin (4YA and 2YA).
- July 5.—Second Test, at Christchurch (3YA and 2YA).
- July 9.—v. Maoris, at Wellington (2YA).
- July 19.—v. Auckland, at Auckland (1YA).
- July 26.—Third Test, at Auckland (1YA and 2YA).
- August 9.—Fourth Test, at Wellington (2YA).

exception to the saxophone being heard occasionally in solo work, if it is something good, such as Beethoven's "Minuet."—Nine-valve (North Auckland).

Mushiness From 1YA.

IN your issue of June 6, "Cheerio," Christchurch, makes some rather rash statements. He starts off by stirring up Tongariro for complaining of reduced strength of YA stations. Well, as far as 1YA is concerned there certainly has been a big drop in strength in the last twelve months, probably as much as 50 per cent. some nights. I am situated about 25 miles from 1YA, and on some of the worst nights 2YA, 3YA, and all the bigger Australian stations have beaten it for volume.

"Cheerio" goes on to ridicule the idea of an American station heterodyning 1YA. Well, "Cheerio," you should stick to subjects you know something about, as there most certainly is an American station on 1YA's wavelength

THE Japanese stations are now quite familiar to a considerable number of New Zealand listeners, and now the announcement is published that China is soon to have a giant station which should be heard all over the Dominion. The transmitter will generate an output of about 60,000 watts, similar to the type of transmitter in Oslo installed for the Norwegian Telegraph Office. Thus China will not only possess far and away the most powerful station in the Far East, but also one of the most powerful in the world.

A RECENT subject for a talk broadcast from 2BL, Sydney, was "Are There Too Many People in the World?" A Wellington listener, who complains about the howling valves in his neighbourhood, is positive there are, and he sometimes feels like making a substantial reduction in his vicinity.

THE writer feels impelled to pay a tribute to the ringside describer of the boxing contest at Auckland between Johnny Leckie and Sammy Shack, relayed by 1YA, Auckland. Here was a perfect "verbatim" description given in a clear, even voice, so that it was easy to visualise the exciting contest. "Switch" regards the description as well-nigh perfect.

Australian Stations

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

2FC, Sydney	10
2BL, Sydney	9
4QG, Brisbane	8
2UE, Sydney	4
3AR, Melbourne	6
3LO, Melbourne	6½
3DB, Melbourne	2
2GB, Sydney	5
3UZ, Melbourne	2
7ZL, Hobart	3
5CL, Adelaide	3
7ZL, Hobart	2
2KY, Sydney	1½

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

"OVERDONE" (Wanganui) writes saying that he thinks the broadcasting of plays is being done to death by the Australian broadcasting stations. He points out that on some nights two or even three of the trans-Tasman "A" class stations are broadcasting the same play simultaneously. He instances "Within the Law" on Thursday night, June 5.

AT rare intervals listeners experience nights when the Australian stations are so weak that beginners are inclined to believe that their sets or valves have developed trouble. Such a night was Saturday, May 31. "Switch" had a number of telephone calls on that night from anxious listeners inquiring, "How are the Australian stations coming in?" They were so extraordinarily weak that they were not worth troubling about. The following night brought

only a slight improvement. The Press cables on the next day brought news of an intense storm in Eastern Australia, with a deluge of rain. Experienced listeners will recall that it usually happens that these Australian storms coincide with weak receptions in New Zealand of the Australian stations.

STATION 2FC, Sydney, has lately been coming in at tremendous volume after 10.30 p.m., and has overshadowed all the other Australian stations. With the writer's volume control turned down to one-third, 2FC has been received at as great a volume as one generally cares to have from any station. Just why some distant stations undergo a livening up period is difficult to explain without intimate knowledge as to what is going on at the transmitting plant. Some time ago a Wellington authority suggested that the use of a set of new transmitting valves would account for the apparent rejuvenation of some stations.

THE Japanese stations continue to come in strongly. On Thursday night, June 5, JOHK entertained its listeners with some Japanese girls singing to the accompaniment of stringed guitar-like instruments. A small drum in the background kept up a lively tattoo. The "melody" was something different to the customary wailing solos heard every night.

STATION 3LO, Melbourne, has dropped a trifle in wavelength so that it is now almost on top of a Japanese station. The beat note of the latter maintains a continuous whistle on top of 3LO. It is now impossible to obtain music from the Japanese station while 3LO is on the air. By a strange perversity the best four of the Japanese stations are on wave-lengths rather close to those of Australian "A" class stations. One is near 2BL, Sydney, another is obliterated by 3LO, and there is one each side of, and very near to, 4QG, Brisbane.

MOST of the parasitic electrical noises which infest the inner area of the City of Wellington appear to favour wave-lengths shorter than 300 metres. One has only to tune to the longer wave-lengths to lose them, but when the "B" class stations in New Zealand and Australia are wanted, the listener has to be inflicted with innumerable clicks, buzzes, frying noises, etc., which vary in intensity from night

to night. Some nights a powerful (and obsolete) spark station occupies the major portion of the tuning dial. The writer is endeavouring to identify this station, and when this is accomplished he will publish particulars.

"B.C." (Kilbirnie) sends in the following query:—"If my friend, who lives next door, purchases a loud-speaker, and I run an extra cord from my set into his house, is he required by law to have a listener's license?" In such a case the official ruling is that the neighbour renders himself open to prosecution if he does not possess a license.

THE number of licensed Australian broadcast listeners has now reached the amazing total of 308,764. Fees from this vast crowd are divided among only seven Australian stations. This averages out at over 44,100 listeners for each station. In New Zealand four stations have to subsist on the license fees of 38,987 listeners as at April 30. Considering the number of stations which serve New Zealand listeners and the relatively small number of the latter, they are well treated. In addition, the Australian Broadcasting Co have air.

their transmitting stations, with staff for same, and upkeep, provided free to the company by the Commonwealth Government.

HERE is another interesting comparison between Australian and New Zealand broadcasting. In Australia there are 308,764 listeners, and in New Zealand there are only 38,987. Thus there are 8 times more listeners in Australia than in New Zealand. The Australian Broadcasting Co., in their official statement, state that their total programme time from their seven stations averages 39,000 hours annually. The New Zealand company's official figures for the year show that their programmes have totalled 8795 hours. Therefore, although Australia has 8 times as many listeners as there are in New Zealand, the Commonwealth has only 3 1-3 longer programmes than the Dominion. Accordingly the New Zealand company are giving more than double the service provided by the Australian company in proportion to the number of listeners.

TWADDLE should not be encouraged by a broadcast service, and "Switch" is surprised at the amount one hears from Australian stations. The latest perpetration is the broadcasting by 3LO, Melbourne, of "character delineation for all those who were born during July or August, by Madame Delaware." The announcement goes on to say: "There is a fascination about discovering oneself, even if there are many shortcomings to be catalogued." Now, this sort of nonsense may be all very well in a children's book for entertaining young guests at birthday parties, but to ask adults to believe in it is going too far. A broadcasting company should display a greater sense of dignity and responsibility than is exhibited by permitting this type of so-called entertainment to go on the air.

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Feature Peeps at Future Programmes



Listeners will be interested in a talk on "Physical Culture," to be broadcast from 1YA by Mr. Norman Kerr on June 18.

—S. P. Andrew, photo.

SUNDAY

1YA Service.

DIVINE service will be relayed from the Church of Christ, the service being conducted by Pastor Campbell. In the concert session the Studio Trio will be heard in some very fine numbers, and Miss Molly Wright will play two 'cello solos; also appearing on the programme will be Mrs. B. Jellard (contralto) and Mr. Clinton Williams (baritone).

From 2YA.

THE evening service of St. Andrew's Presbyterian Church will be relayed. The preacher will be the Rev. R. Howie and the organist and choirmaster Mr. Frank Thomas. From the St. James Theatre a relay of the band concert of the Wellington Municipal Tramways Band will be carried out after the service.

Sunday in Christchurch.

FROM 6.15 to 7 p.m. preceding the relay of evening service from the Christchurch Anglican Cathedral, where the preacher will be the Ven. Archdeacon York (late of Blenheim), there will be a brief concert from the studio. The contributing artists will

be Miss Dorothy Davies (pianist), Miss Irene Morris (violinist), and the Christchurch Broadcasting Trio, in addition to some specially selected records. The after-church concert will be relayed from 4YA.

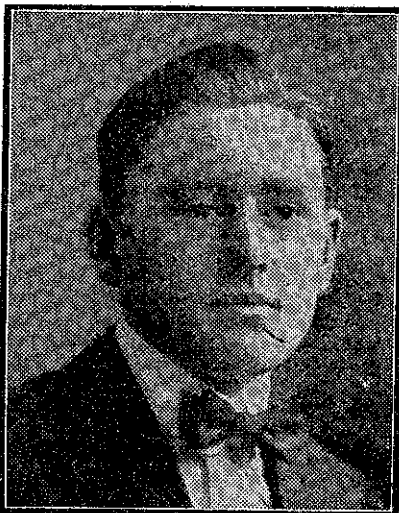
Dunedin Features.

THE service to be broadcast by 4YA will be from the Moray Place Congregational Church, the Rev. A. Mead being the preacher. Mr. A. Walmsley is choirmaster at this church. The broadcast of a concert to be given in the Town Hall by the St. Kilda Band will follow.

MONDAY

2YA Notes.

THIS evening Mr. T. Fahey, of General Motors, Limited, will speak on "The Motor."



A well-known and much-appreciated tenor from Auckland—Mr. George Barnes. For his next appearance from 1YA on June 18 he has chosen "The Little Old Garden" (Hewitt).

—S. P. Andrew, photo.

THE concert programme will introduce to listeners one of Sydney's foremost artists in the person of Mr. Barend Harris, who will give two song recitals.

The supporting vocalists will be the Misses Mavis and Mona Castle, who will be heard in solos and duets. A feature of the programme will be the narration of one of his "Experiences" by Mr. Victor S. Lloyd. This artist has lately been devoting a large amount of his time to the production of plays from this station, and has therefore been precluded from the recounting of "Experiences." The instrumental portion of the programme will be in the capable hands of Signor A. P. Truda's talented combination, the 2YA Orchestra, and Miss Eileen Goodson, L.A.B., pianist.

Items from 3YA.

MR. N. M. Bell, M.A., will give one of the periodic talks on "Esperanto." There will be relayed from Timaru a concert to be given by the Timaru Orchestral Society.

Dunedin Features.

"THE DOLLAR PRINCESS"

A W.E.A. talk will precede the concert session. "The Dollar Princess" will be featured at 4YA, the vocalists being the popular 4YA Harmonists—Miss Mae Matheson, Miss M. Green, Mr. A. H. Johnston and Mr. P. M. Tuohy. Miscellaneous solos by the same artists in the second half of the programme will be "Sailing the Sea of Romance," "Sunset and Sunrise," "If With All Your Hearts" and "Listen In." An orchestral programme comprising selections from popular comedies will be provided by the Salon Orchestra.

TUESDAY

1YA Notes.

"HIS LAST LEGS"

MR. E. A. KOHN has had many years' experience in the manufacture of jewellery, watches, and clocks, and listeners will hear him this evening at 7.40, when he will give a talk on the time-keeping instruments. This will be the first of a series from this gentleman.

Included in this evening's programme is the rollicking Irish comedy, "His Last Legs," by W. B. Bernard. This play was first produced in 1839, and has always been very popular both with players and audiences. Under the direction of Mr. J. F. Montague, the Auckland Comedy Players are certain to give an excellent performance of this favourite old comedy. The vocalists for the evening will be Miss Laura Walker (soprano) and Mr. Frank Sutherland (bass-baritone). The Studio Trio will also appear and 'cello solos will be given by Miss Molly Wright.

Wellington Features.

FOLLOWING the weekly talk to farmers by a representative of the Department of Agriculture, an excellent programme of a light popular nature will be given.

The contributing artists will be Messrs. Claude Moss, Laurence Nilsen, Dan Foley, Doug. Stark, and Miss Maisie Oakes. Mr. Claude Moss will be heard in several ballad numbers, and Mr. Laurence Nilsen will furnish what will be quite a novelty as far as instrumental numbers go, that is, piano-acordion solos.

It would be hard to find on the Wellington concert platform a more popular tenor singer than Mr. Dan Foley, who will make his first studio appearance this evening. His numbers will consist of musical comedy solos, and one of the latest popular hits.

Mr. Doug. Stark and Miss Maisie Oakes, two popular young entertainers, will furnish the lighter side of the programme. The Salon Orchestra, under Mr. M. T. Dixon, will supply an orchestral programme. Mr. W. Haydock will play as a violin solo, with orchestral accompaniment, Wieniawski's "Legends."

Notes from 4YA.

THE band of the First Otago Regiment, under the conductorship of Lieutenant Llew. O. Asten, render a first-class concert. An instrumental programme will be supplemented by well-known vocal numbers by Miss Molly Vickers, Miss M. Teviotdale, Mr. James Simpson, and Mr. A. W. Alloo, while recital of poems of John Masefield, the new Poet Laureate, will be given by Mr. Angus Gorrie. The programme altogether will be of a very popular nature.

WEDNESDAY

1YA Features.

FROM 12.30 to 1.30 p.m. there will be a relay of the community singing from the Town Hall. At 7.40 p.m. Mr. Norman Kerr will continue his talks on physical culture.

The Congress Hall Band will supply



Mr. S. Duncan, a tenor from 2YA. On June 21 he will render "An Evening Song" (Blumenthal).

—S. P. Andrew, photo.

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instrumental items for 1YA, and a party of male voices will sing the well-known part-song, "The Long Day Closes." Mr. George Barnes and Miss Nellie Lingard are the vocalists for the evening, and a further talk on "Bridge for Beginners" will be given by Mr. T. Boyce. Mr. Cyril Towsey will be heard in the pianoforte solo, "Valse in C Sharp," by Chopin. Included among the items by the ever-popular Bohemian Duo will be "When you come to the end of the Day."

From 3YA.

FARMING problems will be presented in a novel and interesting way at 4YA (and relayed to 3YA) this evening at 7.15, when Messrs. R. B. Tennant and L. W. McCaskill will discuss various aspects of farming. The talk bears the title "The Instructor Visits Mr. Brown's Farm."

The concert programme will include a number of operatic solos and duets which will be sung by Miss Millicent O'Grady and Mr. Len Barnes, both of whom are well known on the air from 1YA and will be heard from 3YA for the first time. Miss O'Grady is now resident in Christchurch, and Mr. Barnes, who is station manager at 1YA, will be on his annual leave. Mrs. N. Bingham Puddey (mezzo-contralto), and Mr. H. Prescott (tenor), two other excellent singers, will be the supporting artists. Miss Marjorie Alexander (pianiste) and the Studio Octet, under Mr. Harold Beck, will provide the instrumental portion of the programme.

4YA Features.

THE afternoon talk for the ladies will be on "Game and Poultry." This lecturette has been prepared by the Home Science Extension Department of Otago University.

In the evening the Dunedin Returned Soldiers' Choir under the conductorship of Mr. John Leech will give a concert which 4YA will broadcast.

Silent day at 2YA.

THURSDAY

From Auckland.

ORPHANS' CLUB

THE afternoon talks at 1YA, 2YA and 3YA will be "The Place of Sugar in the Diet." The talk has been prepared by the Home Science Extension Department of Otago University. Mr. N. M. Richmond, director of the Auckland branch of the W.E.A., will continue his talks at 1YA on "Life and Labour in the 19th Century."

A fine concert programme is promised listeners by the Auckland Orphans' Club Orchestra under the direction of Mr. Harold Baxter, and assisted by other members of the club. Recently the orchestra gave a fine concert at 1YA, and this is the second of a series which will be given during the winter season. Of particular interest among their items will be "Slavonic Rhapsody," "Hibernian Suite," and "The Evolution of Dixie." This latter number is the well-known American song "Dixie," arranged and played in the manner of several great composers, and finishing up very much like the "1812 Overture."

The vocalists on the programme will be Brother Fryer-Raisher (tenor), and Brother Ernest Snell (baritone). Humour will be supplied by Brother Cedric Zahara. Other items will be given

by Brothers W. Hicks (bell soloist), and Haydn Murray (violinist). The programme will conclude with dance music at 11 p.m.

Wellington Notes.

MR. L. D. WEBSTER, who has been broadcasting a series of very interesting talks on music, will deliver his fourth lecturette this evening. His subject on this occasion will be a continuation of his last week's talk, viz., "The Man who Hates 'Ops.'"

The band of the 1st Battalion, Wellington Regiment, under the conductorship of Captain B. J. Shardlow, and by permission of the commanding officer, will give a studio concert during the 2YA concert session. The band's items will include the marches "Whitfield" and "The Howitzer," the overture "A String of Pearls," a cornet solo by Sergeant Barke, "The Caledonian," Carrie's Patrol "The Cock of the North," a selection, "Ireland," by Rimmer, Trenchard's humoresque, "Buy a Broom," and a well-known favourite, the "Wildflower" waltz, arranged by Rimmer.

Mr. Barend Harris, of Sydney, will contribute two song recitals to this programme, and the other supporting vocalists will be Miss Kathleen Wood (soprano), Mrs. W. L. Britton (contralto), and Mr. Johnny Hines (tenor).



Mr. Frank Sutherland, bass-baritone, a popular vocalist from Auckland. He will next appear from 1YA on June 17.

—S. P. Andrew, photo.

Two humorous sketches will be given by Misses Betty Stewart and Elsie Cox.

3YA Items.

TWO fine operatic duets will be heard from 3YA—"Stay, Stay, Turridu" (from "Cavalleria Rusticana") and "Home to Our Mountains" (from "Il Trovatore"). A male-voice duet will be "Soldiers and Comrades." Madame Gower Burns will sing "Snowflakes," "Departed," and Dubussy's "The Sad Years Roll By." Contralto solos by Miss Alice Vinsen include "Ye Powers That Dwell Below" and "Still as the Night." Tenor and bass solos will be sung by Mr. Ernest Rogers and Mr. J. Filer, respectively. Two recitations will be given by Miss Dorothy Jenkin. The Studio Octet under Mr. Harold Beck will provide the instrumental portion of the musical programme.

FRIDAY

Notes from Auckland.

PADEREWSKI AND ELMAN

At 7.40 Mr. Wheeler will continue his talks on "Esperanto."

Of particular interest on the evening's programme will be two short lecture-recitals to be given by Mrs. Daisy Basham on "Paderewski" and "Elman," two of the world's greatest instrumentalists.

The vocalists for the evening will be Madame Mary Towsey and Mr. John Bree. The orchestral octet, under the direction of Mr. Eric Waters, will play amongst other numbers the wonderful tone-poem, "Finlandia."

From 2YA.

A member of Toc H will give another lecturette on the work of that organisation. The speaker on this occasion will deal with the work of the schools section of Toc H.

The programme for the concert session will be of an operatic and miscellaneous nature, the contributing artists being Miss Myra Sawyer, Mr. Wm. Boardman, Mr. Harry Phipps and the orchestra.

The vocal numbers will be taken from "La Sonnambula," "Don Carlos," "Hiawatha," "Marriage of Figaro," "Monsieur Beaucaire," and the "Gaiety Girl." The orchestra will play the "Royal Overture," a selection from "Offenbach's Operas," Moussorgski's "Marche Turque," a selection by Ketelby, entitled "Popple," and a concert valse, "Wine, Women and Song." The piano soloist for the evening will be Miss Gladys Morgan, who will play a bracket of two of Walter Niemann's compositions, viz., "Evening on the Nile," and an "Egyptian Dance." Mr. Cedric Gardiner and Miss Madge Freeman, two well-known entertainers, will present two light sketches, "The Seance" and "Dining out."

3YA Features.

THE Valencia Quartet—Miss Lucy Fullwood, Miss Mary Taylor, Mr. T. G. Rogers and E. J. Johnson—will provide the vocal portion of the programme. Two fine concerted numbers will be "The Widow Malone" and "Come to the Fair." Miss Fullwood will sing "The Valley of Laughter" and "The Pipes of Pan." Miss Taylor's solos will be "O Lovely Night"



Miss Myra Sawyer, soprano, whose rendering of "Villanelle" (Dell Aqua) from 2YA on June 20 is certain to be much appreciated.

—S. P. Andrew, photo.

and "My Ships." Mr. Rogers will present "Roses" and "Nirvana." "The Yeoman's Wedding Song" and "The Little Irish Girl" will be sung by Mr. Johnson. There will be instrumental items by Miss Irene Morris (violiniste) and the Broadcasting Trio. Dance music will be provided from 9.30 till closing time at 11 p.m.

Dunedin Notes.

THE weekly afternoon talk on "Fashions" by Miss Buccleuch will be continued.

Miss L. de Clifford will be the soprano vocalist at 4YA for the evening's (Concluded on page 25.)

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Full Programmes for Next

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Sunday, June 15

1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, JUNE 15.

- 8.0 : Afternoon Session—Selected Studio Items, and Literary Selection by the Announcer.
 4.30 : Close down.
 6.0 : Children's Song Service, conducted by Uncle Leo.
 6.55 : Relay—Divine Service, from Church of Christ. Preacher: Pastor W. Campbell.
 8.30 (approx.): Orchestral—Royal Opera Orchestra, "Shepherd Fennel's Dance" (Balfour-Gardiner) (H.M.V. C1469).
 Contralto—Mrs. B. Jellard, "Down the Vale" (Moir).
 Instrumental Trio—Studio Trio, "2nd Movement (abridged) from the Unfinished Symphony" (Schubert).
 Baritone—Mr. Clinton Williams, Aria "Lord God of Abraham" (Mendelssohn).
 'Cello solo—Miss Molly Wright, "Arioso" (Bach).
 Negro Spiritual—Paul Robeson and Lawrence Brown, "Hear De Lam's a Cryin'" (arrgd. Brown) (H.M.V. B2838).
 Instrumental Trio—Studio Trio, (a) "Promenade from 'Carnival'" (Schumann); (b) "Rondo Alla Turca" (Hummel).
 Contralto—Mrs. B. Jellard, (a) "A Light Song and Bright Song" (Drummond); (b) "A Little Gleam of Sun" (Drummond).
 'Cello—Miss Molly Wright, "Romance" (Davidoff).
 Baritone—Mr. Clinton Williams, (a) "O Divine Redeemer" (Gounod); (b) "Come Ye Blessed" (Scott).
 Instrumental—Trio—Studio Trio, "Last Movement in D Minor" (Mendelssohn).
 Orchestral—Royal Opera Orchestra, "The Sleeping Beauty" (Tchaikowsky) (H.M.V. C1469).
 9.30 (approx.): God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, JUNE 15.

- 8.0 : Chimes. Selected Studio Items.
 4.30 : Close down.
 6.0 : Children's Song Service, conducted by Uncle George and assisted by the Children's Choir from St. Mark's Anglican Church, under Mr. Marks.
 7.0 : Relay of Evening Service of St. Andrew's Presbyterian Church. Preacher: Rev. R. J. Howie, B.A. Organist and Choirmaster: Mr. Frank Thomas.
 8.15 : (Approx.)—Relay from St. James Theatre of the Band Recital of the Wellington Municipal Tramways Band.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, JUNE 15.

- 8.0 : Afternoon Session—Gramophone Recital.
 4.30 : Close down.
 5.30 : Song Service by Children of Church of England Sunday Schools, conducted by Rev. G. W. Dent, assisted by some scholars from St. Luke's Anglican Sunday School.
 6.15 (approx.): Intermission from Studio.
 Instrumental—Christchurch Broadcasting Trio, Trio in G Major "Andante"; "Poco Adagio"; "Rondo All Ongarese" (Haydn).
 6.29 : Vocal—Choir of Temple Church—"I Waited for the Lord" (Mendelssohn) (H.M.V. C1819).
 Piano—Miss Dorothy Davies, "Chorale" (Cesar Franck).
 6.37 : Male Choir—Lay Vicars of Westminster Abbey, "The Little Sandman" (West) (H.M.V. B2781).
 Violin—Miss Irene Morris, "Larghetto" (Handel-Hubay), "Scherzo" (Dittersdorf-Kreisler).
 6.48 : Choral—Choir of Temple Church, "O Come Every One That Thirsteth."
 6.51 : Instrumental—Christchurch Broadcasting "Prelude and Trio Tempo Di Minuetto from Suite" (Horatio Parker).
 7.0 : Relay of Evening Service from Christchurch Anglican Cathedral. Preacher: The Ven. Archdeacon York. Organist and Musical Director: Dr. J. C. Bradshaw.
 8.5 (approx.): Relay of programme from 4YA Dunedin.
 God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, JUNE 15.

- 8.0 : 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 service from Moray Place Congregational Church. Preacher, Rev. A. Mead, M.A. Choirmaster, Mr. Alfred Walmsley.
 7.45 : Philadelphia Symphony Orchestra, "Brandenburg Concerto No. 2 in F Major" (H.M.V. D1708-09-10).
 8.5 : Relay of concert by St. Kilda Band, under direction of Mr. James Dixon, from Town Hall.
 9.30 : God Save the King.

Monday, June 16

1YA, AUCKLAND (900 KILOCYCLES)—MONDAY, JUNE 16.

SILENT DAY.

2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, JUNE 16.

- 8.0 : Chimes. Selected gramophone items.
 3.30 and 4.30 : Sporting results.
 4.55 : Close down.
 5.0 : Children's session, conducted by Uncle Jeff.
 6.0 : Dinner music session, "Columbia" hour.
 Selection—B.B.C. Wireless Symphony Orchestra, "La Boutique Fantasque" (Respighi, arr. Carr) (Regal G30018).
 'Cello—W. H. Squire, "Humoresque" (Dunkler-Squire) (04192).
 6.12 : Tacet.
 6.15 : J. H. Squire's Celeste Octet, "Chant Sans Paroles" (Tchaikowsky).
 Suite—Plaza Theatre Orchestra, "Gipsy Suite." 1—Valse, Lonely Life; 2—Allegro, the Dance (German) (02537).
 6.27 : Tacet.
 6.30 : Suite—Plaza Theatre Orchestra, "Gipsy Spite." 1—Menuetto, Love Duet; 2—Tarantella, the Revel (German) (02538).
 Madrid Symphony Orchestra, "Dance of the Neighbours" (de Falla).
 6.42 : Tacet.
 6.45 : Venetian Players—String Quartet, (a) "Romanza" (Mozart); (b) "Allegro" (Mozart) (Regal G20467).
 Pianoforte—Ignaz Friedman, "Romance in E Flat" (Rubinstein).
 Basle Symphony Orchestra, "Rosamunde Entr'acte No. 2" (Schubert).
 6.57 : Tacet.
 7.0 : News session, market reports, and sports results.
 7.40 : Lecturette—Mr. T. Fahey, of General Motors, Limited, "The Motor."
 8.0 : Chimes.
 Overture—2YA Orchestra, "Peter Scholl" (Weber).
 8.9 : Mezzo-soprano—Miss Mavis Castle, (a) "The Second Minuet" (Besly); (b) "A Little Coon's Prayer" (Hope) (by request).
 8.15 : Pianoforte—Miss Gladys Morgan, (a) "Evening on the Nile" (Niemann); (b) "Egyptian Dance" (Niemann).
 8.22 : A Song Recital by Mr. Barend Harris, of Sydney, (a) "The Song of the Volga Boatmen" (Chaliapin-Koeneman); (b) "In Chedar" (In School) (A Hebrew folk song in Yiddish) (MSS).
 8.32 : Instrumental—2YA Orchestra, "Symphony No. 6" (Beethoven).
 8.40 : Mezzo-contralto—Miss Moana Castle, "Lie There My Love" (McCunn).
 8.44 : Soprano, with chorus and orchestra—Florence Austral and Royal Opera Orchestra and Chorus, (a) "The Night is Calm" (Sullivan) (from "The Golden Legend"); (b) "Inflammatus" (Stabat Mater).
 8.52 : Instrumental—2YA Orchestra, (a) "Reverie" (Vieuxtemps); (b) "Roberto Tu Che Adoro" (Meyerbeer).
 9.0 : Weather forecast and announcements.
 9.2 : Mr. Victor S. Lloyd will relate another of his Experiences.
 9.14 : Mezzo-soprano—Miss Mavis Castle, "Rose Softly Blooming" (Spohr).
 9.18 : Violin—Master Yehudi Menuhin, "Scottish Pastorale, Op. 130, No. 2."
 9.22 : Duet—Misses Mavis and Moana Castle, "A Lake and a Fairy Boat."
 9.26 : Instrumental—2YA Orchestra, "Gipsy Songs" (Dvorak).
 9.34 : A further Song Recital by Mr. Barend Harris, of Sydney, (a) "The Carnival" (Molloy); (b) "The Song of the Toreador" (from "Carmen") (Bizet).
 9.44 : 'Cello—Beatrice Harrison, (a) "Harlequinade" (Popper); (b) "The Broken Melody" (Van Biene) (H.M.V. C1626).
 9.52 : Mezzo-contralto—Miss Moana Castle, "In Brittany" (Ferrari).
 9.56 : Instrumental—2YA Orchestra, "Mazurka" (Dvorak).
 10.4 : God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—MONDAY, JUNE 16.

- 8.0 : Afternoon session, Gramophone recital.
 4.25 : Sports results.
 4.30 : Close down.
 5.0 : Children's hour, "Scatterjoy."
 6.0 : Dinner session, "H.M.V." hour.
 March—U.S. Army Bands, "Army and Marine" (Starke).
 Selection—Piccadilly Orchestra, "The Waltz Dream" (Strauss).
 Jack Hylton's Orchestra, "My Inspiration is You" (Nicholls) (C1577).
 6.12 : Tacet.
 6.15 : Royal Opera Orchestra, "Sylvia Ballet Prelude" (Delibes) (C1417).
 Royal Opera Orchestra, "Sylvia Ballet Intermezzo" (Delibes).
 Salon Orchestra, "Chanson Boheme" (Baldi) (B2581).
 6.27 : Tacet.
 6.30 : Jack Hylton's Orchestra, "A Room with a View" (Coward) (C1577).
 Salon Orchestra, "Aloha Sunset Land" (Kawelo) (B2581).
 March—San Francisco Symphony Orchestra, "Marche Militaire."
 6.42 : Tacet.

Week-all Stations-to June 22

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- 6.45: Detroit Orchestra, "Spanish Rhapsody" (Chabrier) (E522).
Balalaika Orchestra, "Shining Moon" (Russian folksong) (EA48).
March—U.S. Army Band, "American Spirit" (Buglione).
6.57: Tacet.
7.0: News session.
7.30: Talk—Mr. N. M. Bell, M.A.—"Esperanto."
8.0: Chimes. Relay of Special Presentation Concert by The Timaru Orchestral Society, First Concert of Season, 1930, from the Theatre Royal, Timaru.
Hon Conductor—Mr. F. J. Hyde.
Leader of Orchestra—Mr. Inglis Todd, L.A.B.
Vocal Soloists—Miss Teresa McEnroe and Mr. Alfred Walmsley.
Orchestral Programme.
Orchestral—Orchestra, (a) "Coronation March" from "The Prophet" (Meyerbeer); (b) "Orpheus in the Underworld" (Offenbach).
Orchestral—"1st Movement Symphony No. 1" (Beethoven).
Orchestral—"Valse from the Opera 'Eugene Onegin'" (Tchaikowsky).
Interval.
Orchestral—Orchestra, "March Slave" (Tchaikowsky).
Orchestral—"La Source Ballet Suite" (Delibes). 1—Searf Dance; 2—Love Scene; 3—Variation; 4—Danse Circassienne.
Orchestral—Orchestra, "Morning, Noon and Night" (Suppe).
God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, JUNE 16.

- 3.0: Chimes. Selected gramophone items.
4.25: Sporting results.
4.30: Close down.

- 5.0: Chimes. Children's hour, conducted by Uncle Allan.
6.0: Dinner music, "H.M.V." hour.
Selection—New Mayfair Orchestra, "Lilac Time" (Schubert-Clutsam).
Orchestral—Royal Opera Orchestra, "Carmen Ballet, No. 1" (Bizet).
6.12: Tacet.
6.15: Orchestral—National Symphony Orchestra, "William Tell Overture" (Rossini) (Zono. 2969/70).
6.27: Tacet.
6.30: Instrumental—Royal Opera Orchestra, "Sylvia Ballet Pizzicato and Procession of Bacchus" (Delibes) (C1418).
Orchestral—Royal Opera Orchestra, "Carmen Ballet, No. 2" (Bizet).
6.42: Tacet.
6.45: Orchestral—London Symphony Orchestra, "Chanson de Matin" (Elgar).
Trio—Fritz and Hugo Kreiser and Michael Raucheisen, "Arlésienne Intermezzo" (Bizet, arr. Kreisler) (DB1166).
Instrumental—Philadelphia Symphony Orchestra, "Nocturne, No. 2 Fetes" (Debussy) (E507).
6.57: Tacet.
7.0: News session.
7.40: Talk—Under auspices of "W.E.A."
8.0: Chimes.
Selection—Salon Orchestra, "Belle of New York" (Kirkor).
8.9: Presentation of "The Dollar Princess" by the 4YA Harmonists.
Soprano Miss Mae Matheson
Contralto Miss Margaret Green
Tenor Mr. H. A. Johnston
Baritone Mr. F. M. Tuohy

PART 1.

- 8.35: Selection—Salon Orchestra, "Chocolate Soldier" (Strauss).
8.43: Continuation of "The Dollar Princess."
9.0: Weather report.
9.2: Selection—Salon Orchestra, "Count of Luxembourg" (Lehar).
9.12: Baritone—Mr. F. M. Tuohy, "Listen In!" (Wood).
9.16: Piano—Mrs. C. Drake, "Etude in D Flat" (Liszt).
9.20: Band—Band of the Garde Republicaine, "Carmen Entr'acte" (Bizet).
9.23: Soprano—Miss Mae Matheson, "Sailing the Sea of Romance."
9.32: Selection—Salon Orchestra, "Gipsy Princess" (Kalman).
9.42: Tenor—Mr. H. A. Johnston, "If With all Your Hearts" (Mendelssohn).
9.46: Selection—Salon Orchestra, "Kissing Time" (Caryll).
9.53: Contralto—Miss Margaret Green, "Sunset and Sunrise" (Spross).
9.56: Valse—Salon Orchestra, "Maid of the Mountains" (Simpson).
10.2: God Save the King.

Tuesday, June 17

1YA, AUCKLAND (900 KILOCYCLES)—TUESDAY, JUNE 17.

- 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 Dave.
6.0: Dinner session, "H.M.V." hour.
Orchestral—New Symphony Orchestra, "Le Cid Ballet Music." (a) Castillane; (b) Anbade; (c) Andalouse; (d) Aragonaise.
Violin—Heifetz, (a) "Jota" (de Falla); (b) "Puck" (Grieg).
Orchestral—Marek Weber and His Orchestra, "Menuett No. 1."
6.14: Tacet.
6.15: Band—Band of H.M. Coldstream Guards, "Iolanthe" (Sullivan).
Orchestral—The London Orchestra, "Valse Memories, Part 1 and 2."
Organ—R. E. McPherson, "Ninette" (Maud) (B3118).
6.28: Tacet.
6.30: Orchestral—New Symphony Orchestra, "Le Cid Ballet Music." (a) "Madrilene"; (b) "Navarraise" (Massenet) (C1639).
Violin—Heifetz, "On Wings of Song" (Mendelssohn) (DB1216).
Band—Band of H.M. Coldstream Guards, "Pirates of Penzance."
6.43: Tacet.
6.45: Orchestral—Marek Weber and Orchestra, "I Pagliacci" (Leoncavallo).
Organ—R. E. McPherson, "A Japanese Sunset" (Deppen) (B3118).
Orchestral—Marek Weber and Orchestra, "Coeur Brise" (Gillet).
6.59: Tacet.
7.0: News and market reports.
7.40: Talk—Mr. Edmund S. Kohn, "Time Keeping Instruments."
8.0: Chimes.
Overture—London Symphony Orchestra, "Coriolan" (Beethoven).
8.4: Soprano—Miss Laura Walker, (a) "Le Roi D'ys" (Lalo); (b) "The Fair Flower of Spring" ("Cavalleria Rusticana") (Mascagni).
8.11: Instrumental trio—Studio Trio, "Madame Butterfly" (Puccini).
8.20: Bass-baritone—Mr. Frank Sutherland, "She Alone Charmeth My Sadness" (Irene) (Gounod).
8.27: Cornet and organ—Arnold Grier, "Softly Awakes My Heart."
8.31: Soprano—Miss Laura Walker, "Connais Tu Le Pays" (Mignon).

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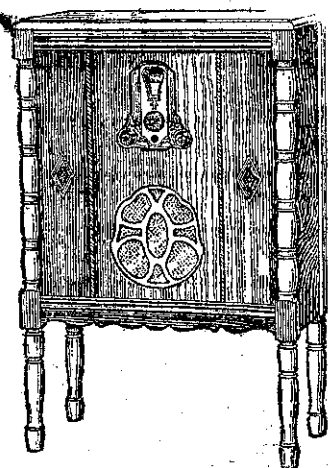
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WELLINGTON



- 8.35: Instrumental trio—Studio Trio, "Selection from 'Sullivan Operas.'"
 8.43: Bass-baritone—Mr. Frank Sutherland, "Hear Me, Ye Winds and Waves" (Scipio) (Handel).
 8.47: 'Cello—Miss Molly Wright, "Allegro Appassionato" (Saint-Saens).
 8.56: Instrumental trio—"Cherry Ripe" (Scott).
 9.2: Evening forecast and announcements.
 9.4: One Act Auckland Comedy Play.
 Players under the direction of Mr. J. F. Montague, "The Rollicking Irish Comedy 'His Last Legs'" (in two scenes) (Bernard).
 10.4: God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—TUESDAY, JUNE 17.

- 3.0: Chimes. Selected Studio Items.
 3.30 and 4.30: Sporting results.
 4.55: Close down.
 5.0: Children's Session, conducted by Uncle Jim.
 6.0: Dinner Session, "Columbia" Hour.
 Selection—H.M. Grenadier Guard's Band, "New Sullivan Selection" (arrgd. Godfrey) (02731).
 Waltz—Court Symphony Orchestra, "Destiny Waltz" (Baynes) (564).
 6.12: Tacet.
 6.15: Orchestral—Columbia Symphony Orchestra, "Idillio" (Lack) (01076).
 Suite—New Queen's Hall Light Orchestra, "Petite Suite De Concert" (Coleridge-Taylor) 1. La Caprice de Nanette; 2. Demande et Response (02588).
 6.26: Tacet.
 6.30: Suite—New Queen's Hall Light Orchestra, "Petite Suite De Concert" (Coleridge-Taylor) 1. Un Sonnet D'Amour; 2. La Tarantelle Fretillante (02589).
 Wurllitzer Organ Solo—Terence Casey, "I'm Lonely" (Coates) (01501).
 6.42: Tacet.
 6.45: Dance Suite—H.M. Grenadier Guard's Band, "Nell Gwynn Dances" (German), 1. Country Dance; 2. Pastoral Dance (01329).
 Orchestral—Columbia Symphony Orchestra, "Spring Song" (Mendelssohn) (01076).
 Waltz—Symphony Orchestra, "Morgen Blatter" (Strauss) (9218).
 6.58: Tacet.
 7.0: News Session, Market Reports and Sports Results.
 7.40: Lecturette—Representative Department of Agriculture, "For the Man on the Land."
 8.0: Chimes.
 Overture—2YA Salon Orchestra (Conductor Mr. M. T. Dixon) "Ball Scene" (Nicolai).
 8.9: Tenor—Mr. Dan Foley, (a) "Rio Rita" (Tierney); (b) "Following the Sun Around" (Tierney).
 8.15: Entertainers—Mr. Doug Stark and Miss Maisie Oakes, in a little domestic scene, entitled "Good Morning" (Rose-Tobias). "Cooking Breakfast" (Rose-Tobias); "Breakfast" (Barber-Gellatly). Solo: "I Do Like an Egg for my Tea" (Leo).
 8.30: Ballet music—Salon Orchestra, "Faust Ballet Music" (Gounod).
 8.38: Baritone—Mr. Claude Moss, "When You Come Home" (Squire).
 8.42: Piano-Accordion—Mr. Laurentz Nilsen, "Norwegian Melodies" (trdtl.).
 8.0: Tenor—Mr. Dan Foley, in one of the latest popular hits.
 8.54: Salon Orchestra, "Request Item."
 9.0: Weather Forecast and Announcements.
 9.2: Baritone—Mr. Claud Moss, "Serenade in Summer" (Denza).
 9.6: Instrumental—Salon Orchestra, (a) "Violin solo with orchestra 'Legende'" (Wieniawski); (b) "Coquettish Mood" (Barrett); (c) "Danse De Rosenelfin" (Moszkowski).
 9.16: Entertainers—Mr. Doug Stark and Miss Maisie Oakes, in a further domestic scene "Good Evening." Solo—"Maisie" (Monty Carlo). Duo—"You've Made a Difference to Me" (Brady). Solo—"Button Up Your Overcoat" (De Sylva).
 9.28: Selection—Salon Orchestra, "Dance of Bayaderes" (Rubenstein).
 9.33: Dance programme, "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) (EA660).
 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-Schertzinger) (E665).
 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 His Orchestra, "Until the End" (Fisher-Broones).
 Waltz—Jack Hylton and His Orchestra, "Tondeleyo" (Gay) (B5721).
 Foxtrot—Leo Reisman and His Orchestra, "My Sweeter Than Sweet" (Marior-Whittings) (EA680).
 Foxtrot—Nat Shilkret and His Orchestra, "Wishing and Waiting for Love" (Clarke-Akst) (B5689).

- 10.30: Foxtrot—Jack Hylton and His Orchestra, "Jollity Farm" (Sarony).
 Foxtrot—The High Hatters, "Aren't We All" (de Sylva-Brown-Henderson) (EA656).
 Foxtrot—Jack Hylton and His Orchestra, "On Her Doorstep Last Night" (Hargreaves-Damerall-Tilsley) (B5744).
 Foxtrot—The High Hatters, "You've Got Me Picking Petals off the Daisies" (de Sylva-Brown-Henderson) (B656).
 10.45: Waltz—The Troubadours, "Beautiful Lady" (McLennan-Caryll).
 Foxtrot—The High Hatters, "Nobody's Using it Now" (Grey-Schertzinger) (EA667).
 Foxtrot—Johnny Johnson and His Orchestra, "Just You Just Me" (Klages-Greer) (EA661).
 Waltz—Nat Shilkret and His Orchestra, "Love Me" (Lenoir-Morse-Aivaz).
 Foxtrot—Jack Hylton and His Orchestra, "Yours Sincerely" (Stamper and Smith) (B5728).
 Foxtrot—The High Hatters, "My Love Parade" (Grey Schertzinger).
 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' Orchestra, "I Don't Want Your Kisses" (If I can't have your love) (Fisher-Broones) (EA654).
 11.0: God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—TUESDAY, JUNE 17.

SILENT DAY.

4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, JUNE 17.

- 3.0: Chimes. Selected gramophone items.
 4.25: Sporting results.
 4.30: Close down.
 5.0: Chimes. Children's hour, conducted by Uncle Pete.
 6.0: Dinner music—"Columbia" Hour:
 Band—Band of the Garde Republicaine of France, "The Two Pigeons":
 (1) Entrance of Tziganes, (2) Scene and March of the Two Pigeons (Messenger), and (3) Hungarian Dance; (4) Theme and Variations (Messenger) (02924 and 02925).
 6.14: Tacet.
 6.15: Orchestral—Modern Dance Players, "Over the Waves" (Rosas).
 Orchestral—Modern Dance Players, "Amoretten Tanze" (Gungl).
 Piano—Gil Dech, "Le Jet d'Eau" (Smith) (01719).
 Band—B.B.C. Wireless Military Band, "Fourpence-Halfpenny Farthing" (arr. Cecil J. Sharp) (01710).
 Trio—Stellar Instrumental Trio, "The Maiden's Prayer" (Badarzewska) (01719).
 6.28: Tacet.
 6.30: Band—H.M. Grenadier Guards, "Fantasia on 17th Century Music, A.D. 1664" (arr. Major George Miller) (02890).
 Saxophone—Rudy Wiedoeff, "Melody" (Dawes) (01180).
 Orchestral—Continental Novelty Orchestra, "Los Claveles de Sevilla."
 6.43: Tacet.
 6.45: Orchestral—Continental Novelty Orchestra, "Las Lagarternas."
 Instrumental—Squire Celeste Octet, "Come Into the Garden, Maud."
 Instrumental—Squire Celeste Octet, "Killarney" (Balfe, arr. Sear).
 Organ—Terence Casey, "I'm Lonely" (Coates) (01501).
 Band—B.B.C. Wireless Military Band, "Lilli Bulerio."
 6.59: Tacet.
 7.0: News session.
 8.0: Chimes. Programme of music to be rendered by the Band of the 1st Otago Regiment under conductorship of Lieut. Llew. O. Asten.
 March—The Band, "Old Comrades" (Teike).
 Valse—The Band, "Reve du Bal" (Ellenberg).
 8.10: Soprano—Miss Molly Vickers, "Valley of Laughter" (Sanderson).
 8.14: Violin and organ—Chas. Williams, "Annie Laurie" (Scott) (Zono.).
 8.18: Recital—Mr. Angus Gorrie, "John Masefield."
 8.28: Serenade—The Band, "The Chanticleers" (Hartmann).
 8.36: Tenor—Mr. James Simpson, (a) "Gae Bring to Me a Pint of Wine" (Lees), (b) "Mother Machree" (Ball).
 8.42: Piano—Mrs. C. Drake, (a) "Peter Piper" (Levins), (b) "Sing a Song of Sixpence" (Levins).
 8.48: Contralto—Miss M. Teviotdale, "Charming Chloe" (German).
 8.51: Morceau de Salon—The Band, "Thistledown" (Hennessy).
 8.57: Baritone—Rex Harrison, "The Devout Lover" (White).
 9.0: Weather report.
 9.2: Orchestral—Paul Whiteman and His Orchestra, "High Water."
 9.6: Soprano—Miss Molly Vickers, (a) "The Arrow and the Song" (Balfe), (b) "Days of Joy are Here" (Hemery).
 9.12: Selection—The Band, "Musical Switch" (Alford).
 9.22: Recital—Mr. Angus Gorrie, "John Masefield."
 9.31: Tenor—Mr. James Simpson, "Hail, Caledonia!" (Stroud).
 9.35: Divertissement for clarinet with band accompaniment (soloist, Bandsman Congalton), "Les Alsaciennes" (Ld. Theire).
 9.42: Contralto—Miss M. Teviotdale, (a) "The Apple Trees" (Boswin), (b) "The Swallow" (Brahms).
 9.48: Two minuets—The Band, (a) "Minuet in A Flat" (Beethoven), (b) "Minuet from 'Samson'" (Handel).
 9.53: Baritone—Mr. Rex Harrison, "Lorraine, Lorraine, Loree" (Spross).
 9.59: March—The Band, "Italiana" (Thurban).
 10.2: God Save the King.

Wednesday, June 18

1YA, AUCKLAND (900 KILOCYCLES)—WEDNESDAY, JUNE 18.

- 12.30: Relay of the Community Singing from the Auckland Town Hall.
 1.30: Close down.
 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:
 Orchestral—Symphony Orchestra, "Minuet" (Boccherini) (B3036).
 Orchestral—Nat Shilkret and The Salon Group, "Stephen Foster Melodies" (Foster), "My Old Kentucky Home" (EB42).
 Band—H.M. Coldstream Guards, "Wee MacGregor Patrol" (Amers).
 Orchestral—Salon Orchestra, "Pagan Love Song" (Freed-Brown).
 6.13: Tacet.
 6.15: Orchestral—De Groot and His Orchestra, "Waldteufel Memories."
 Band—H.M. Coldstream Guards, "Policeman's Holiday" (Ewing).
 Organ—Jesse Crawford, "I Get the Blues when it Rains."
 6.29: Tacet.
 6.30: Band—H.M. Coldstream Guards, "Belle of New York" (Kerker).
 Cello—Beatrice Harrison, "Viennese Melody" (Kreisler) (C1647).
 Orchestral—Nat Shilkret and The Salon Group, "Stephen Foster Melodies," "Old Black Joe" (Foster) (EB42).
 6.43: Tacet.
 6.45: Orchestral—New Symphony Orchestra, "Nell Gwynn Dances No. 3."
 Organ—Jesse Crawford, "I'll Always be in Love with You."
 Band—H.M. Coldstream Guards, "'Geisha' Selection" (Jones) (C1703).
 Orchestral—Salon Orchestra, "Wedding of the Painted Doll."
 6.58: Tacet.
 7.0: News and market reports.
 7.40: Talk—Mr. Norman Kerr, "Physical Culture."
 8.0: Chimes. March—Congress Hall Band, "Congress" (Jakaway).
 Selection—The Band, "Over Jordan" (Coles).
 8.15: Tenor—Mr. George Barnes, "The Little Old Garden" (Hewitt).
 8.19: Novelty—Rio Marimba Band, "Dolores Waltz" (Waldteufel) (Col.).
 8.22: Vocal duo—The Bohemian Duo, (a) "The World is Yours and Mine" (Green-Step), (b) "When You come to the End of the Day."
 8.30: Tone poem—The Band, "Adoration" (Ball).
 8.40: Contralto—Miss Nellie Lingard, "The River of Years" (Marzials).
 8.44: Talk—Mr. T. Boyce, "Bridge for Beginners."
 8.59: Evening forecast and announcements.
 9.1: March—The Band, "Flag of Freedom" (Ball).
 9.5: Tenor—Mr. George Barnes, (a) "To Mary" (White), (b) "Still as the Night" (Bohm).
 9.12: Novelty—Frank Padilla and His Marimba Serenaders, "Paree."
 9.15: Vocal duo—The Bohemian Duo, (a) "Lovable and Sweet" (Levant), (b) "Latest Hit."
 9.23: Contralto—Miss Nellie Lingard, (a) "The Harvesters' Night Song" (Baynton-Power), (b) "Life's Recompense" (Del Riego).
 9.35: Selections—The Band, (a) "Annie Laurie" (traditional), (b) "Lux Benigna" (Dykes).
 9.42: Piano—Mr. Cyril Towsey, "Valse in G Sharp" (Chopin).
 9.46: Male voices—The Band, "The Long Day Closes" (Sullivan).
 9.50: Selections—The Band, (a) "Send Forth the Praises" (Salvo), (b) "Carry On" (Coles).
 10.0: God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, JUNE 18.

SILENT DAY.

3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, JUNE 18.

- 3.0: Afternoon session, gramophone recital.
 4.25: Sports results.
 5.0: Children's Session, conducted by Uncle John.
 6.0: Dinner Session, "H.M.V." Hour.
 Orchestral—Marek Weber and Orchestra, "Beggar Student" (Mill-ocker) (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) (C1630).
 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, "Tying Dutchman Overture" (Wagner) (A364).

Orchestral—Philadelphia Symphony Orchestra, "Carmen Entr'acte Act 1" (Bizet) (E531).

- 7.0: News Session.
 7.15: Relay of talk from 4YA Dunedin, arranged by 4YA Primary Productions Committee. "The Instructor visits Mr. Brown's farm" by Messrs. R. B. Tennant and L. W. McCaskill.
 7.30: Addingdon Stock Market report.
 8.0: Chimes.
 Operatic and Miscellaneous Programme.
 Overture—Berlin State Opera Orchestra, "Mignon Overture" (Thomas).
 8.9: Mezzo-Contralto—Mrs. N. Bingham Puddey, "A Fairy Went a Marketing" (Goodhart).
 8.13: Flute Quartet—London Flue Quartet, (a) "Melody from Rosamunde" (Schubert); (b) "Bees Wedding" (Mendelssohn).
 8.16: Baritone—Mr. Len Barnes, "Eri Tu" (from "Balle in Maschera" (Verdi).
 8.21: Selection—Studio Instrumental Octet, (Conductor Mr. Harold Beck).
 "Overture 'Fidelio'" (Beethoven).
 8.28: Soprano—Miss Millicent O'Grady, "Nobil Signori Salute" (from "Huguenots") (Meyerbeer).
 8.32: Piano—Miss Marjorie Alexander, "The Beautiful Blue Danube" (Strauss, transcribed by Shulz-Evler).
 8.40: Tenor—Mr. Harold Prescott, (a) "A Night Idyll" (Loughborough); (b) "Sylvia" (Speaks).
 8.46: Selection—Studio Instrumental Octet, "Operatic Selection from 'The Country Girl'" (Monckton).
 9.1: Weather Report and Station Notes.
 9.3: Band—National Military Band, "Ballet Egyptien" (Luigini).
 9.11: Mezzo-contralto—Mrs. N. Bingham Puddey, (a) "Deeper My Love" (Del Riego); (b) "Can't Remember" (Alma Goatley).
 9.15: Instrumental—Studio Instrumental Octet, American Indian songs, "From the Land of Sky Blue Water"; "The White Dawn is Stealing"; "The Moon Drops Low" (Cadman).
 9.23: Baritone—Mr. Len Barnes, "Vision Fugitive" (from Heriodate) (Massenet).
 9.29: Cello—Orabio de Castro, "At the Fountain" (Davidoff).
 9.32: Soprano—Miss Millicent O'Grady, "Caro Nome" (Verdi) (from "Rigoletto"); "The Last Rose of Summer" (trdtl. Irish).
 9.39: Piano—Miss Marjorie Alexander, "Prelude in G Sharp Minor" (Rachmaninoff).
 9.41: Tenor—Mr. Harold Prescott, (a) "Ah! Moon of My Delight" (Lehmann); (b) "Come Sweet Morning" (A.L.).
 9.47: Instrumental—Studio Instrumental Octet, "Three Dale Dances" (Wood).
 9.58: Duet, Soprano and Baritone—Miss Millicent O'Grady and Mr. Len Barnes, "Mira Di Acerbe Lagrime" (from "Il Trovatore") (Verdi).
 10.7: Instrumental—Studio Instrumental Octet, "Grasshoppers Dance" (Bucalossi).
 God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, JUNE 18.

- 3.0: Chimes. Selected Gramophone Items.
 3.15: Talk—Home Science Department of Otago University, under auspices of 4YA Primary Productions Committee, "Game and Poultry."
 4.25: Sporting results.
 4.30: Close down.
 5.0: Chimes. Children's Hour, conducted by Big Brother Bill.
 6.0: Dinner Music, "H.M.V." Hour.
 Overture—National Symphony Orchestra, "Light Cavalry" (Suppe).
 Waltz—Chicago Symphony Orchestra, "Roses of the South" (Strauss).
 Cello—Pablo Casals, "Moment Musical" (Schubert) (DA776).
 6.13: Tacet.
 6.15: Hawaiian—Hilo Hawaiian Orchestra, (a) "Kawaihan Waltz" (Kela-kai); (b) "My Hula Love" (B2799).
 Medley Waltz—The Troubadours, "Popular Songs of Yesterday."
 Cello—Pablo Casals, "Le Cygne" (Saint Saens) (DA776).
 6.27: Tacet.
 6.30: Waltzes—International Concert Orchestra, (a) "The Merry Widow" (Lehar); (b) "Luxembourg Waltz" (Lehar) (Zonophone EF9).
 Violin and Guitar—Giulietta Morino, (a) "Harlequin's Serenade" (Drigo); (b) "Could It?" (Poggis) (Zonophone EE134).
 6.44: Tacet.
 6.45: Instrumental—New Light Symphony Orchestra, (a) "The Dancing Doll" (Poldini); (b) "At Dawning" (Cadman) (B2629).
 Wurlitzer Organ—Jesse Crawford, "Carolina Moon" (Davis).
 Instrumental—Royal Opera Orchestra, "The Sleeping Beauty" (Tschafkowsky) (C1469).
 6.58: Tacet.
 7.0: News session.
 7.15: Talk—R. B. Tennant and L. W. McCaskill, under auspices of 4YA Primary Productions Committee, "The Instructor visits Mr. Brown's Farm" (dialogue).
 8.0: Chimes. Relay from Dunedin Town Hall of concert by the Returned Soldiers' Choir, under the conductorship of Mr. John Leach.
 9.0: Dance Session, "Columbia" Hour and a half.
 Foxtrot—Milt Shaw's Orchestra, "Walking With Susie" (Gottler).
 Foxtrot—Fred Rich's Orchestra, "Used To You" (de Sylva) (01565).
 Foxtrot—Milt Shaw's Orchestra, "Breakaway" (Gottler) (01553).
 Foxtrot—Fred Rich's Orchestra, "Why Can't You?" (de Sylva).
 9.42: Hawaiian—Lizzie Alohiika and Chorus, "Nani Kauai" (Alohiika).
 Foxtrot—Debroy Somers' Band, "The Egg Song" (Salisbury).

- Fox-trot—Harry Reser's Syncopators, "I'm Wild About Horns on Auto-mobiles" (Gaskill) (01543).
 Fox-trot—Ted Wallace and His Campus Boys, "Jericho" (Meyers).
 One-step—Debroy Somers' Band, "Shinaniki Da" (Carlton) (01523).
 Waltz—The Cavaliers, "Lady Divine" (Shilkret) (01543).
 10.0 : Organ solo—Milton Charles, "Love's Old Sweet Song" (Molloy).
 Fox-trot—Don Voorhees's Orchestra, "Ol' Man River" (Kern) (01406).
 Fox-trot—Ted Wallace and His Campus Boys, "I've Got a Feeling I'm Falling" (Link) (01586).
 Fox-trot—Don Voorhees's Orchestra, "Can't Help Lovin' Dat Man" (Kern) (01406).
 Fox-trot—Andy Sannella's All Star Trio, "Perfume of Roses" (Donovan) (Regal G20493).
 10.15 : Vocal duet—Layton and Johnstone, "Carolina Moon" (Davis).
 Fox-trot—Ernie Golden's Orchestra, "She's Got Great Ideas" (Tobias).
 Fox-trot—Piccadilly Players, "I Lift Up My Finger and Say Tweet Tweet" (Sarony) (01595).
 Fox-trot—Ernie Golden's Orchestra, "That's Her Now" (Ager).
 Waltz—The Cavaliers, "Underneath the Russian Moon" (Gusman).
 10.30 : Organ solos—Milton Charles, (a) "From the Land of the Sky Blue Water"; (b) "At Dawning" (Cadman) (01161).
 Fox-trot—Ray Starita and His Ambassadors Band, "Wake Up, Chill'un Wake Up!" (Trent) (01595).
 Fox-trot—Hal Swan's Cafe Royal Band, "Me and the Man in the Moon" (Leslie) (Regal G20492).
 Fox-trot—Andy Sannella and His All Star Trio, "I'll See You Thru" (Kassel) (Regal G20493).
 Waltz—Eddie Thomas's Collegians, "Billie" (Henderson) (01584).
 10.45 : Hawaiian—Lizzie Aloheka and chorus, "Liliu E" (Kaulia) (01282).
 Tango—Anson Week's Orchestra, "Senorita" (Weeks) (01584).
 Fox-trot—Paul Whiteman's Orchestra, "Get Out and Get Under the Moon" (Shay) (07001).
 Fox-trot—Corona Dance Band, "I Faw Down an' Go Boom" (Brockman) (Regal G20492).
 Fox-trot—Paul Whiteman's Orchestra, "Evening Star" (Turk).
 Waltz—The Cavaliers, "Bye and Bye Sweetheart" (Valentine).
 Reel—O'Leary's Irish Minstrels, "Turkey in the Straw."
 11.0 : God Save the King.

Thursday, June 19

1YA, AUCKLAND (900 KILOCYCLES)—THURSDAY, JUNE 19.

- 3.0 : Afternoon session—Selected studio items, including literary selection by the Announcer.
 3.15 : Talk—"Home Science Talks."
 4.30 : Close down.
 5.0 : Children's session conducted by Peter Pan.
 6.0 : Dinner session—"Columbia" Hour:
 Orchestral—Herman Finck and His Orchestra, "Waldteufel Memories"
 "Cello—W. H. Squire, "Gayotte" (Mehul) (03646).
 Mandolin Band—Circolo Mandolinistico, "Torna a Surriento."
 6.13 : Tacet.
 6.15 : Band—B.B.C. Wireless Military Band, "Dance of the Tumblers."
 Octet—Squire's Celeste Octet, "Funeral March of a Marionette."
 Saxophone—Chester H. Hazlett, "Valse Inspiration" (Hazlett) (01627)
 Orchestral—Plaza Theatre Orchestra, "Pearl o' Mine" (Fletcher).
 6.28 : Tacet.
 6.30 : Waltz—New Concert Orchestra, "Nights of Fragrance" (Ziehrer).
 Quartet—Squire's Celeste Octet, "Air on G String" (Bach).
 Saxophone—Chester Hazlett, "To a Wild Rose" (MacDowell) (01627).
 Orchestral—Plaza Theatre Orchestra, "Bal Masque" (Fletcher).
 6.43 : Tacet.
 6.45 : Selection—Circolo Mandolinistico, "Stephanie Gayotte" (Czibulka).
 Band—B.B.C. Wireless Military Band, "Goliwog's Cake-Walk."
 "Cello—W. H. Squire, "Madrigale" (Simonette-Squire) (03646).
 Waltz—New Concert Orchestra, "Vienna Maidens" (Ziehrer) (02979).
 6.58 : Tacet.
 7.0 : News and market reports.
 7.40 : Talk—Mr. N. M. Richmond, "Life and Labour in 19th Century."
 8.0 : Chimes. Special programme arranged by the Auckland Orphans' Club
 Orchestra under direction of Mr. Harold Baxter, assisted by
 Brother Orphans.
 March—Orphans' Club Orchestra under direction of Mr. Harold Baxter,
 "Freedom's Flag" (Nowowiecki).
 Overture—The Orchestra, "Slavonic Rhapsody" (Friedmann).
 8.10 : Tenor—Brother Fryer-Raisher, "Cumberland Folk-Song" (Anon.).
 8.14 : Organ—Reg. Foort, "In the Heart of the Sunset" (Nicholls) (H.M.V.).
 8.17 : Bell solo—Brother W. Hicks, "Bells of Onseley" (Hume).
 Selection—The Orchestra, "Maritana" (Wallace).
 8.27 : Humour—Brother Cedric Zahara, "The Litter from the Bin" (Anon.).
 8.31 : Suite—The Orchestra, (a) "Tiger's Tail" (Thurban), (b) "Malindy,"
 (c) "Watermelon Fete."
 8.41 : Baritone—Brother Ernest Snell, "Thou Art Risen, My Beloved."
 8.45 : Fantasia—The Orchestra, "Evolution of Dixie" (Lake).
 Selection—The Orchestra, "Rose Marie" (Friml).
 Evening forecast and announcements.
 9.1 : Tenor—Brother Fryer-Raisher, "Farmer's Son" (Elgar).
 9.5 : Suite—The Orchestra, "Hibernian Suite" (Roeckel), (a) "Love Song,"
 (b) "Lament," (c) "Jig."

- 9.13 : Humour—Brother Cedric Zahara, "Buying a Gun" (Gratton).
 9.17 : Violin with orchestra accompaniment, Brother Haydn Murray, "Romance" (Wieniawski).
 9.23 : Baritone—Brother Ernest Snell, "To Anthea" (Hatton).
 9.27 : March—The Orchestra, "The Middy" (Alford).
 9.32 : Dance programme, "Columbia":
 Fox-trot—Broadway Nitelites, "You're the Cream in My Coffee."
 Fox-trot—Denza Dance Band, "A Lane in Spain" (Lewis) (0722).
 Fox-trot—Benson All-Star Orchestra, "To Know You is to Love You."
 Fox-trot—The Piccadilly Players, "The Five O'Clock Girl" (Happy-go-lucky Bird" (Kalmar and Ruby) (01492).
 Vocal—Will Fyffe, "She was the Belle of the Ball" (Will Fyffe) (01766).
 Fox-trot—The Piccadilly Players, "The Five O'Clock Girl" (Who did? You did) (Kalmar and Ruby) (01492).
 Fox-trot—Rhythmic Troubadours, vocal refrain, "Revolutionary Rhythm" (Davis, Coots, Spier) (G20600).
 Fox-trot—Ipana Troubadours, "S Wonderful" (Gershwin) (01306).
 Fox-trot—Ipana Troubadours, "I'll Get By" (As long as I have You).
 Fox-trot—Debroy Somers' Band, "Without You, Sweetheart" (De Sylva).
 Fox-trot—Paul Specht and Orchestra, vocal trio, "Hittin' the Ceiling."
 10.3 : Vocal—Charles Lawman and novelty accompaniment, "Oh, Sweetheart, Where are You To-night?" (Davis and Coots) (Regal).
 Fox-trot—Rudy Vallee, "Outside" (Flynn) (Regal G20570).
 Fox-trot—Denza Dance Band, "One Summer Night" (Coslow and Spier).
 Fox-trot—Swain's Cafe Royal Band, "It Goes Like This, That Funny Melody" (Casar-Friend) (Regal G20570).
 10.15 : Waltz—Selvin's Orchestra, "Ramona" (Wayne-Gilbert) (01137).
 Fox-trot—Bernie's Orchestra, "I Want to Meander in the Meadow."
 Fox-trot—Midnight Revellers, "The Moonlight March" (Regal G20522).
 Fox-trot—Bernie's Orchestra, "Where the Bab-bab-babbling Brook."
 Fox-trot—Paul Specht and Orchestra, vocal refrain, "Sing a Little Love Song" (Gottler, Mitchell, and Conrad) (01629).
 10.30 : Vocal—Charles Lawman and novelty accompaniment, "When We Get Together in the Moonlight" (Rose, Ryan, and Violinsky) (G20562).
 Waltz—The Cavaliers, "Sleepy Valley" (Hanley-Sterling) (01688).
 Fox-trot—Lombardo's Royal Canadians, "You Made Me Love You."
 Fox-trot—Rhythmic Troubadours and vocal refrain, "When the Real Thing Comes Your Way" (Spier and Coslow) (Regal G20600).
 Fox-trot—Lombardo's Royal Canadians, "You Belong to Me, I Belong to You" (Lombardo-Newman) (01690).
 Fox-trot—Midnight Revellers, "Sweetheart's Holiday" (Robison-Kahal).
 10.48 : Waltz—The Cavaliers, "Recollections" (Rapee-Pollack) (01688).
 Waltz—Swain's Band, "Sleep, Baby, Sleep" (Tucker-Schuster) (Regal).
 Fox-trot—Selvin's Orchestra, "In My Bouquet of Memories."
 Waltz—Swain's Band, "Heigh Ho! Everybody, Heigh Ho!" (Regal).
 11.0 : God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, JUNE 19.

- 3.0 : Chimes. Selected studio items.
 3.15 : Home science—"The Place of Sugar in the Diet," talk prepared by Home Science Extension, Otago University.
 3.30 and 4.30 : Sporting results.
 4.55 : Close down.
 5.0 : Children's session, conducted by Uncle George.
 6.0 : Dinner session—"H.M.V." Hour—
 March—American Legion Band, "The Conqueror" (Take) (Zono. 2900)
 Selection—Savoy Orpheans, "Lido Lady" (Rodgers) (C1310).
 6.12 : Tacet.
 6.15 : New Light Symphony Orchestra, "Rustic Wedding Symphony."
 Victor Olof Sextet, "To a Water-Lily" (Macdowell) (B2690).
 New Light Symphony Orchestra, "Spanish Dance" (Moszkowski).
 Wurlitzer organ—Reginald Foort, "Just Like a Darby and Joan."
 6.28 : Tacet.
 6.30 : Jack Hylton's Orchestra, "The Selfish Giant" (Coates) (C1253).
 Victor Olof Sextet, (a) "To a Wild Rose," (b) "In Autumn."
 Violin and Wurlitzer organ—De Groot and Terence Casey, "Parted."
 6.44 : Tacet.
 6.45 : Victor Symphony Orchestra, "Dance of the Hours" (Ponchielli).
 Wurlitzer organ—Reginald Foort, "Love Lies" (Kellard) (B2775).
 March—American Legion Band, "Iowa Corn Song" (arr. Beeston).
 6.58 : Tacet.
 7.0 : News session, market reports and sports results.
 7.40 : Lecture—Mr. L. D. Webster, the fourth of a series of musical talks, "For the Man who Still Hates Ops."
 A studio concert by the Band of the First Battalion, Wellington Regiment, by permission of the commanding officer. The band plays under the conductorship of Captain B. J. Shardlow, and will be assisted by 2YA artists.
 8.0 : Chimes. March and overture—The Band, "Whitefield" (Allison), "A String of Pearls" (Raymond).
 8.14 : Soprano—Miss Kathleen Ward, "Ave Maria" (Gounod).
 8.18 : Instrumental—Jean Lensen's Orchestra, "Si Mes Vers Avaient des Ailes" (Hahn) (Columbia 01770).
 8.21 : Song recital by Mr. Barend Harris, of Sydney, (a) "My Old Shako" (Trottere), (b) "A Zemer" (a ditty) (Hebrew folk-song in Yiddish) (M.S.S.).
 8.31 : Cornet—Sergeant W. Barke, "The Caledonian" (Allison).
 8.36 : Humorous sketch—Misses Betty and Elsie Cox, "Alliments."
 8.44 : Novelty—Len Filiis Novelty Trio, "The Heart of the Sunset" (Nicholl).
 8.47 : Tenor—Mr. Johnny Hines, "I Dream of a Garden of Sunshine" (Lohr).

- 8.53: Contralto—Mrs. W. L. Britton, "Turn Ye to Me" (arr. Moffatt).
 8.57: Patrol—The Band, "The Cock o' the North" (Carrie).
 9.2: Weather forecast and announcements.
 9.4: Soprano—Miss Kathleen Wood, "Bird Songs at Eventide" (Coates).
 9.8: Selection—Jean Lensen's Orchestra, "Serenade—Millions d'Arlequin."
 9.11: A further song recital by Mr. Harris, of Sydney, (a) "The Floral Dance," (b) "Kol Nidrei" (All vows) (sung in Hebrew) (Moss).
 9.21: Selection—The Band, "Ireland" (Rimmer).
 9.31: Humorous sketch—Misses Betty Stewart and Elsie Cox, "We Dine at Seven" (Cudmore and Davey).
 9.42: Tenor—Mr. Johnny Hines, (a) "Here's to Love and Laughter" (from "Sunshine Girl"), (b) "One Alone" (Romberg).
 9.39: Organ—Emil Velazco, "La Golondrina" (Serradell) (Columbia 01795).
 9.48: Humoresque—The Band, "Buy a Broom" (Trenchard).
 9.54: Contralto—Mrs. W. L. Britton, (a) "Robin Adair" (traditional, arr. Moffatt), (b) "O Can Ye Sew Cushions?" (arr. Moffatt).
 10.0: Waltz—The Band, "Wildflower" (Rimmer); March, "The Howitzer" (White).
 10.10: God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, JUNE 19.

- 3.0: Afternoon session—Gramophone recital.
 3.15: Home science talk—"The Place of Sugar in the Diet," arranged by the Home Science Department Otago University.
 4.25: Sports results.
 4.30: Close down.
 5.0: Children's hour—"Ladybird and Uncle Frank."
 6.0: Dinner music session—"H.M.V." Hour.
 Overture—National Symphony Orchestra, "Orpheus in Hades."
 Instrumental—San Francisco Symphony Orchestra, "Caprice Viennois."
 6.12: Tacet.
 6.15: Instrumental—New Light Symphony Orchestra, (a) "Spring Song" (Mendelssohn); (b) "Narcissus" (Nevin) (Zono. EE111).
 Instrumental—San Francisco Symphony Orchestra, "Coppella Ballet."
 Violin—Fritz Kreisler, "Tango Albeniz" (arrgd. Kreisler) (DA1009).
 6.28: Tacet.
 6.30: Instrumental—Philadelphia Symphony Orchestra, "Invitation to the Waltz" (Weber) (D1285).
 Instrumental—San Francisco Symphony Orchestra, (a) "Serenade" (Moszkowski); (b) "Oriental" (Auber) (ED6).
 6.42: Tacet.
 6.45: Orchestral—San Francisco Symphony Orchestra, "Valse de Concert."
 Instrumental—San Francisco Symphony Orchestra, "Liebeslied."
 6.57: Tacet.
 7.0: News session.
 7.30: Talk—Mr. A. C. Bretherton, "The Financial Outlook for Farmers and Business Men," arranged by 3YA Primary Productions Committee.
 8.0: Chimes.
 Overture—Berlin Philharmonic Orchestra, "Carnaval Romain."
 8.9: Mixed quartet—Grand Opera Quartet, "London Town" (German).
 Contralto—Miss Alice Vinsen, "Ye Powers That Dwell Below."
 8.16: Instrumental—Studio Instrumental Octet (Conductor, Mr. Harold Beck), "Overture L'Impressario" (Mozart).
 8.22: Bass—Mr. Jas. Filer, "The Wanderer" (Schubert).
 Duet, soprano and tenor—Grand Opera Duo, "Stay, Stay, Turridu."
 8.30: String quartet—Budapest String Quartet, "Quartet in E Flat—Canzonetta" (Mendelssohn) (H.M.V. D1423).
 8.34: Soprano—Madame Gower Burns, (a) "Snowflakes" (Mallinson); (b) "Departed" (Franz).
 8.39: Recitation—Miss Dorothy Jenkins, "Portia's Mercy Speech."
 8.44: Tenor—Mr. Ernest Rogers, Aria, "Lend Me Your Aid" (Gounod).
 8.48: Instrumental—Studio Instrumental Octet, "Dramatic Music" (Purcell).
 9.0: Weather report and station notices.
 9.2: March—Band of the Garde Republicaine, "La Pere de la Victorie."
 9.6: Bass—Mr. Jas. Filer, "I Will Not Grieve" (Schumann).
 9.10: Instrumental—Studio Instrumental Octet, (a) "True Love" (Brahms); (b) "Norwegian Folk Dance" (arrgd. Carse).
 9.14: Duet, contralto and tenor—Miss Alice Vinsen and Mr. Ernest Rogers, "Home to Our Mountains" (from "Il Trovatore") (Verdi).
 9.18: Contralto—Miss Alice Vinsen, "Still as the Night" (Bohm).
 9.21: Violin, cello, flute and harp—Florentine Quartet, "Spring Song."
 9.24: Soprano—Madame Gower Burns, Recitation and Aria, "The Sad Years Roll By" (Debussy).
 9.28: Instrumental—Studio Instrumental Octet, "Scenes Pittoresques" (Masset), (a) March, (b) Air de Ballet, (c) Angelus.
 9.40: Tenor—Mr. Ernest Rogers, Aria, "The Flower Song" ("Carmen").
 9.44: Recitation—Miss Dorothy Jenkin, "Jeannie McNeale" (Will Carleton).
 9.49: Piano—Mark Hambourg, "Hungarian Rhapsody No. 14" (Liszt).
 9.57: Duet—Grand Opera Male Duo, "Soldiers and Comrades" (Nightingale).
 Quartet—Grand Opera Quartet, "The Wandering Minstrel."
 10.3: Instrumental—Studio Instrumental Octet, "Remembrances of Brahms."
 God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, JUNE 19.

SILENT DAY.

Friday, June 20

1YA, AUCKLAND (900 KILOCYCLES)—FRIDAY, JUNE 20.

- 3.0: Afternoon session—selected studio items, including literary selection by the Announcer.
 4.30: Close down.
 5.0: Children's Session, conducted by Nod and Aunt Jean.
 6.0: Dinner Session, "Columbia" Hour.
 Selection—Court Symphony Orchestra, "The Windmill Man" (02909).
 J. H. Squire's Celeste Octet, "Scene De Ballet" (De Beriot, arrgd. Sear) (02937).
 Halle Orchestra—"Hungarian Dance No. 5 in G Minor" (Brahms).
 6.13: Tacet.
 6.15: Plaza Theatre Orchestra, "The Three Bears Fantasy" (Coates).
 J. H. Squire's Celeste Octet, "A Vision of Christmastide" (Harrison).
 6.27: Tacet.
 6.30: Regimental Band of H.M. Grenadier Guards, "La Benediction Des Poignards" (Meyerbeer) (02931).
 Bournemouth Municipal Orchestra, "Echoes of the Valley" (Gennin).
 J. H. Squire's Celeste Octet, "Second Movement from 'Symphonie Pathetique'" (Tchaikowsky, arrgd. Robertson) (02937).
 Halle Orchestra, "Hungarian Dance No. 6 in D" (Brahms) (01877).
 6.43: Tacet.
 6.45: Bournemouth Municipal Orchestra, "The Merry Brothers" (Gennin).
 Regimental Band of H.M. Grenadier Guards, "Lo Here the Gentle Lark" (Bishop, arrgd. Godfrey) (02931).
 Herman Finck's Orchestra, "Christmas Memories" (arrgd. Finck).
 6.57: Tacet.
 7.0: News and market reports.
 7.40: Talk—Mr. W. E. G. Wheeler, "Esperanto."
 8.0: Chimes.
 Overture—1YA Orchestral Octet, under the direction of Mr. Eric Waters, "Rosamunde" (Schubert).
 8.10: Baritone—Mr. John Bree, "To the Sea" (Schubert).
 8.14: Cello—Lauri Kennedy, "Old Scotch Melody" (arrgd. Kennedy).
 8.18: Orchestral—1YA Orchestral Octet, (a) "Praeludium" (Jansen); (b) "Prelude" (Svendsen).
 8.25: Soprano—Madame Mary Towsey, (a) "Thou Art Like a Lovely Flower" (Liszt); (b) "Like a Blossoming Lilac" (Brahms).
 8.32: Quartet—Virtuoso String Quartet, "The 'Emperor' Quartet" (Haydn).
 8.36: Selection—1YA Orchestral Octet, "Polonaise Ariette and Passacaglia" (Handel-Harty).
 8.45: Talk—Mrs. Daisy Basham, "Paderewski."
 9.0: Evening forecast and announcements.
 9.2: Band—Greators Band, "Semiramide" (Rossini) (H.M.V. C1420).
 9.10: Baritone—Mr. John Bree, (a) "Simon the Cellarer" (Hatton); (b) "By the Light of the Moon" (Loughborough).
 9.17: Orchestral—1YA Orchestral Octet, (a) "Echo" (Drigo); (b) "Old Vienna" (Godowsky).
 9.28: Soprano—Madame Mary Towsey, "How Shines the Dew" (Rubinstein).
 9.31: Quartet—Florizale Quartet, "Scherzo from Quartet D Minor" (Schumann) (H.M.V. DB249).
 9.34: Talk—Mrs. Daisy Basham, "Elman."
 9.49: Orchestral—1YA Orchestral Octet, (a) "Dance Humoresque" (Palmgren); (b) "Finlandia" (Sibelius).
 10.0: God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, JUNE 20.

- 3.0: Chimes. Selected Studio Items.
 3.30 and 4.30: Sporting results.
 4.55: Close down.
 5.0: Children's Session, conducted by Big Brother Jack.
 6.0: Dinner Session, "Columbia" Hour.
 Overture—Basle Symphony Orchestra, "Der Freschutz" (Weber).
 6.12: Tacet.
 6.15: Instrumental—J. H. Squire's Celeste Octet, "The Grasshoppers' Dance" (Buccalossi); "The Butterfly" (Bendix) (3608).
 Musical Art Quartet—"To a Wild Rose" (McDowell) (01506).
 Violin—Yvonne Curti, "Madrigale" (Simonetti) (01529).
 6.27: Tacet.
 6.30: Instrumental—J. H. Squire's Celeste Octet, (a) "I Love the Moon" (Rubens); (b) "Two Eyes of Grey" (McGeoch) (01213).
 Instrumental—J. H. Squire's Celeste Octet, (a) "Amouresue Valse" (Berger); (b) "Valse Blene" (Margis) (3643).
 6.42: Tacet.
 6.45: Instrumental—J. H. Squire's Celeste Octet, "Vause Caprice" (Rubinstein) (02581).
 Cello solo—W. H. Squire, "Sarabande" (Sellzer) (04283).
 Instrumental—J. H. Squire's Celeste Octet, "Perpetuum Mobile" (Weber, arrgd. Crooke) (02581).
 6.57: Tacet.
 7.0: News Session, market reports and sports results.
 7.40: Lecture—A member of Toc H "The Work of the Schools Section of Toc H."
 An operatic and miscellaneous programme.
 Note: During the course of this programme there will be a relay of a Sound Film feature from the Majestic Theatre.
 8.0: Chimes.
 Overture—2YA Orchestral (Conductor Signor A. P. Truda), "Royal" (Ascher).

Soprano—Miss Myra Sawyer, "Villanelle" (Dell Aqua).
 Piano—Miss Eileen Goodson, L.A.B. (a) "Serenade" (Schutt); (b) "Caprice" (Walter Nilmann).
 Baritone—Mr. W. Boardman, "Gentle Visions of Scenes Beloved" (La Sonnambula (Bellini).
 Selection—2YA Orchestra—"Offenbach" (arrgd. Ansell).
 Sketch—Mr. Cedric Gardiner and Miss Madge Freeman, "The Seance" (Peach).
 Violin—David Wise, "Siciliana" (Cavalliera Rusticana) (Mascagni).
 Contralto—Mrs. Ray Kemp, "O Fatal Gift" (Don Carlos) (Verdi).
 Selection—Band of H.M. Coldstream Guards, "The Geisha" (Jones).
 Tenor—Mr. Harry Phipps, "Onaway Awake Beloved" (Hiawatha) (Coleridge-Taylor).
 Quartet—Virtuoso String Quartet, "Gayotte" (Mignon) (Thomas).
 Duet—Miss Myra Sawyer and Mr. William Boardman, "Sighing" (Marriage of Figaro) (Mozart).
 March—2YA Orchestra, "Marche Turque" (Moussorgski).
 Weather Forecast and Announcements.
 Soprano—Miss Myra Sawyer, "Sing Sweet Bird" (Gonz).
 Quartet—Virtuoso String Quartet, "Orientale Op. 15" (Glazounoff).
 Baritone—Mr. William Boardman, "Red Rose" (Monsieur Beaucaire) (Messenger).
 Selection—2YA Orchestra—"Mr. Popple" (Ketelbey).
 Sketch—Mr. Cedric Gardiner and Miss Madge Freeman, "Dining Out" (Melford).
 Selection—Band of H.M. Coldstream Guards, "The Belle of New York" (Kerker) (H.M.V. C1703).
 Contralto—Mrs. Ray Kemp, "Pale Moon" (Logan).
 Tenor—Mr. Harry Phipps, "In Friendship's Name" (from "Gaiety Girl") (Graham).
 Vocal with orchestra, The Columbia Light Opera Company, (a) "Ivan Caryl's Memories"; (b) "Paul Rubens Memories".
 Concert Valse—2YA Orchestra, "Wine Women and Song" (Strauss).
 Close down.

3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, JUNE 20.

3.0 : Afternoon session—Gramophone recital.
 4.25 : Sports results.
 4.30 : Close down.
 5.0 : Children's session, "Chuckie."
 6.0 : Dinner music session, "Parlophone" hour.
 Overture—Grand Symphony Orchestra, "Zampa" (Herold) (A4020).
 Waltz—Dajos Bela Orchestra, "Morgenblatter" (Strauss) (A4038).
 6.12 : Tacet.
 6.15 : Instrumental—Orchestra of the Opera Comique, Paris, "Scenes Pittoresques" (Massenet) (A4057).
 Waltz—Edith Lorand Orchestra, "Vienna Waltz" (Drda) (E10531).
 6.27 : Tacet.
 6.30 : Waltz—Dajos Bela Orchestra, "Marien Klange" (Strauss) (A4038).
 Instrumental—Dajos Bela Orchestra, "Ideale" (Tosti) (A4015).
 Waltz—Edith Lorand Orchestra, "Merry Vienna" (Zishrer) (E10531).
 6.42 : Tacet.
 6.45 : Waltz—Edith Lorand Orchestra, "Song of Autumn" (Waldteufel).
 Waltz—Queenie and David Kaili, "Hawaiian March" (Ellis).
 Valse intermezzo—Edith Lorand Orchestra, "The Flowers' Dream."
 Selection—H.M. Irish Guards, "The Desert Song" (Romberg).
 6.57 : Tacet.
 7.0 : News session.
 8.0 : Chimes. Popular and Dance Programme.
 Overture—Debroy Somers Band, "Scottish Medley" (arr. Somers).
 8.5 : Vocal quartet—Valencia Quartet, "The Widow Malone" (Lever).
 Bass—Mr. E. J. Johnson, "The Yeoman's Wedding Song."
 8.13 : Violin—Miss I. Morris, "Canzonetta" (D'Ambrosio).
 8.17 : Soprano—Miss Lucy Fullwood, "The Valley of Laughter" (Sanderson).
 Duet, tenor and bass—Toledo Duo, "Excelsior" (Balfe).
 8.25 : Instrumental—Christchurch Broadcasting Trio, (a) "After Sunset" (Pryor); (b) "At the Brook" (Boisdeffre); (c) "Gayotte" (Gossec).
 8.35 : Contralto—Miss Mary Taylor, "O Lovely Night" (Ronald).
 8.39 : Tenor—Mr. T. G. Rogers, "Roses" (Adams).
 8.43 : Banjolin—Mr. Stan Birch, Medley, "Gems of Erin" (Irish).
 8.49 : Quartet—Valencia Quartet, "Come to the Fair" (Easthope Martin).
 Bass—Mr. E. J. Johnson, "The Little Irish Girl" (Lohr).
 8.56 : Violin—Miss Irene Morris, "Hornpipe" (Mistowski).
 9.0 : Soprano—Miss Lucy Fullwood, "The Pipes of Pan" (from "The Arcadians" (Monckton).
 9.4 : Weather report and station notices.
 9.6 : Banjolin—Mr. Stan Birch, "Il Bacio" (Arditi).
 9.11 : Contralto—Miss Mary Taylor, "My Ships" (Barratt).
 Tenor—Mr. T. G. Rogers, "Nirvana" (Adams).
 9.18 : Instrumental—Christchurch Broadcasting Trio, (a) "Melodie" (Moszkowski); (b) "Intermezzo" (Bizet); (c) "Country Dance" (Jade).
 9.30 : Dance music—"Columbia."
 Foxtrot—Ben Selvin's Orchestra, "Broadway Melody" (Brown).
 Foxtrot—Leo Reisman's Orchestra, "My Castle in Spain is a Shack in the Lane" (Friend) (01544).
 Foxtrot—Broadway Nitelites, "You Were Meant For Me" (Brown).
 Foxtrot—The Knickerbockers, "That's the Good Old Sunny South."
 9.42 : Entertainer—Norman Long, "What did the Village Blacksmith Say?"
 Foxtrot—Ben Selvin's Orchestra, "He, She and Me" (Lombardo).
 Foxtrot—Paul Whiteman's Orchestra, "Louise" (Whiting) (07022).
 Foxtrot—Ipana Troubadours, "Deep Night" (Henderson) (01539).
 Waltz—Paul Whiteman's Orchestra, "Blue Hawaii" (Baer) (07021).

Waltz—Paul Whiteman's Orchestra, "My Angeline" (Wayne) (07020).
 10.0 : Duet—Flotsam and Jetsam, "We Never Know What to Expect."
 Foxtrot—Piccadilly Players, "Make Believe" (Kern) (01408).
 Foxtrot—Jan Garber's Orchestra, "Guess Who?" (Davison) (01489).
 Foxtrot—Piccadilly Players, "Why do I Love You?" (Kern) (01408).
 Foxtrot—Paul Specht's Orchestra, "My Annapolis and You" (Weinberg).
 10.15 : Organ—Frederic Curzon, "For Old Time's Sake" (de Sylva).
 Foxtrot—Gil Dech's Syncopators, "My Mammy" (Lewis) (01520).
 Foxtrot—Stellar Dance Band, "If I Had You" (Shapiro).
 Foxtrot—Harry Reser's Syncopators, "Here Comes the Show Boat."
 Foxtrot—Harry Reser's Syncopators, "Where Did You Get That Name."
 10.30 : Entertainer—Norman Long, "Overture, 1929" (Carlton) (01533).
 Foxtrot—Geoffrey Helder's Kettner Five, "Shout Hallelujah 'Cause I'm Home" (Dixon) (G20476).
 Foxtrot—Paul Whiteman's Orchestra, "Nola" (Arndt) (70722).
 Foxtrot—Stellar Dance Band, "How About Me?" (Berlin).
 Foxtrot—Geoffrey Helder's Kettner Five, "Happy Days and Lonely Nights" (Rose) (Regal G20476).
 Waltz—Paul Whiteman's Orchestra, "Coquette" (Berlin) (70721).
 10.48 : Duet—Flotsam and Jetsam, "When I Grow Old, Dad" (Flotsam and Jetsam) (01530).
 Foxtrot—Stellar Dance Band, "Flower of Love" (Dreyer).
 Foxtrot—Paul Whiteman's Orchestra, "Chinese Lullaby" (Bowers).
 Waltz—Gil Dech's Syncopators, "I'll Always be in Love with You."
 Waltz—Stellar Dance Band, "Marie" (Berlin) (Regal G20486).
 11.0 : God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, JUNE 20.

3.0 : Chimes.
 3.15 : Talk—Miss Buccleugh, "Fashions."
 4.25 : Sporting results.
 4.25 : Sporting results.
 5.0 : Children's hour, conducted by Aunt Sheila.
 6.0 : Dinner music—"Columbia" Hour:
 Orchestral—Squire Celeste Octet, "Peter Pan" Selection" (Crook).
 Cello—Gaspar Cassado, "Chanson Villageoise" (Popper) (03595).
 Orchestral—Columbia Symphony Orchestra, "Sarf Dance."
 6.13 : Tacet.
 6.15 : Orchestral—Debroy Somers Band, "The Desert Song" (Romberg).
 Cello—Gaspar Cassado, "Menuett" (Haydn, arr. Burmester-Moffatt).
 Male choir—Sheffield Orpheus Male Choir, "Hymn Before Action."
 6.28 : Tacet.
 6.30 : Orchestral—Halle Orchestra, "Rosamunde Ballet" (Schubert): (1) Andantino, (2) Allegro Moderato, (3) Andante un poco assai.
 Instrumental—Paul Whiteman and His Orchestra, "Christmas Melodies" (Noel and Adele Fideles) (07511).
 6.43 : Tacet.
 6.45 : Orchestral—Columbia Symphony Orchestra, "The Flatterer" (01371).
 Zurich Tonhalle Orchestra, "Gavotte from Idomeneo" (Mozart).
 Paul Whiteman and His Orchestra, "Silent Night, Holy Night" (Col.).
 Male choir—Sheffield Orpheus Male Choir, "The Long Day Closes."
 6.58 : Tacet.
 7.0 : News session.
 8.0 : Chimes. Overture—National Symphony Orchestra, "Orpheus in Hades" (Offenbach) (Zonophone EE18).
 Soprano—Miss L. de Clifford, (a) "Early in the Morning" (Phillips), (b) "The Almond Tree" (Schumann).
 Instrumental—4YA Studio Trio, (a) "Second Movement, Trio in C Minor" (Mendelssohn), (b) "Third Movement, Trio in C Minor."
 Recital—Mr. D. E. Dall, "The Death of Sydney Carton," from "Tale of Two Cities" (Dickens).
 Piano—Mr. Max Scherek, "Moonlight Sonata" (Beethoven).
 Song recital—Mr. Rex Harrison, "Song Cycle" (Cadman), "Spirit Song" (Haydn), Prologue to "I Pagliacci" (Leoncavallo).
 Harp—Mildred Dilling, "Am Springbrunnen" (Zabel) (H.M.V. C1642).
 Contralto—Miss Helen E. Roy, "Lie There, My Love" (McCunn).
 Cello—Mr. P. J. Palmer, "Danse Orientale" (Squire).
 Tenor—Mr. E. W. Robbins, "The Sea Gipsy" (Head).
 Weather report.
 Orchestral—Vienna Philharmonic Orchestra, "Dorfschwalben."
 Soprano—Miss L. de Clifford, "Colombine's Garden" (Besley).
 Instrumental—4YA Studio Trio, (a) "Serenade" (Widor), (b) "Finale from Third Trio" (Schumann).
 Recital—Mr. D. E. Dall, (a) "Chant Pagan" (Kipling), (b) "Song."
 Organ—Arthur Meale, "Valse Mysterieuse" (Meale) (H.M.V. B3060).
 Contralto—Miss Helen E. Roy, (a) "If We Sailed Away" (Phillips), (b) "To a Wild Rose" (McDowell).
 Instrumental—4YA Studio Trio, "Trio in G" (Haydn).
 Tenor—Mr. E. W. Robbins, (a) "A Song Remembered" (Coates), (b) "Bonnie Wee Thing" (traditional).
 Orchestral—Marek Weber and His Orchestra, "Cœur Brise" (Gilbert).
 God Save the King.

Saturday, June 21

1YA, AUCKLAND (900 KILOCYCLES)—SATURDAY, JUNE 21.

11.45 : Relay from Alexandra Park of Results of the Auckland Trotting Club's Winter Meeting.

- 2.45: Relay of Description of Rugby Football Match from Eden Park. Announcer, Mr. Gordon Hutter.
- 4.30: (approx.) Close down.
- 5.0: Children's session, conducted by Cinderella.
- 6.0: Dinner session—"Columbia" Hour.
Waltz—Symphony Orchestra, "Artists' Life" (Strauss) (02577).
Instrumental—Columbia Symphony Orchestra, "Al Fresco" (Herbert).
Foxtrot—La Nuova Orchestra, "Dipnapoli" (Romani) (3066).
Band—H.M. Grenadier Guards, "La Paloma" (Yradler) (0987).
- 6.13: Tacet.
- 6.15: Instrumental—Ketelbey's Orchestra, "In a Monastery Garden."
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" (3066).
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, "España" (Waldteufel) (02560).
- 6.57: Tacet.
- 7.0: News and market reports.
- 8.0: Chimes.
Relay of concert from the Auckland Town Hall of the Municipal Choir under the conductorship of Mr. Maughan Barnett, City Organist.
- 10.0: 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."
Foxtrot—Cotton Pickers, "St. Louis Gal" (Robinson) (4440).
Foxtrot—Cotton Pickers, "Moanin' Low" (Dietz) (4440).
Foxtrot—Lyman's California Orchestra, "Susanna" (Ward) (4423).
Al Goodman's Orchestra, "After Thinking it Over" (Davis) (4446).
Foxtrot—Bob Haring's Orchestra, "Song of Siberia" (Lewis).
- 10.30: Organ and vibraphone—Lew White, "Honey" (Simons) (4386).
Foxtrot—Lyman's California Orchestra, "Junior" (Donaldson).
Foxtrot—Bob Haring's Orchestra, "The Moonlight March" (Newman).
Foxtrot—Bob Haring and His Orchestra, "At Close of Day" (Klages).
Waltz—Colonial Club Orchestra, "My Song of the Nile" (Bryan).
- 10.45: Vocal duet—The Dixie Stars, "Sweet Mandy" (4459).
Foxtrot—Carl Fenton's Orchestra, "The World's Greatest Sweetheart."
Foxtrot—Colonial Club Orchestra, "If You Believe in Me" (Gilbert).
Foxtrot—Carl Fenton's Orchestra, "Smiling Irish Eyes" (Ruby).
Foxtrot—Carl Fenton's Orchestra, "Love is a Dreamer" (Green).
- 11.0: God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, JUNE 21.

- 3.0: Relay of the First Rugby Test Match Britain v. New Zealand, played at Dunedin.
- 5.0: Children's Session, conducted by Uncle Toby.
- 6.0: Dinner Session, "H.M.V." Hour.
Orchestral—Piccadilly Orchestra, (a) "My Beloved Gondolier" (Tibor),
(b) "Souvenir De Capri" (Bece) (B2575).
Instrumental—New Light Symphony Orchestra, "Just a Memory" (de Sylva) (EB18).
Violin and Kinema Organ—Elsie Southgate, "I Hear You Calling Me" (Marshall) (Zonophone 5109).
- 6.12: Tacet.
- 6.15: Waltzes—Marek Weber's Orchestra, "Potpourri of Waltzes" (Robrecht) (C1544).
Waltz—Hilo Hawaiian Orchestra, "Sweet Hawaiian Dream Girl" (Williams) (Zonophone EB156).
- 6.26: Tacet.
- 6.30: Instrumental—New Light Symphony Orchestra, "Scene de Ballet Marionettes" (Glazounov) (B2754).
Violin and Kinema Organ—Elsie Southgate, "Rose in the Bud" (Tate).
Instrumental—New Light Symphony Orchestra, "Persiflage" (Francis).
Instrumental—Jack Hylton's Orchestra, "When the White Elder Tree Blooms Again" (Doelle) (C1616).
- 6.44: Tacet.
- 6.45: Instrumental—Salon Orchestra, "My Blue Heaven" (Whiting) (EB18).
Waltz—Hilo Hawaiian Orchestra, 2 "Sleepy Honolulu Town" (Earl).
Instrumental—Jack Hylton's Orchestra, "I Kiss Your Hand, Madame" (Erwin) (C1616).
- 6.56: Tacet.
- 7.0: News Session, Market Reports and Sports Results.
- 8.0: Chimes.
- 8.1: Relay from the Town Hall of the Wellington Philharmonic Orchestra's Second Concert of the 1930 Season. The orchestra performs under the conductorship of Mr. John Bishop.
Overture—"A Midsummer Night's Dream" (Mendelssohn).
"Symphony No. 6" (Pathetique) (Tschalkowsky).
Soprano—Miss Alma Clegg, Aria, "Ah Perfido" (Beethoven).
"Piano Concerto in A Minor" (Grieg). (Soloist, Mr. Ernest Jenner, L.R.A.M.).
"Prelude Act 3" from "Lohengrin" (Wagner).
"Gopak" (Moussorgsky).

- 10.1: (approx.) Dance programme—"Columbia."
Foxtrot—Jack Payne and the B.B.C. Dance Orchestra, "Get Up Nice and Early" (Sarony) (01765).
Foxtrot—Stellar Dance Band, "The Toymaker's Dream" (Golden).
Foxtrot—Hal Swain and His Band, "Am I Blue?" (Clarke and Akst).
Foxtrot—Stellar Dance Band, "I'm Thirsty for Kisses, Hungry for Love" (Davis-Coots) (G20603).
- 10.12: Vocal—Buddy Morgan and His Veterans, "Don't Get Collegiate" (Rose).
Foxtrot—Ray Starita and His Ambassadors, "That's What I Call Heaven" (Wimbrow) (01761).
Foxtrot—Ipana Troubadours, "Steepin' Along" (Kernell) (01722).
Foxtrot—Ipana Troubadours, "There's Too Many Eyes That Wanna Make Eyes at Two Pretty Eyes I Love" (Davis) (01761).
Waltz—Stellar Dance Band, "Sleepy Valley" (Hanley).
Waltz—Hal Swain and His Band, "Let Me Have My Dreams" (Clarke-Akst) (Regal G20616).
- 10.30: Vocal—Pete Woolery, "Beautiful" (Stern) (Regal G20622).
Foxtrot—Stellar Dance Band, "Lonesome Little Doll" (Cowan).
Foxtrot—Paul Whiteman and His Orchestra, "At Twilight" (Tracy).
Foxtrot—Jack Payne and the B.B.C. Dance Orchestra, "Wake Up and Dream" (Cole-Porter) (01762).
Foxtrot—Ipana Troubadours, "Too Wonderful for Words" (Stamper).
- 10.45: Vocal—Buddy Morgan and His Veterans, "Sergeant Flagg and Sergeant Quirt" (Klein) (01782).
Foxtrot—Jack Payne and the B.B.C. Dance Orchestra, "Wake Up and Dream" (Looking at you) (Cole-Porter) (01762).



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 Waltz—Paul Whiteman and His Orchestra, "Love Me" (Morse).
 11.0 : Sporting Summary.
 11.10 : God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, JUNE 21.

- 3.0 : Afternoon session—Gramophone recital.
 4.25 : Sports results.
 4.30 : Close down.
 5.0 : Children's hour—"Aunt Pat and Birdman."
 6.0 : Dinner session—"Parlophone" Hour.
 Selection—Edith Lorand Orchestra, "The Vagabond King" (Friml).
 Waltz—Dajos Bela Orchestra, "The Swallows" (Strauss) (A4010).
 6.12 : Tacet.
 6.15 : Selection—Frank Westfield's Orchestra, "Chu Chin Chow" (Norton).
 Orchestral—Dajos Bela Orchestra, "O Sole Mio" (arrgd. Lindman).
 Wurlitzer organ—Leslie Harvey, "Absent" (Metcalfe) (A2728).
 6.29 : Tacet.
 6.30 : Waltzes—Dajos Bela Orchestra, (a) "Oh Spring, How Fair Thou Art" (Lincke); (b) "Songs D'Amour Apres le Bal" (Czibulka).
 Instrumental—Dajos Bela Orchestra, "Humoresque" (Dvorak).
 6.42 : Tacet.
 6.45 : Dance orchestra—Dorsey Bros.' Orchestra, "Was it a Dream?"
 Wurlitzer organ—Leslie Harvey, "Until" (Sanderson) (A2728).
 Waltz—Dajos Bela Orchestra, "Faust" (Gounod) (A4010).
 6.56 : Tacet.
 7.0 : News session.
 7.30 : Sports results.
 8.0 : Chimes.
 Vaudeville and dance programme.
 Overture—Debroy Somers Band, "The Singing Fool, Part 1."
 8.5 : Bass—Mr. Leslie Fleming, "Young Tom o' Devon" (Russell).
 8.9 : Cornet solo—Mr. N. C. Goffin, "Stars in a Velvety Sky" (Clarke).
 8.14 : Songs at the piano—The Joyous Pair, "Smiling Irish Eyes" (Perkins), "Better Than Ever" (Friend).
 8.22 : Cello—Mr. Harold Beck, "Chant D'Amour" (Cassella).
 8.25 : Sketch—The Mascots, "The Dream House" (Bertha Moore).
 8.37 : Organ—Terence Casey, "I'm Lonely" (Coates) (Columbia 01501).
 8.40 : Popular song—Mr. Leslie Stewart, "My Old Shako" (Trotter).
 8.44 : Instrumental Trios—Christchurch Broadcasting Trio, (a) "Intermezzo" (Mathias); (b) "Humoresque" (Widor).
 8.51 : Humour in song and story—Mr. Lockhart, "Pottering Along" (Sanders).
 8.57 : Hawaiian—King's Hawaiian Band, "Kaala Medley" (King).
 9.0 : Weather report and station notices.
 9.2 : Orchestral—Debroy Somers' Band, "The Singing Fool, Part 2."
 9.6 : Bass—Mr. Leslie Fleming, (a) "The Farmers' Pride" (Russell); (b) "The Old Toby Jug" (from "Old Furniture") (Arundale).
 9.13 : Cornet—Mr. N. C. Goffin, "Miranda" (Percy Code).
 9.20 : Songs at the piano—The Joyous Pair, (a) "Roses of Yesterday" (Irving Berlin); (b) "Got a Feeling for You" (Brown).
 9.23 : Cello—Mr. Harold Beck, "Dance of the Gnomes" (Popper).
 9.31 : Sketch—The Mascots, "Income Tax" (Herbert Sargeant).
 9.38 : Organ—Terence Casey, "Bird Songs at Eventide" (Coates).
 9.41 : Popular songs—Mr. Leslie Stewart, (a) "It's Home to Me" (Lockhart); (b) "I Wish I Had My Old Pal Back Again."
 9.47 : Instrumental—Christchurch Broadcasting Trio, (a) "In the Woodland" (Ockel-Albi); (b) "La Coquette" (Polka) (Translatteur).
 9.57 : Humour in song and story—Mr. Jock Lockhart, "I Love Ma Jean." Programme of dance music—"H.M.V."
 10.0 : Foxtrot—Victor Arden-Phil Ohman and their Orchestra, "How Am I to Know?" (Parker King) (EA700).
 Foxtrot—New Mayfair Dance Orchestra, "Mickey House" (Cariton).
 Foxtrot—Waring's Pennsylvanians, "Alma Mammy."
 Foxtrot—Jack Hylton's Orchestra, "House on the Hill Top" (Mayer).
 Foxtrot—Leo Reisman's Orchestra, "At Close of Day."
 10.15 : Vocal—Mildred Hunt, "Sleepy Valley" (Sterling-Hanley) (EE184).
 Foxtrot—Bernie Cummins and His Hotel Orchestra, "When a Woman Loves a Man" (Rose-Rainger) (EA712).
 Foxtrot—Nat Shilkret's Orchestra, "Georgia Pines" (Trent-de Rose).
 Waltz—Irving Aaronson and His Commanders, "The Land of Going to Be" (Goetz-Kollo) (EA678).
 10.27 : Foxtrot—Arcadians Dance Orchestra, "If I Had My Way."
 Foxtrot—Ted Weems' Orchestra, "Miss Wonderful" (Bryan-Ward).
 Foxtrot—The Rhythmic Eight, "Welcome Home" (Clarke-Akst).
 Vocal—Mildred Hunt, "S'posin'" (Razaf-Deniker) (EE184).
 10.39 : Foxtrot—Leo Reisman's Orchestra, "Charming" (Grey-Stothart).
 Foxtrot—Henry Busse's Orchestra, "I Came to You."
 Waltz—Leo Reisman's Orchestra, "Shepherd's Serenade."
 Foxtrot—New Mayfair Dance Orchestra, "The Doll's House."
 Foxtrot—Leo Reisman's Orchestra, "A Year from To-day."
 Foxtrot—Jack Hylton's Orchestra, "Dreamy Honolulu" (Gumble-West).
 Foxtrot—Bernie Cummins and His Hotel Orchestra, "Cooking Breakfast for the One I Love" (Rose-Tobias). (EA712).
 11.0 : God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, JUNE 1.

- 3.0 : Chimes. Selected gramophone records.
 4.25 : Sporting results.

- 4.30 : Close down.
 5.0 : Chimes. Children's hour, conducted by Aunt Anita.
 6.0 : Dinner music—"H.M.V." Hour.
 Light Orchestral—Marek Weber and Orchestra, "Lehariana."
 Cello—Cedric Sharpe, "Air" (Pergolesi) (B3040).
 Band—Coldstream Guards, "Wedding of the Rose" (Jessell) (B3064).
 6.14 : Tacet.
 6.15 : Orchestral—Vienna Philharmonic Orchestra, "Morning, Noon and Night in Vienna" (Suppe) (C1667).
 Light orchestra—New Mayfair Orchestra, "Five O'Clock Girl" (Ruby).
 6.27 : Tacet.
 6.30 : Orchestral—New Mayfair Orchestra, "Love Lies" (de Sylva) (C1658).
 Cello—Cedric Sharpe, "Twilight" (Friml) (B3040).
 Organ—Herbert Dawson, "Evensong" (Easthope Martin) (B2263).
 Band—H.M. Coldstream Guards, "Hobomoko Intermezzo" (Reeves).
 6.44 : Tacet.
 6.45 : Trio—de Groot (violin), A. Gibilaro (piano), J. Pacey (cello), "O Sole Mio" (Di Capua) (B2588).
 Organ—Herbert Dawson, "Idylle" (Edward Elgar) (B2263).
 Orchestral—Berlin State Opera Orchestra, "German Dances" (Mozart).
 6.57 : Tacet.
 7.0 : News session.
 8.0 : Chimes. Relay from Town Hall, Dunedin, of Reunion of Returned Soldiers who have Served with the British Forces in any Theatre of War. Chairman, General Sir Andrew Russell. Items to include play by returned soldiers of Otago under the direction of Major F. H. Lampen; items by Returned Soldiers' Choir, under conductorship of Mr. J. Leech; vocal solos and instrumental items by an orchestra.
 10.0 : Dance session—"Brunswick" Hour.
 Foxtrot—Jesse Stafford and His Palace Hotel Orchestra, "Sophomore Prom" (Klages-Greer) (4549).
 Foxtrot—Earl Burntett and His Los Angeles Biltmore Hotel Orchestra, "Reach Out for a Rainbow" (Conrad-Mitchell-Gottler).
 Foxtrot—Irving Mills and His Hotsy Totsy Gang, "My Little Honey and Me" (Hackforth) (4674).
 Foxtrot—Earl Burntett and His Los Angeles Biltmore Hotel Orchestra, "Parade of the Blues" (Conrad-Mitchell-Gottler) (4634).
 10.12 : Duet—Al and Pete, "Piccolo Pete" (Baxter) (4625).
 Foxtrot—Herbert Gordon and His Hotel Ten Eyck Whispering Orchestra, "I Could do it for you" (Conrad-Mitchell-Gottler) (4584).
 Foxtrot—Dan Russo and His Oriole Orchestra, "Wouldn't it be Wonderful" (Clarke-Akst) (4490).
 Foxtrot—Herbert Gordon and His Hotel Ten Eyck Whispering Orchestra, "Hard to Get" (Meyer-Bryan-McLaughlin) (4584).
 10.24 : Waltz—Carter's Orchestra, "Missouri Moon" (Parrish Lodge).
 Waltz—Eddy Shaw's Hawaiians, "Sweetheart of the Tropical Sea."
 Foxtrot—Hal Kemp and His Orchestra, "Hi'lo Baby."
 Foxtrot—Red Nicholls and His Strike-up-the-Band Orchestra, "Strike up the Band" (Gershwin) (4695).
 10.36 : Vocal duet—Al and Pete, "When You're in Love" (Little-Burke).
 Foxtrot—Hal Kemp and His Orchestra, "A Little Kiss Each Morning."
 Foxtrot—Red Nicholls and His Strike-up-the-Band Orchestra, "Soon."
 Waltz—Eddy Shaw's Hawaiians, "Under the South Sea Moon."
 10.48 : Waltz—Carter's Orchestra, "Daddy's Lullaby" (de Voll-Gene-Ford-Glen).
 Foxtrot—Bob Haring and His Orchestra, "Love Made a Gypsy Out of Me" (Phillips-de Costa-Zizzerman) (4608).
 Foxtrot—Hal Kemp and His Orchestra, "I Love You, Believe Me, I Love You" (Cowan-Bartholomae-Boutelje) (4612).
 Foxtrot—Bob Haring's Orchestra, "Georgia Pines."
 11.0 : God Save the King.

Sunday, June 22

1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, JUNE 22.

- 3.0 : Afternoon session—Selected studio items, including literary selection by the Announcer.
 4.30 : Close down.
 6.0 : Children's session, conducted by Uncle Leo.
 6.55 : Relay of evening church service from the Baptist Tabernacle. Preacher, Rev. Joseph Kemp. Organist, Mr. Arthur E. Wilson.
 8.30 : (approx.) Relay of concert from the Town Hall by the Auckland Municipal Band, under the conductorship of Mr. Christopher Smith.
 9.30 : God Save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, JUNE 22.

- 3.0 : Chimes. Afternoon session.
 4.30 : Close down.
 7.0 : Relay of evening service of St. Paul's Pro-Cathedral. Preacher, Canon Percival James. Organist and Choirmaster, Mr. Robert Parker.
 8.15 : (approx.) Relay of Port Nicholson Silver Band's Recital from the Grand Opera House (Conductor, Mr. J. J. Drew).

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, JUNE 22.

- 3.0 : Afternoon session—Gramophone recital.
 4.30 : Close down.

- 5.30: Children's song service by children of Presbyterian Church Sunday Schools, conducted by Rev. L. McMaster, assisted by some scholars from the Presbyterian Sunday School.
- 6.15: Intermission—From studio of musical recordings.
- 6.30: Relay of evening service from St. Paul's Presbyterian Church, Cashel Street. Preacher, Rev. W. Bower Black. Organist, Mr. Norman Williams. Choir Conductor, Mr. H. Blakeley.
- 7.45: (approx.) Studio programme.
Negro spirituals—Paul Robeson, "Weepin' Mary" (Burleigh), "I Want to be Ready" (H.M.V. B2897).
Piano and orchestra—Arthur de Greef and Royal Albert Hall Orchestra, "Hungarian Fantasia" (Liszt) (H.M.V. D1306/7).
Negro spiritual—Paul Robeson, "My Lord, What a Mornin'," "Scandalize My Name" (Burleigh) (H.M.V. 2897 and 2771).
Band—Band of H.M. Coldstream Guards, "War March of the Priests."
- 8.15: (approx.) Relay of special presentation instrumental programme by the Professional Musicians' Society, from the Civic Theatre, Manchester Street.
God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, JUNE 22.

- 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 Central Mission Methodist Church. Preacher, Rev. G. B. Hinton.
- 8.5: Relay of band concert by St. Kilda Band, under the conductorship of Mr. Jas. Dixon, from Central Mission Hall, Octagon, Dunedin.
- 9.30: God Save the King.

Australian News and Programmes

Thursday, June 12.

- 2FC.—9.50 p.m.: "The Street of a Thousand Sounds," a dramatic cameo of the East. 11.5 p.m.: Clement Q. Williams and Enid Cowley in baritone and pianoforte numbers. 11.15 p.m.: Episode II of "Uncle Tom's Cabin."
- 2BL.—9.30 p.m.: "A Concert by the Crew of the s.s. Knotsloe," a novel entertainment. 10 p.m. and 11.5 p.m.: Jack Lumsdaine, the "Radio Rascal," in songs at the piano. 10.30 p.m.: The H. W. Varna Company present "Canton Doesn't Know."
- 3LO.—10 p.m.: A dance programme by the A.B.C. Dance Band, interspersed with variety numbers.
- 3AR.—9.45 p.m.: A special studio reproduction programme, including Mozart's "Symphony in G Minor, No. 40," as played by the London Symphony Orchestra.

Friday, June 13.

- 2FC.—9.47 p.m.: "College Days," a presentation of University Commemoration Day songs. 10.55 p.m.: "A.B.C.—B.C.," a burlesque relay from "I.X.—OUR." 11.47 p.m.: Romano's Cafe Dance Orchestra.
- 2BL.—9.51 p.m. and 11.27 p.m.: Charles Lawrence, entertainer. 10.24 p.m.: "The Sun Went Down," a radio play with music based on the little-known love story of George Washington, America's first President.
- 3LO.—9.30 p.m.: Programme of classical music by Grace Evans, soprano; Fred Sutcliffe, tenor; and Viva Holgate-Clarke, pianist. 10.55 p.m.: "A.B.C.—B.C.," or radio as the Romans knew it. Relayed from Station "I.X.—OUR."
- 3AR.—9.45 p.m.: Community singing relayed from the Ballarat Town Hall.

Saturday, June 14.

- 2FC.—9.30 p.m. and 10.38 p.m.: Relay from the Sydney Town Hall of an orchestral concert by the Musicians' Union of N.S.W., Professional Orchestra of 55 players.
- 2BL.—9.44 p.m. and 11.24 p.m.: Frank Ryan, comedian. 10 p.m.: Description of fight at Sydney Stadium. 9.37 p.m. and 11.3 p.m.: Fred Youngman, xylophonist, in popular numbers.
- 3LO.—9.30 p.m.: The Studio Orchestra, overture, "Beautiful Galatea" (Suppe). 9.38 p.m.: The Sundowner's Radio Revue Co. present "A Fishy Affair." 10.15 p.m.: A special programme has been arranged.
- 3AR.—8.30 p.m.: Relay of programme presented by Station 2FC, Sydney.

Sunday, June 15.

- 3LO.—9.30 p.m.: Hamilton Webber, Mus.Bac., and his State Musical Ensemble from the State Theatre, with Frank Lauterman at the Wuritzer, and leading vocal artists. 10.30 p.m.: The Hon. J. H. Scullin, Prime Minister of Australia, will speak on "The Optimistic Outlook."
- 3AR.—8.30 p.m.: Divine Service from the Australian Church, Melbourne, of an Anniversary service.

Monday, June 16.

- 3LO.—9.30 p.m.: The Studio Orchestra and the Victorian Singers present a choral and orchestral programme. 10 p.m.: "The Butterfly on the Wheel," told by Captain Donald MacLean. The life tragedy of Mary, Queen of Scots.
- 3AR.—9.30 p.m.: Romances of the sea, "The Loch Vennachar," by G. R. Leggett, B.A. 9.45 p.m.: Concert relay from Bendigo.

Tuesday, June 17.

- 3LO.—9.30 p.m.: A short song recital by Edda Bennie, soprano, assisted by Edouard Lambert, violin, and the A.B.C. String Quartet. 10.3 p.m.: A novelty interlude by Clarrie Collins and his Band, and the "Sunshine Boys." 10.30 p.m.: Episode III of the "Jazz Spider," a radio serial. 11.25 p.m.: "Airs from Wildflower" (Youmanns) by the Studio Orchestra. 11.30 p.m.: "By the Fireside," old-time songs.
- 3AR.—9.45 p.m.: Transmission from the Paramount Theatre, Echuca, of a concert by the 5th Cavalry Brigade Band.

Wednesday, June 18.

- 3LO.—9.33 p.m.: "Made in Australia," a programme of Australian songs, music, verse and drama. The fifth item is the presentation by the Melbourne Repertory Theatre Company of "The Touch of Silk," a play in three acts by Betty M. Davies.
- 3AR.—9.45 p.m.: A variety programme of light music and comedy.

Programme Features

(Continued from page 15.)

concert. Her solos will be "Early in the Morning," "The Almond Tree," and "Columbine's Garden." Miss Helen Roy, the contralto soloist, will sing "Lie There, My Love," "If we Sailed Away" and "To a Wild Rose."

Mr. Rex Harrison, who has created a favourable impression, will be heard in a song recital—"Song Cycle" (Cadman), "Spirit Song" (Haydn), and "Prologue to I Pagliacci" (Leoncavallo).

Mr. D. E. Dall will recite the dramatic "Death of Sydney Carton" (from Dickens's "Tale of Two Cities"), also Kipling's "Chant Pagan" and Riley's "Song." On the instrumental side of the programme Mr. P. J. Palmer will play a 'cello solo, Squire's "Danse Orientale," and Mr. Max Scherek, pianist, the "Moonlight Sonata." Selections will be played by the Studio Trio.

SATURDAY

1YA's Fare.

AT 11.45 a.m. the station will be on the air to broadcast the results of the Auckland Trotting Club's meeting. At 2.45 p.m. a football match will be relayed from Eden Park. In the evening there will be a relay from the Auckland Town Hall of the Municipal Choir concert. The programme will conclude with dance music at 11 p.m.

2YA Features.

The Test Match

THIS afternoon this station will carry out a broadcast of the first Rugby test match between the British Rugby team and New Zealand. This match, which is being played at Dunedin, will be relayed by means of land line direct from the ground.

The evening programme will be one of outstanding merit and interest in that it will be a relay of the second of the Wellington Philharmonic Orchestra's concerts of the 1930 season. A splendid programme has been arranged, the programme opening with the overture to "A Midsummer Night's Dream." This will be followed by Tchaikowsky's "Symphony No. 6" ("The Pathétique"), which is generally conceded to be one of the finest works from the pen of this eminent Russian composer. Another feature will be "Grieg's" "Concerto in A Minor," written for piano and orchestra. This number has been broadcast before, but it is a

number that can stand repeating, being popular with all classes of listeners. The soloist on this occasion will be Mr. Ernest Jenner, who has only recently arrived in the Dominion from the Royal Academy of Music, London.

The orchestra will also play the "Prelude" to Act 3 of "Lohengrin," and Moussorgsky's "Gopak."

Miss Alma Clegg will assist the orchestra with vocal numbers.

The Programme at Christchurch.

THE programme will be of the variety type. There will be songs at the piano by the Joyous Pair, who will present some of the latest popular airs. Mr. Leslie Stewart will sing "My Old Shako" and other popular songs. Bass solos to be presented by Mr. Leslie Fleming will be "Young Tom o' Devon," "The Farmer's Pride" and "The Old Toby Jug." Mr. N. G. Goffin will play two cornet solos. There will be sketches by The Mascots and humour in song and story by Mr. Jock Lockhart. 'Cello solos by Mr. Harold Beck will be "Chant d'Amour" and "Dance of the Gnomes," while selections will be played by the Broadcasting Trio.

From 4YA.

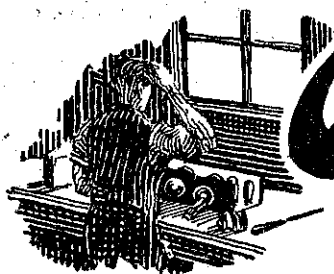
ANOTHER soldiers' entertainment, this being the broadcast of a reunion of all veterans of the Great War, will be presented. The chairman will be Sir Andrew Russell.

The concert programme for the evening will include a play to be produced under the direction of Major F. H. Lampen and chorus numbers by the Returned Soldiers' Choir, under Mr. J. Leech. Vocalists and an orchestra will support.

Under the Black Flag

WHEN a Post Office detector van—which can spy out a wireless set and track it down to the very room in the very house in the very street—recently visited a city in the north of England, there was an immediate rush to the local post-offices, and record numbers of licenses, to the extent of 600 per day, were hurriedly taken out.

There are no doubt many "wireless pirates" still at large; the development of the easily concealable portable set has probably started an increased number of people listening under the skull and crossbones. To bring them all to book would be a tremendous task. The evasion of an annual payment of thirty shillings does not seem a particularly creditable crime when the cheapness of a radio license is compared with the immense cost of broadcasting and the profusion of programmes provided.



Questions and Answers



"SPARKS" (Christchurch) is intending to rebuild his set, and wishing to incorporate a wave trap, asks if this need be shielded.

A.: Yes, you may have difficulty in eliminating the local station if the wave trap, when situated near the coils of the set, is not shielded.

2. Would it be an improvement if I shielded the last stage from the second?

A.: No. Not unless you are getting audio frequency howl because of the design of the transformers.

3. I am using 5-volt valves, and a 6-volt accumulator. What number ampere must I use?

A.: You have not stated the name of the valve you are using. For each different valve there is a different ampere. Ask your dealer to supply the appropriate ampere for the valve you are using.

"C.L.F." (Dannevirke) has built the Browning-Drake 3-valve set, but can get only very weak signals. The radio dial has very little effect upon the tuning.

A.: Bring the aerial in to the fixed plates of the detector valve (if these are connected with the grid, otherwise the moving), and compare the signal strength with that when the aerial is connected to the aerial terminal. In all probability you will find that the strength has improved. This will indicate that the fault is in the radio stage, and you will have to undertake a very systematic search. You say you have tested the voltage, and each valve is being supplied with the correct voltage. Check up the radio stage again and make quite certain the voltage is getting to the plate of the valve, as an open circuit in the primary of the regenerative transformer is one of the most common causes of weakness in this type

of set. The vanes of the R.F. condenser may be touching or the dial not moving the vanes. There may be dry joints, the spring of your valve may not be contacting, you may have made a wrong connection. If the signals do not improve when brought to the detector condenser, your systematic search will have to be in both stages. So far as we can see, from your description and diagram, everything is correct.

"E.L.W." (Auckland) wishes to build a powerful set, and has decided that the 5-valve Browning-Drake is his mark. He wishes to know, however, if this circuit can be employed without the shielding.

A.: Not without great inconvenience, and spacing the coils to prevent feedback would introduce further troubles that were not bargained for. Shielding is employed because the reaction makes the circuit made very sensitive, and is close to the oscillation point. The absence of the action, although it does away with the need for shielding, lessens the sensitivity of the receiver.

2. Would a formica panel do equally as well as a metal one, and would it entail any alteration in the wiring?

A.: The formica panel would quite well be used, but you will have to be careful to see that any returns that are taken on to the panel are connected to their respective destinations.

"B.D." (Dunedin) submits a plan suggesting the application of the screen-grid valve to the 4-valve Browning-Drake. He wishes to make the set more selective and a little stronger on distant stations.

A.: The proposed alteration has very many defects. It is well known that the screen-grid valve, to realise its intrinsic value, must have a specially-

designed circuit. You are merely placing a screen-grid valve in the old circuit. Furthermore, one stage of S.G. is notoriously unselective. We think, therefore, that your suggested alteration is not wise. If you want greater sensitivity add another stage of radio frequency.

"C.C.H." (Auckland) has a set which developed cracking noises like static. This noise persists when

broken-down condensers. Furthermore, it may be due to the age of the valves. Twelve months is long enough for any valve. Give the set a dusting.

"E.E.D." (Pahiatua) has a six-valve factory-made receiver with resistance coupled audio. He is using a pentode in the last stage. Until recently this combination worked splendidly. Now when the set nears oscillation point, it breaks into a terrific howl. The valves and resistances are O.K.

A.: Probably a fixed condenser has broken down. You can test the condensers by the 'phones and cell method, fully described in the "Radio Guide."

"J.A." (Palmerston North) has a five-valve B.D. with R.C. audio. Reception leaves much to be desired. General purpose valves are used in all stages except the second and third audio, where B605 and A615 respectively are used.

A.: General purpose valves should be used in all stages except the detector and the last stage. Use 615 as detector, and 605 in the last stage.

2. Is it feasible to fit a pentode in the last stage?

A.: Yes, the auxiliary grid is merely connected to B+, but much disappointment has resulted from the use of this valve.

3. Would you advise two transformers in place of three stages of R.C.?

A.: There would be very little difference in volume, although if you substituted the last two impedance transformers with transformers and making one stage of R.C. and two transformers you might have better results.

4. What is the correct way to neutralise this set?

A.: It has been fully described in the 1930 "Guide." Select a station about the middle of the dial, and advance the reaction condenser until the set oscillates. Adjust the neutralising condenser until this whistle loses its intensity and takes on a loud breathing sound. The set is then neutralised for that particular wavelength.

5. I have a B and C eliminator and there is only one grid bias tap. Would

Questions and Answers

READERS of the "Radio Record" who are in difficulties about reception or set construction are invited to write to our "Questions and Answers" department for help. We particularly wish to assist those who know little about radio, as very often there is some very slight trouble which spoils completely one's enjoyment of the programmes.

Correspondents are asked to observe the following courtesies:

1. Write legibly.

2. Make your questions brief and to the point; do not make apologies for writing, and, where possible, tabulate.

3. Do not ask for a reply by post unless a stamped and addressed envelope is enclosed. Even in these circumstances, we reserve the right to answer any question through our columns.

4. Do not ask us to design circuits or send detailed lay-out diagrams; but we can offer advice regarding circuits.

5. Address all technical correspondence: "The Technical Editor, P.O. Box 1032, Wellington."

the aerial and earth are disconnected. The valves and set are 19 months old. There is an amount of dust in the set.

A.: Quite a number of causes of crackling are dealt with in the 1930 "Radio Listeners' Guide." The vanes of the condensers may be touching, a noisy grid leak, or resistances, or

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it improve the set to bias the other stages?—Yes, slightly.

"COILS" (Cambridge) asks for particulars for ree-inch coils to cover the shortwave bands.

Band	Secondary	Tickler
Below 10	2-3	3
15/30	4	4
28/45	8	5
42/65	14-2-3	6
60/100	26-2-3	8

"P. J.K." (Lincoln) has made Round the World Two and is surprised because 2ME can be tuned in on four coils.

A.: These are probably the harmonics. The original wave being found on the eight-turn coil.

2. Could you supply particulars of valve base coils to suit a .00015 condenser. Is any alteration necessary

A.: These particulars were published in our "Questions and Answers" page a little over a month ago. Add about 10 per cent. to the number of turns, for a .00015 condenser.

"S.D." (Hikurangi) has taken two leads from a three-valve set under the floor to another room. I find that the speaker at times will not go, and at others is very weak. I separated the wires and the speaker went for a while and is now very quiet again.

A.: It seems that one of the wires is broken, or there is a high resistance joint. Test each wire separately by the phone and cell or speaker and cell method, and if this is all right, tug the wires and try again.

3a. When I tune in 3YA there is a

whistle behind the speech or music. It does not happen on any other station.

A.: It seems as though 3YA is being heterodyned.

3. I was listening to 2FC and I could hear 2YA and yet I can tune in 4QG without interference.

A.: If all three stations are on their allotted wavelengths, which is likely, the phenomenon is puzzling and cannot be explained.

"F.W." (Whaton) has a six-volt generator with an ammeter and cut-out and he wants to charge a four-volt battery.

A.: Place a six-ohm rheostat capable of passing two or three amps. between the negative of the generator and the ammeter and connect this to your battery. Adjust until the charging rate is about 4 amps. If possible, put a voltmeter across to make quite certain the 4 volts are being delivered.

"T.C." (Westport) has a factory-built receiver, the dial of which is graduated from 1-100. He wants to know how he can calibrate it to read metres.

A.: In our issue of January 24 we prepared a report of a receiver in which a calibration curve was given showing the relationship between the two for a similar set. The method of finding the relationship is to plot a graph like the one shown with dial readings along the side and preferably frequencies horizontally and plotting the position of several stations known. The frequencies can be obtained from the 1930 "Guide." Connect these up by a curve. To use this chart find the frequency of the station required, travel along the vertical line running

from this number until the curve is encountered, then go horizontally and the approximate dial reading can be found.

"K.EEN" (Eastbourne), wishing to make "Pentode's" Crystal and Amplifier, has a quantity of lin. standard stampings and asks:

1. How many turns can I use for the primary, secondary, filament and rectifier windings if I am using a 4-volt valve for rectifier and a 2-volt for the power?

A.: Primary: 34 S.W.G., 1850 turns. Secondary: 36 gauge, 1850. Filament: 20 for 2 volts, 37 for 4 volts, 53 for 6 volts.

2. How many turns and what wire shall I use for the choke, using the same stampings?

A.: Wind on 10,000 turns of 36 S.W.G. wire, using a .03 gap. This will give a 100-henry choke.

3. Later on I will construct a dynamic cone speaker. Would the pot magnet eliminate the choke and would this necessitate alterations to the circuit?

A.: The transformer as described will not supply sufficient power for the job. You would need a much more ambitious one.

4. Can volume be controlled properly without detuning?

A.: Yes, put a 500,000 ohm potentiometer between the aerial and the earth terminals.

"UNION" (Pukekohe) encloses a circuit diagram and asks several questions.

1. Do you consider this circuit the best to use a screen grille in this manner?

A.: Yes, it is quite good.

2. Is it efficient for short waves?

A.: It appears to be.

3. What increase of efficiency should I expect from this circuit over that using the ordinary triode?

A.: We can assure you only that you will have more trouble.

2. Does the anode voltage method of controlling reaction compare favourably with the condenser method with regard to general efficiency for short and long waves?

A.: It is more suitable for short wave, but is efficient only when a very good resistance is employed. The "Frost" seems to be one of the very few of the resistances that are suitable.

3. Should I use any form of shielding with the screen grid circuit?

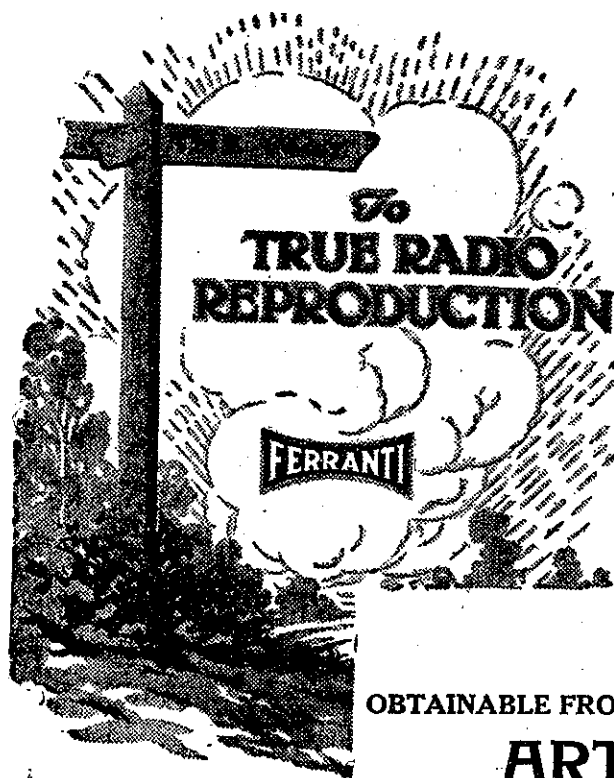
A.: Yes, it should be enclosed in a suitable screening box, e.g., the "Radio Record" standard.

"R.M.D." (Rakala) asks if a power transformer can be employed to step-up 5 volts A.C. provided from a rotary converter from a battery.

A.: Yes, but you would have to add about 10 per cent. to the stated secondary (primary in the original specifications).

2. How long would a battery last working this motor six hours a day.

A.: It depends upon the drain it imposes on the battery, which to a certain extent depends on the load placed on the secondary. It would be necessary to put an ammeter in series with the converter to ascertain how much it will require. If it takes over an amp and a half, it is not worth while.



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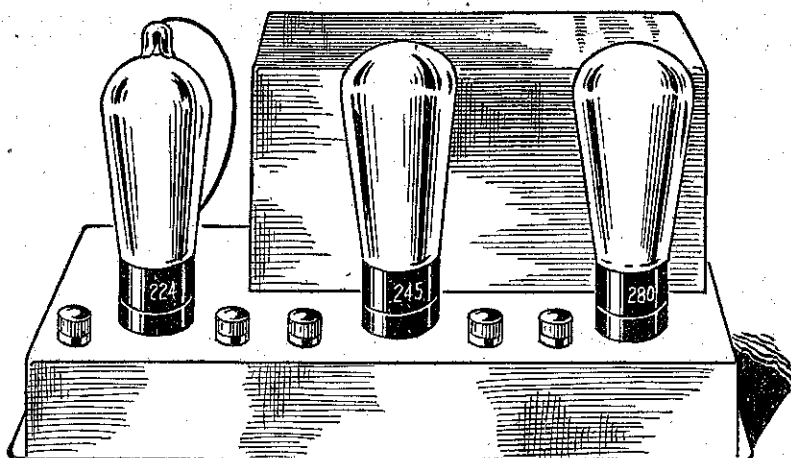
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DIRECT-COUPLED AMPLIFIER

Loftin-White System

FULL CONSTRUCTIONAL DETAILS

By "Megohm"



READERS have already been given an outline of the excellent qualities of the Loftin-White system of direct-coupled amplification. By its use a gain of 300 is obtained by the employment of two valves only—a UY224 and UX245, so that ample volume is obtained from any satisfactory pick-up.

The amount of apparatus with which this result is attained is comparatively small, and thus expense is kept down. It is well to remind constructors that as in other amplifiers, the last valve governs the volume of undistorted output. For the average constructor and listener this amplifier is a revolutionary change. Because, combined with simplicity and compactness, it gives even amplification over a greater range than the ordinary working frequencies. With the 245 valve it gives volume and quality at least equal to that of a 210 valve, which is always considered as giving high grade results in connection with an ordinary receiver. With a 250 valve in the last stage, still greater volume may be handled.

The disadvantages of audio transformer amplification are numerous, in-

cluding self-capacity, wave-form distortion, hysteresis, saturation effects, resonance, etc., and though research has found means of reducing many of these, the presence of iron in the circuit is always recognised as a drawback.

Resistance-coupling has its own disadvantages, but they are not so numerous. The new system eliminates most of these troubles, and its achievements depend chiefly upon the performance of the last valve and the loudspeaker. These two latter are now sufficiently improved at least to do some justice to the new system—when a screen-grid valve is used for the output, a flatter characteristic results, but a large power valve leaves little to be desired, so far as reproduction outside the laboratory is concerned.

The Apparatus Reviewed.

A SMALL power-pack comprises the greater part of the total apparatus, and enables the amplifier to be completely operated from the a.c. mains, whilst if so desired may also supply filament and high-tension current for the r.f. stages of a receiver.

An illustration gives a general idea

of the amplifier as now being retailed in commercial form by Messrs. Fear & Co., of Wellington, who also supply kits or parts for home assembly. The compact size as indicated by the measurements should be noted. At the left is the screen-grid valve, the 245 in the centre, and at the right the 280 full-wave rectifier. Behind the screen-grid valve is a knob which is rotated to balance out the hum, and the metal box behind the valves contains the power-pack. The wiring, resistances, and by-pass condensers are under the metal base.

It is not likely that the amateur constructor will build his power-pack in so small a space as that occupied by the commercial product, especially if current is also to be supplied to r.f. stages, but it need be no less efficient on that account. It is absolutely essential for the power-pack to be completely shielded with metal, and if an aluminium chassis is used the cover for the power-pack may be of sheet-iron, which is the best for the purpose. The wiring lay-out shown should not be departed from to any great extent because long leads are to be avoided as much as possible.

through the valve from plate to filament, and through the resistance, as shown by arrows.

The upper end of the resistance connecting to the negative pole of the battery is the most negative portion of the whole circuit. The battery voltage is distributed across the internal resistance of the first valve, and across the fixed resistance. There is a voltage drop in the resistance when plate current flows, whereby the lower end is more positive than the upper, and this places a negative bias on the grid of the next valve.

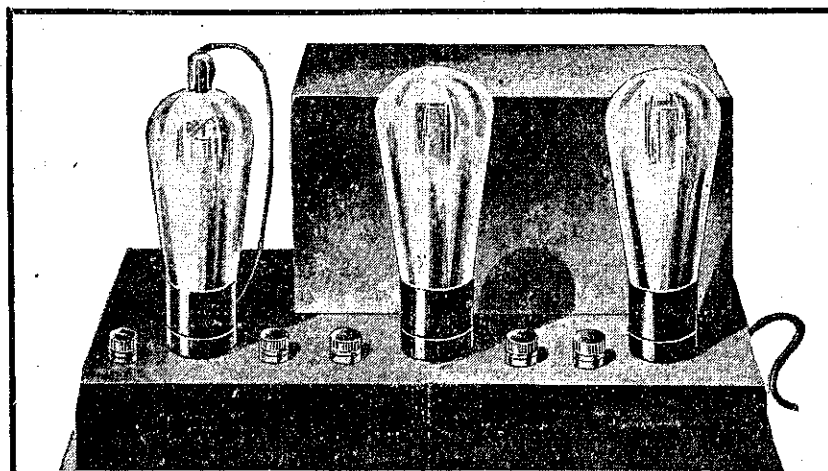
Variation in signal strength in the first valve causes its plate impedance to vary, as there is a continual change in voltage distribution between the valve and the resistance, the value of the latter being constant. When the plate impedance is large, the drop across the resistance is small, or the opposite condition may prevail, so that this continual variation is being impressed upon the grid of the second valve. Only a very low voltage is required upon the plate of the first valve, a condition which reduces possible trouble from microphonic noises, etc.

Referring to the full theoretical diagram, the path of the plate current for the power-valve may be followed from the plate to the filament to point A, where it divides, part going through the .5 meg. resistance to the plate of the 224, whilst the greater part returns to B minus through the resistors to the left. By either route the voltage drop circuit of the "B" battery is completed

Operation of the Circuit.

AN idea of the working of the circuit is obtained by examining the fundamental circuit, in which batteries are used for illustration, and the chain of resistances is represented by the one resistance, R. It will be seen that the circuit of the "B" battery is completed

will be equal.



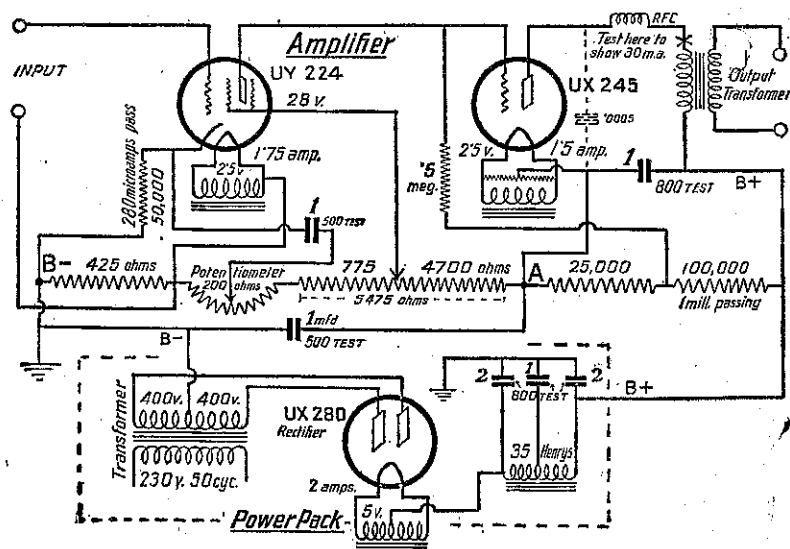
Loftin-White Amplifier

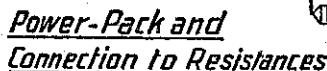
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As long as the screen-grid does not draw grid-current, its input resistance is very high, and it is only when input signal voltage approaches in magnitude the negative bias value that grid-current may be drawn. With the automatic bias the grid is kept negative even on strong signals. In actual prac-

(Continued on page 30.)

CROSLLEY SETS	Abel, Smeeton, Ltd. Bank St., Whangarei, G. A. Temple, Mgr.
CROSLLEY SETS	Abel, Smeeton, Ltd. Rep.: C. Ruscos. 409 Devon Street, New Plymouth.
CROSLLEY SETS	Dobbs Bros., 176-8 The Avenue, Wanganui.
MAJESTIC, ATWATER-KENT AND RADIOLA ELECTRIC SETS	Radio House, Hamilton. G. S. Anchor. Manager.
PHILIPS VALVES AND APPARATUS	All Good Radio Dealers.

The L.W. Amplifier

(Continued from page 20.)

Shielding of the last valve, short or shielded output leads, and other similar precautions should be attended to. The inclusion of a r.f. choke in the output circuit as shown in the theoretical diagram is a simple precaution. The .0005 fixed condenser shown dotted may help matters. Alternatively, it may run direct to the shielding instead of to the 245 centre-tap.

An output transformer is shown in the diagram, but its use is governed by the same rules pertaining to all amplifiers. Its use is recommended, even with a magnetic speaker, because 30 m.a. is far too great a current to put through speaker windings.

(To be concluded next week.)

New Shortwaver

Details of ZL2XX

MR. A. B. McDONAGH sends the following notes:—

ZL2XX, 31.4 metres. On the air on Wednesday night. On 'phoning them they arranged a test and gave a call, followed by records. This station will be on the air from time to time. Address is Western Electric Co., Box 605, Wellington. On the first occasion they were calling Rotorua and Dunedin for test. The writer compliments the station for strength and clarity.

W2XAF, about 31 metres, was on testing at excellent strength last week. Records on two valves came out on the speaker. He called 2ME to ask about Miss Johnson. About 11 p.m. he became gushy.

Thursday, 5th, 2XX was working Dunedin. 2XAF came on with Sydney, but was not too clear.

W3XAL is usually at his best from 4.30 to 5.30 p.m. on Sundays.

Eighty metres, in the early evenings and Sunday mornings and nights, there is plenty of variety here, not to mention some very good records. ZL2BA is testing and asks for reports from the West Coast.

Forty metres, a number of Victorian amateurs may be heard here at times.

A description of station ZL2XX, which came on the air for the first time under that name on Wednesday, June 4, was supplied me by the Western Electric Co. (N.Z.), Ltd., Hope Gibbons Buildings, Wellington, per Mr. W. G. Leatham.

Oscillator 5 watt. 450 v. Frequency double 5 watts 500 c. Modulation 2-5 watters 500 v. First straight amplifier 5 watts 500 v. Power amplifier 2-50 watters in push-pull 800 v.

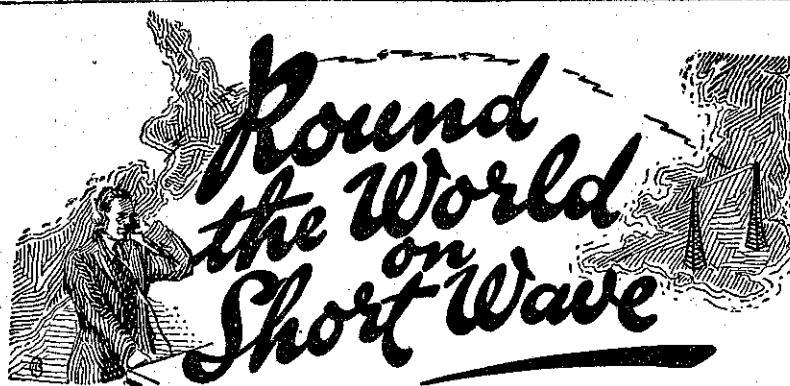
The input was 82.5 watts at that time of working with radiation of .8 amperes.

The station will be on the air from time to time.

As an experiment I tried the carbundum crystal set and could hear the music fairly clear.

Radio Listeners' Guide, 1930 Edition. Dealers and Booksellers 2/6, posted 2/9. P.O. Box 1932, Wellington.

Available Everywhere.



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

Short-wave Notes

G2NM Back Again.

MR. GLEDHILL (Christchurch) The daily broadcast begins at 9.30 writes that Mr. Gerald Marcuse, a.m. N.Z. time, and the power has G2NM, is now operating on 21 metres, been increased to 1200 watts.

Stations Heard During Week Ending June 7

ZL2XF, Wellington, 180 metres: Wednesday.
RA97, Siberia, 70 metres: Wed., Thur., Fri. and Sat.
W9XF, Chicago, 49.83 metres: Tuesday and Saturday.
W3XAL, New Jersey, 49.18 metres: Tuesday and Saturday.
W2XE, New York, 49.02 metres: Tuesday.
3UZ, Melbourne, 32 metres: Monday and Saturday.
ZEESSEN, Germany, 31.38 metres: Each morning except Sunday.
W2XAF, Schenectady, 31.4 metres: Tues., Fri., and Saturday.
KIXR, Manila, 31.3 metres (about): Tues., Thur., Fri. and Sat.
ZL2XX, Wellington, 31.4 metres (about): Tues., Wed., and Thurs.
PCJ, Holland, 31.28 metres: Friday and Saturday.
NRE, Costa Rica, 30.5 metres: Saturday.
VK2ME, Sydney, 28.5 metres: Daily.
GBP, England, 27.7 metres: Daily.
CJRX, Winnipeg, 25.6 metres: Saturday.
5SW, Chelmsford, 25.53 metres: Each day except Sunday and Monday.
VPD, Suva, 20.79 metres: Tuesday.
W2XAD, Schenectady, 19.5 metres: Tuesday and Saturday.
? 41.6 metres (about): Tuesday and Wednesday.
? Germany, 31.5 metres (about): Tues., Wed. and Friday.

Sundays 9 p.m. till 10.30 p.m., and Mondays 5 a.m. till 6 a.m., N.Z. time.

Mr. Gerald Marcuse is a well-known English amateur who has done much pioneer work in short-wave broadcasting for reception in British colonies. It is understood that the above schedule has been arranged to fill up the gap over the week-end when G5SW is not operating.

Schedule of 3UZ, MELBOURNE.

STATION 3UZ has announced that they will be operating on 32 metres from 8.30 till 10.30 p.m. (N.Z. time) on Mondays, Wednesdays, and Saturdays.

Reception of this station varies considerably here. At times they are up to R9, but more often the volume is too poor for continued listening.

PCJ Syncopators.

STATION PCJ has engaged a special orchestra known as the PCJ short-wave syncopators, to provide orchestral music for Australian and New Zealand listeners.

French Short-waver.

THE Radio Club de Toulouse transmits every Sunday from 8 a.m. to 9.30 a.m. (N.Z. time) on 40 metres. The French private short-wave station, styling itself Paris Radio Experiment-

al, which has daily broadcasts on 31.65 metres, has decided to lower its wavelength to roughly 29 metres, in order to avoid interference with existing transmissions.

The daily broadcast begins at 9.30 writes that Mr. Gerald Marcuse, a.m. N.Z. time, and the power has G2NM, is now operating on 21 metres, been increased to 1200 watts.

Philippine Islands Short-wave Stations.

THE Radio Communication Board of the Philippine Islands at a recent meeting declared that during the year seven new short-wave stations of the

Bureau of Posts, operating on wavelengths from 54.5 to 66.5 metres, will be completed.

Log for the Week

Monday, June 2.

WAS up earlier than usual, but did not hear any stations on telephony except Zeesen, which was very good at R9, with slight fading. The German started at 6.30 a.m. with orchestral music after an announcement.

VK2ME were talking to GBP at 7.15 p.m. The Sydney station was R9, while the other was too weak to be readable. 3UZ at 8.45 p.m. was very rough at R6.

Tuesday, June 6.

THE 41.6-metre stranger was R2, with music at 7.20 a.m. This station, when audible, is always about the same volume. It is the only one to be heard over a long period without being identified. It may be the French station "Radio Vitus," which tests on about this wavelength.

Another stranger, a German, on about 31.5 metres, was just audible at 7.30 a.m.

Station 5SW was R5 at 7.30 a.m., when the Greenwich Time signal was heard. Volume was about the same till toward the end of the transmission, when it increased to R8. After Big Ben struck midnight at 10.30 a.m. our time, 5SW closed down till "12.30 tomorrow."

Zeesen at 7.30 a.m. was excellent at R9. Volume was less soon after, and music, etc., became mushy. W2XAD were well received from 12.30 p.m. at R5, soon increasing to R8. W2XAF with the same programme was not audible till much later, but were quite good after 3 p.m.

Station W9XF, W3XAL and W2XE, at 4 p.m. were R6, R7, and R5 respectively.

Another station between 9XF and 3XAL was just audible, but not clear enough to be readable. VPD, Suva, at 1.30 p.m., were calling 2ME, Sydney, but apparently could not make contact. VPD was R8.

VK2ME R9, and GBP, R5, were on duplex at 5.30 p.m. 2XX were testing on 31.4 metres during the evening. Volume and quality was excellent. KIXR or W2XAF at 10 p.m. was R9.

An Announcement !

THE ADD-A-PHONE

—Is a two-valve unit, made and designed in New Zealand and for New Zealand's extreme conditions. It comes to you as a finished product for the reception of Short-Wave Stations. It can be attached to any modern Electric or Battery Set instantly without disturbing any valves in your present set, and I honestly believe it to be the best method of receiving short-wave stations on an electric set. Remember, it is NOT an adaptor. It permits the use of 'phones if required to locate weak stations. There is no necessity to disconnect your Speaker or any part of your set. It can be used beside your set or in the next room. It can also be used independently of our electric set or any other make of set. Full Descriptive Literature will be available from the printers in a few days, when all applicants will be forwarded copies.

Mack's Radio Service,

'Phone 20-798.

76 KENT TERRACE, WELLINGTON.

Wednesday, June 4.

A 41.6 metre station at 6.15 a.m. was R3-4 with foreign talk. Zeesen was excellent at R9 with instrumental music at 6.15 a.m.

GBP on duplex were R7, but 2ME was not audible. 5SW was weak and gushy. The 31.5 metre German was R2-3.

ZL2XF on 180 metres (about) and 2XX on about 32 metres were testing during the evening. RA97 was excellent at R9 without any static at 10 p.m. Orchestral music, singing and talks were heard. They were R5 on the first harmonic (35 metres).

Thursday, June 5.

STATION 5SW was R4, but very gushy at 6.20 a.m. Volume was better at 7.30 a.m. 2ME was again inaudible, while GBP was R8-9 at 7.30 a.m. Zeesen was gushy at R8-9 from 6.30 a.m. till 7.30 a.m. ZL2XX were again testing during the evening.

KIXR were R7 at 8.15 p.m. on about 31.3 metres, and very weak, just audible, after 9.30 p.m. RA97 was again excellent at R9. Beside the usual orchestral items, news in English was read by a lady.

Friday, June 6.

STATION PCJ at 6 a.m. was R7 but mushy. The same volume continued till 7.30 a.m., signals clearing up a little toward the conclusion of the programme.

Zeesen was R8-9 with a choir at 6.15 a.m. The 31.5 metre German was just audible at 6.30 a.m. VK2ME were R3 and GBPR7 at 6.30 a.m.

5SW at R5 were very gushy from 6.30 a.m. till 7.30 a.m. KIXR were R3 at 7.45 p.m., increasing to R5 by 8.30 p.m. RA97 at 10.15 p.m. were R8-9. Static medium. W2XAF at R7 were talking to Sydney about Miss Amy Johnson, who, it appears, was to have spoken at Sydney. The American was very disappointed to learn that Miss Johnson was not available.

Saturday, June 7.

STATION PCJ was gushy at R7-8 when first tuned in, but were excellent at R8-9 by 7.30 a.m.

Zeesen was weaker than usual, being R6. 2ME at 6.30 a.m. were R2, and GBP R5. 5SW at 6.30 a.m. were R4, increasing to R6-7 by 7.30 a.m. PCJ was very poor all through the afternoon programme. R4 at 1 p.m. increasing to R3 by 3 p.m., and down to R5 by 5.30 p.m. Reception was spoilt all through by mush.

W2AD was very good from 1.30 p.m., as was 2XAF with the same programme. W3XAL were R4 at 4 p.m., increasing to R6 by 4.30 p.m. W9XF was R7 from 4 p.m. to 5 p.m., after which is decreased in volume.

NRH were first heard about 2.20 p.m., when a bugle call followed by Japanese style of music was broadcast. Talk was too gurgly to be readable, except the call, which was given slowly and distinctly. They were gone by 3 p.m.

CJRX were just audible at 2.30 p.m. The ripple of a nearby beam station spoilt reception. At 5 p.m. 2ME was R9, and GBP R6.

KIXR was R6 at 10 p.m., increasing to R8 by 11 p.m. 3UZ at 10 p.m. were R6, with severe fading. Just before 10.30 p.m. volume increased to R8. They were making an announcement at 10.30 p.m., when the station suddenly went off the air.

New Short-wave Loggings

Above 80 Metres

REGARDING shortwave reception.

There does not seem to be many new stations to report, but from 80 metres up I have logged a few new ones. They are not of much interest to listen to, but for all that they are there to be logged. Their calls and wavelengths are as follow: KFO, Oakland, California, 99.6 metres; KOE, Wyoming, 99 metres; KQM, Iowa, 91 metres approx.; KQC, Wyoming, 91 metres; KQD, Utah, 9 metres; KFM, California, 100 metres.

I have heard these stations working between the hours of 5 and 6 p.m., 8 and 9 p.m. and 10 and 11 p.m., and generally they have been exchanging weather reports, and giving positions by numbers. Evidently the numbers are aeroplanes, because all these stations are owned and operated by the Boeing Air Transport Co. of America. There is also a station working on approximately 120 metres which has been heard giving American stock reports and also music. One evening I listened to him just before he closed down, and he made the announcement: "This is WRDH. It is now 1 a.m. and we are closing down." It was 5.30 New Zealand time, and no locality was given.

On exactly the same wave another station has been heard, and by the nature of the conversation it is probably another station operated by the police department, because the conversation heard is identical with the station I reported some time back, on approximately 90 metres. The call-sign I gave of this station was WGK, and Mr. Easter reports it the same in his notes in this week's "Radio Record."

On June 1 quite an interesting six-way conversation was heard between American amateurs on the 80-metre band per 'phone. The stations operating were W6ABF, W6BEP, W6BXA, W6BXI, W6BBJ, and W7MK. The six districts cover the states of California, Nevada, Utah, and Arizona. W7MK is situated in Oregon, so my call-book states. All these stations were heard with the exception of W6BXA, W6ABF being the loudest of them all. It was 9.35 p.m. when I heard the first station, and it was after 11 p.m. when they closed down. W6ABF was working on practically the same frequency as ZL2BE, Hastings, and I believe he was causing a little interference in the early part because I tuned to ZL2AW, who was working 2BE, and I think he stated that there was another station on his frequency and he thought it was an American.

This winter is the best I have ever experienced as regards DX reception on the broadcast band. The Americans come in early and loud. To give an instance. On April 25 WTAM, Cleveland, Ohio, 1080 kilocycles, could be heard at good strength at 4.30 p.m. KGU, Honolulu, Hawaii, has been heard quite a number of times, and can be found just above 3YA. The other Hawaiian station I have not logged so far. KHJ, Los Angeles, California, 333 metres (900 k.c.), can be heard any night till 8.30 p.m., New

Useful Hints

IN converting out-of-date sets to use modern power valves, it may be found that the eliminator only delivers 135 volts. This is not sufficient for most power valves. Consequently, if one does not wish to purchase a new eliminator, a 45-volt B battery must be inserted in series with the B eliminator to secure 180 volts on the plate. The B power tap on the eliminator is taken to the negative terminal of the battery, the latter's positive terminal thus becoming the positive terminal of the power supply. Of course it will be necessary to renew this added battery from time to time.

POWERFUL local station signals will come in on almost any type of aerial, but it takes a really efficient aerial and earth to bring in DX (long-distance) signals properly.

ANY amateurs may have a couple of low-voltage B eliminators, and yet can they be in difficulties to secure a high-voltage supply. Such a supply can be easily made by placing two B eliminators in series, the total voltage being the sum of the separate units. In this case the positive terminal of one B eliminator goes to the negative of the next. The high voltage is then taken from the two extremities. In a similar manner a dry battery can be hooked up with an eliminator to increase the voltage.

IT is a good plan never to mount spring switches, potentiometers, or rheostats with spring adjustments until the constructor has made sure that the tension on these is sufficient to afford good, strong, positive contact.

Zealand time. On Monday night he closes down at 7.30. I have very often heard him give his frequency. Evidently he works off his wave because he is heard just below 1YA.—A. P. Morrison (Brooklyn).

IN some circuits the experimenter may find that there is not sufficient filament current for the operation of 227 valves. To overcome this difficulty, an extra filament transformer may be placed in parallel with the first to give greater current. However, in performing this operation, use a small 3-volt torch bulb across the output of the two transformers when paralleled. If the lamp lights when both the 230-volt line plugs are connected, the secondaries are correctly hooked up. If the lamp does not light, one of the plugs will have to be reversed. When proper polarity is found, the two single supply lines should be wired together permanently.

NOT only does the provision of a suitable grid bias improve quality, but it effects great economy in the B voltage consumption.

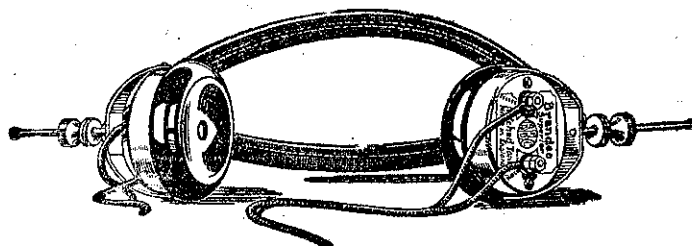
CRACKLING or fluttering in a radio set has been known to be caused by a loose plug in the wall receptacle. If this is the case it may be remedied by putting a slight outward bend on one prong of the plug with a pair of pliers. However, in doing this be sure that too much pressure is not exerted on the prong or else the prong will be torn loose from its mooring in the compound from which the plug is made.

EVERY aerial possesses a certain amount of inductance and of capacity apart from the coils and condensers associated with it.

IN the absence of a polarity plug the radio enthusiast may make a very simple substitute which can be used either on a d.c. or a.c. line. If it is found an a.c. set hums a little more when the plug is in one direction it may be reversed and the hum reduced. After finding the proper polarity, a dash of white paint may be put on the plug at the pole desired, and another dot of white paint placed on the wall receptacle in which the plug is to be inserted. The two paint marks should meet, thus indicating the plug is in the right direction.

Brandes

The Name to know in Radio



Made in England
Price 15/-

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INTERNATIONAL RADIO Co. Ltd., Ford Bldgs., Wellington



Price Slump

The Call for Economy

THE call of the Prime Minister for economy will be echoed in the minds of many farmers who have seriously suffered from the slump in prices. True, the latest news from overseas is more hopeful, both regarding wool and butter prices, but the fact remains that there is much leeway to be overtaken.

Spending there must be to keep the wheels going round, but let it be wise. The recent Golden Fleece Exhibition in Wellington, referred to in another column, has proved how desirable and adaptable woollen materials are now. They are free from all the stuffiness and lack of charm with which woollen garments were formerly associated.

It is stated that whereas the material for a woman's dress previously called for the wool of two sheep, it is now provided by two silkworms. It is for women to decide, therefore, whether they will support the sheep-farmers of this country in their time of need or the silk-worm industry of another country, not even within the Empire.

It may be argued that not all silk used is pure, but, even so, it is wool that we should endeavour to use in preference. We know that the appeal of silk hosiery will die hard in the hearts of many women. Stockings manufactured from both wool and silk are now so inviting in appearance and so much more suitable for outdoor wear in this season that it should be no hardship to choose them. As a matter of fact, few of the better-dressed women in either London or Paris wear anything else in autumn and winter for street and sports wear. Our plea is to New Zealand women to think twice before spending on other than New Zealand, or at least Empire, products.

Set a Thief—

THE use of fever in treating certain diseases, notably paresis, or slight or partial paralysis, is based on the theory that fever is one of the major defensive measures of the body against invading organisms. Malaria has been used to produce fever, but recently doctors have raised temperatures by using an electric current from a diathermy machine. The latter method is said to be advantageous inasmuch as both the degree and duration of the fever can be controlled.

Someone Stems the New Sun-bath Lamp Tide

Electricity in Schools

THE tide of progress appears to have left the Education Department unaffected. They have considered it unnecessary to install an electric stove for the instruction of the girls attending the Wellington Technical College.

In replying to an application for funds to install electric cookers the Department refused on the ground that there were many free demonstrations in the city from which tuition might be obtained. They admitted that electric stoves were widely used, and that cookery demonstration rooms should be equipped with them.

It seems that the Department is begging the question. For one thing, schoolgirls are seldom free at the time demonstrations are held, and they do not allow for the practice that makes perfect.

The chairman of the Board of Governors commented on the anomaly of having one Government Department doing all it can to encourage the use of electricity, with another Department refusing to grant facilities to enable the girls to learn how to cook electrically.

It was, however, unanimously decided by the governors, on the motion of Mr. G. Mitchell, to purchase the electric range for the college, the chairman pointing out that a good one could be obtained for a matter of £30. All honour to Mr. Mitchell and his fellow-governors.

Speeding Up Nature

AT the Canadian Government experimental farms, batteries of electric lights are being used in greenhouses in the evenings to mature two crops of wheat in the same year, and so save time in the development of promising new varieties. Time is of importance, because usually it takes eight years to produce enough seed of a new sort to test it for yield in field trials.

By maturing a second crop in greenhouses during the winter, the period until field testing is thus halved. The batteries are of 300-watt lamps, and without them the indoor crop would be lacking in vigour, and would not mature in time to effect any saving. Several hardy varieties have been developed at the Government farms.

Ensuring Safety and Value

Harmless to Eyes

What Electricity Provides

APPREHENSION has hitherto been felt in some quarters as to possibly injurious effects of ultra-violet rays upon the eyesight. They are, of course, perfectly safe if goggles are worn, or the eyes of the patient bandaged. A new mercury health lamp is,

ELECTRIC service has become such a commonplace in the lives of most of us that we now push a switch and expect our lights to burn or other devices to operate with the same confidence that we turn a tap and expect water to flow. Nor are we disappointed. Effectiveness and safety are ensured.

Quietly probably, safety has been the first consideration. Consequently the purchaser of any apparatus is able to take for granted that what he buys can be used without risk of any sort. Effectiveness, however, has not been sacrificed, and equally it can be appreciated that electrical equipment will carry out the functions for which it is intended. On the part of the uninitiated, there need be no fear of buying a pig in a poke, for all appliances are tested and retested before leaving the makers, and capacity is clearly indicated on the goods themselves.

Washing-day Becomes a Holiday

WHAT may be termed a novel and most interesting method of controlling present-day machinery was on view at the Laundry Exhibition recently held at the Agricultural Hall, London.

A washing machine was exhibited, controlled by speech. This immense machine consists of a polished steel drum, 12ft. in length and about 8ft. in diameter, and is capable of washing about 1000lb. of clothes in an hour, a task that would occupy about 200 washerwomen for the same period of time. At the word of command, "Start," spoken into a microphone fixed at the end of the machine, this immense monster becomes charged with life, the steel cylinder revolving without human interference. At the command "Stop" the machine comes to a standstill.

Needless to say, this type of control was only installed as an experiment. The next development will probably be the production of a gramophone record to give the necessary orders.

A Brother-by

(A small boy's version of the Lullaby published in "The Radio Record," for May 23.)

Sleep, yer biddy kid,
Fatty is bawling
Teasingly, jeeringly,
Down by the gate.

Sleep, yer blinkin' kid,
Chuck caterwauling
Slippily, nippily,
Or I'll be late.

Sleep, be sportin' kid,
Fishes are jumping
Friskily, skittishly,
Hi! Where's me bait?

Sleep, yer snitcher kid,
Dinkum! She's snoring
Purringly, gurglingly,
Geel! Ain't that GREAT?

—V. May Cottrell.

however, now available, for which not even these precautions are needed.

The heart of the lamp is a bulb containing both a filament and mercury-arc generator. When current is passed through it, the filament becomes heated, and in turn heats a pool of mercury in the bowl of the bulb. The mercury vapour rises, and creates an arc across a tungsten lamp, whose electrodes project from the filament supports. The lamp is burned with the base up, and requires a current regulator, consumption differing when arc and filament burn separately and together. When used with the proper reflector, the lamp produces light containing both infrared and ultra-violet rays.

The extremely short ultra-violet rays likely to affect the eyes are screened out by the bulb material, so that no eye protection is needed, in spite of the fact that the lamp provides brilliant illumination.

This, the fourth of a series of five talks on modern home lighting, brings the detailed descriptions to a conclusion. Our final article next week will briefly review the characteristics of the modern electrically-lit home, and will point out how this end can be attained. Readers, too, are reminded that the Better Lighting Competition closes next week.

Lighting the Home for Comfort and Economy



ORK and play are combined for the housewife whose home is efficiently lighted. Yet, how often is anything considered good enough in the way of lighting for the kitchen! Exactly the opposite is really the case, for the bulk of the work of a home is carried out there, and the importance of proper lighting cannot be over-emphasised.

There are still many kitchens depending for light on the all-too-common central drop fitting, with its clear lamp, and a conical shade its only protection. If it is sufficiently strong for efficient illumination, the discomfort of glare has to be tolerated. Again, with the object of allowing a certain amount of close work to be done, it is invariably hung too low. Consequently, since most kitchen work is done facing the wall—at the stove, table or sink—the worker is compelled to stand “in her own light.” Shadows thrown on the stove or pastry board not only cause many culinary disasters, but are responsible for eye and nerve strain to the worker.

An obscured lamp in a small deep opal shade, at a height of not less than 7ft. 6in. from the floor, is a great improvement. The ideal, however, for kitchen lighting is a fitting of diffusing glassware fixed to the ceiling itself. It should entirely enclose the lamp to render it dustproof. The light then will be comfortable, free from glare and dense, hard shadows. In addition, a light over the range is a positive necessity. Only those who have had to cook on a range upon which no light is thrown, know how trying to nerves and temper such a task can be.

This light can take the form of a suspended one immediately over the range, or, preferably, a lamp in a curved bracket, with a reflector arranged so that practically the whole of the light is directed on to the range. A bracket fixed over the sink is also a desirable addition, enabling washing-up and the preparation of vegetables to be accomplished with maximum speed and minimum irritation. In short, the ideal to be aimed at, for kitchen as for other apartments, is for light to be available wherever it is wanted, without glare from any particular lamp.

At very little cost, either for installation or maintenance, lamps of comparatively low but sufficient power can be attached to the inside of pantry, larder, refrigerator and other doors. They should be arranged so that the light is automatically switched on and off by the opening and closing of the

door. This is an untold convenience in itself, eliminating the necessity for groping around in semi-darkness for dishes, viands, etc., with the aid of torch or candle.

CONSIDERABLE difference of opinion exists as to the amount of lighting necessary for a staircase. In fact, some people are so parsimonious in this respect that they seem to consider any lighting of passages and stairways a form of extravagance. Surely this is lamentable, both from the point of comfort and of prevention of accidents.

A soft, but well-lighted staircase carries on the welcoming impression gained by a suitably-lighted hall, and, to be perfect, the fittings should be in keeping. That is to say, if the hall fitting is of the Old English wrought iron lantern type, staircase fittings should be of similar design, either less pretentious lanterns or bracket fittings of harmonising design. Where the hall lighting is of the enclosed bowl type, it should be repeated on upper landings and stairways to achieve the best results. In any case, bare lights should not be visible.

The reduction of expense in lighting staircases and passages can be facilitated in two ways. One is by the employment of two-way switches. It is probably the better where it is not necessary to keep a light burning continuously. These switches enable a light to be turned on at an upper landing or along a corridor before reaching it, and to be switched off after it has been passed. The second method is by the employment of the useful dim-a-lamps or duo-lights, which enable the dimmest of lights to be kept burning, and increased at will, by the manipulation of an attached chain. Either system is recommended as making for light, when and where required, without extravagance.

Improved methods of Lighting the KITCHEN, PASSAGES and STAIRCASES

IN conclusion, it may seem unnecessary to remark that any lighting system, to give continuously good service, requires maintenance and attention. All incandescent lamps, however, it should be pointed out, with use, deposit filament material upon the inside of the glass bulb, and the output of light becomes gradually reduced. Consequently, it is false economy to burn a lamp until the light actually becomes extinct. Without rigidly adopting the manufacturers' recommendation.—Concluded on page 40.



COUNSEL for the COOK

Leamington Cakes

Ingredients.—1½ cups flour, cup sugar, pinch salt, mixed together. Now beat 3 eggs together with ½-cup water and add to flour, etc.; then mixed in 2 tablespoons of melted butter; lastly add 2 teaspoons of baking powder; mix thoroughly and bake in a shallow dish.

Method.—When cool cut into squares and finish this way. Make icing with 1lb. icing sugar, 1 dessertspoon cocoa, 1 tablespoon butter, and sufficient milk to make soft icing; now spread the icing on all sides of the cakes and roll in desiccated cocoanut. This is a general favourite with both children and grown-ups.—“Mintz.”

Five-minutes' Pastry

Ingredients.—1lb. flour, ½lb. butter, and enough water to make workable dough—not wet.

Method.—Put the flour into a bowl and cut up all the butter into irregular pieces; toss up into the flour, add water. I mix with a knife. Turn out on to a well floured board, dredge with flour, then press the roller into the middle, and again on each side. Now do the same crossways. It now is a mass of humps and hollows; fold over and again press the roller; repeat. By doing this air pockets are put into the dough, and this makes the pastry light. It is now

Prize This Week

THE following is an inexpensive recipe for using up stored heat after baking. The prize of 5/- for it goes to “Keep Smiling,” Auckland, for plain shortbread.

Take half a pound of flour, and put to it four ounces of white sugar, carefully, and three of dripping; add a little butter, just one ounce of this will go quite far enough. Mix all thoroughly, and bake; the oven should be very slow.

ready to roll out. Roll out as thin as possible, dredging free with flour to prevent sticking, which lets out the air. Roll the paste three-quarters, and fold the two ends into the middle. Take the remaining piece rolled out and fold it over the rolls. Do this till the butter disappears—usually three times—and it can be cooked at once. If wanted something extra good, leave it for a quarter of an hour between each rolling. In a very short time one becomes very quick using this method.—“Farmer's Wife.”

Cornish Pastry

Ingredients.—½lb. beefsteak or mutton, 1 small onion and turnip, 1 large potato, ½ teaspoon salt, ½ teaspoon pepper, 3 tablespoons of cold water or gravy, ½lb. pastry.

Method.—Cut up beefsteak into small dice, chop onion and turnip finely and slice potato; mix these ingredients together with seasoning and gravy. Roll

out pastry into a round and place the mixture in middle; wet the edges and draw them together at the top, pinching firmly and fluting with finger and thumb. Prick in two or three places with fork. Place in hot oven and cook for about an hour, lowering the heat when the pastry begins to brown.

I make these smaller, cutting the pastry out with a saucer and varying the meat and vegetable mixture for the children to take to school. The pasties are more nourishing than sandwiches, and if the pastry is plainly made with dripping they are not too rich.—“Sardonyx.”

Pineapple Junket

Method.—On top of a firmly-set junket, pile some whipped cream which has been flavoured with chopped pineapple beaten into it. Take some slices of pineapple, cut each slice into eight pointed pieces, place these round the dish point upwards and serve at once.—R.C.

Coconut Never Fails

Ingredients.—6ozs. flour, 2 ozs. of desiccated coconut, 1 teaspoon baking powder, 1 level teaspoon of powdered cinnamon, 1 egg, 3ozs. of butter, 5ozs. of castor sugar, milk.

Method.—Beat butter and sugar to a cream, add the egg, stir it in quickly and beat well. Add the coconut and then the flour sifted with the cinnamon and baking powder, mixing it in gradually and stirring in some milk as required. Turn into paper baking cups, only half filling them. Dredge castor sugar and coconut on top, and bake in a quick oven for about fifteen minutes. (If baking cups are not available, cook in small greased cake tins).—“Ginger.”

Chicken a l'Italienne.

Method.—Take a fairly large chicken and cut it into portions. Also slice two large tomatoes and two large onions. Place the onions and tomatoes in the bottom of a saucepan, then lay the chicken on top. Add one breakfast cup of cold water and one dessertspoon of pure olive oil. Salt and pepper to taste, and simmer it for two hours. This is an excellent recipe, and delicious for lunch.—(Please send name and address.)

Fruit Cheese Without Eggs.

Ingredients.—½lb. Butter, ½lb. sugar, 1lb. flour, ½lb. currants, ½lb. sultanas, peel if liked, 2 teaspoons carbonate soda, 2 tablespoons vinegar, 1 cup milk. little spice.

Method.—Rub butter into flour, then add all dry ingredients, except soda, and mix well. Dissolve soda in a little hot water and fill cup up with milk, then stir into other ingredients. Lastly, stir in vinegar, put mixture into a greased cake tin, and put into oven at once. Bake for 2½ hours in moderate steady oven. This cake keeps well.—“Biffie.”

NICER FOOD!

The use of the fork and spoon marked an epoch in the progress of dining and, consequently, of cooking . . .

Flavour, taste, appearance and the colour of the prepared food began to receive attention and to provoke thought.

Then came the first cookery book, written in English, with the date 1575 A.D. by Abraham Veale, Fifty years later, the next recorded recipe book appeared, with the title, “The Widdowe's Treasure,” and, in 1665 A.D., a celebrated chef, Robert May, was the author of “The Accomplisht Cook.”

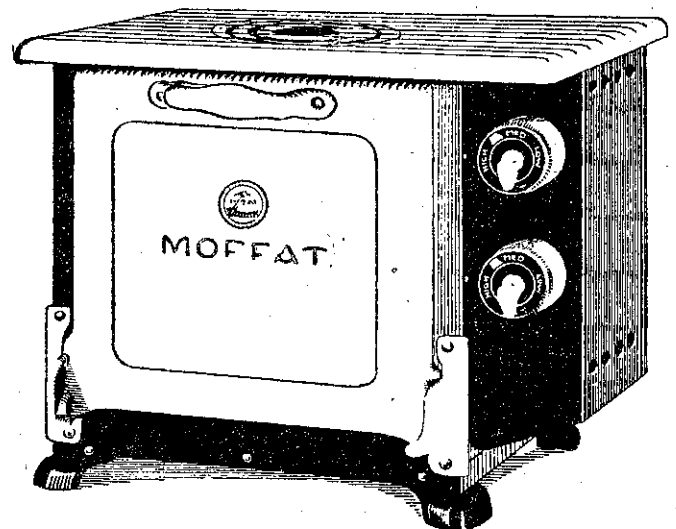
From the early recipes one essential point stands out as the basis of tasty and digestive dinners—

“Set the albumen and so retain the juices of the meat,” and for Fridays it is suggested that “Fish covered with buttered paper keeps in the flavour.”

With electric cooking you can be certain that the natural juices are not dried up. The cooked dishes come to your table with the appearance, and wholesome properties that could only be obtained from costly and expensive make-ready, when other than the

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Winning Entries in the Parody Competition

A High Standard Attained



OUR Prize Poem Competition this week, which takes the form of a parody of the well known poem by Mr. W. H. Davies, entitled "Leisure," has been an entertaining and successful one. It is gratifying to record the widespread interest that has been evoked, attested by the unusually large number of contributions received.

These were of a high order of merit, in many cases delightfully witty and mirth-provoking, and there was an entire absence of the bathos which sometimes is apparent in the work of the amateur who attempts this form of versification.

The prize of half a guinea is awarded to Edith Daly for "Restraint," which is outstandingly original and amusing. We congratulate the prize-winner on her diverting lines, which we are sure will be appreciated by countless readers.

Also selected for commendation as being in the true spirit of the gentle art of parody is the work sent in by M. W. Sandlant, "Oh, Mack," S. B. Small, V. May Cottrell and W. A. Wilton, while "Betty K" shows versatility in her gay little sparklet of verse addressed to a Baby Austin that wouldn't go. The subject-matter of the entries ranges from Miss Amy Johnson's exploit to

golf, frills of femininity, and the carks and cares of town and country cousins.

One or two contributors, in more serious vein, indulge in philosophical reflection. This, however, is not quite the object of a parody, and therefore their work is not eligible for a place, although we commend the ingenious and attractive efforts of "Greenwich," "Matron" and "Vignette," while "Cowspanker" sends witty monologue of the backblocks, and S.E.D. sings with faith and courage of her "daily life of work and hope."

"Toad"—We like your clever straight-from-the-shoulder lines, although they are hardly calculated to promote an entente cordiale.

"Bonzo" writes an excellent skit anent the exasperation engendered in carless and cursing pedestrian by ubiquitous road hog.

"Crayfish" sends a flapper's lament, and a funny one.

"Stymie" puts plenty of ginger into his lay of the hurried and worried sportsman.

"Geisha"—Not suitable

"Whoopee"—Your verses do not scan.

In the Soup

Why is this soup so full of hare?
Who found the time to put it there?
(Did I say hare?—this nib is bent—
H.A.I.R. is what I meant!)

Some can find time to watch me eat,
Why don't they clear out to the street?

They can find time to stand and stare,
I can find time to growl and swear.

Some can find time to spend your cash—

Debtors whose face you'd like to bash!

Why should you ask for time to stare?

It's not worth staring anywhere.
—S.B.S.

Rushed

What is this life if full of care
We have no time to comb the air?

No time to tune and neighbours vex
The while we search for more DX,

No time for speech or music borne
Upon the speakers, cone and horn,

No time to hear in broad daylight
The Johnny Leckie-Sarron fight,

No time to turn a small control
And roam the world, from Pole to Pole.

A poor life this if full of care
We have no time to comb the air.

—W.A.W.

... Restraint ...

Why are we all so short of cash
We have no time to cut a dash?

No time to linger late in bed
Reading what Amy Johnson said

No time to wallow in the bath,
Or wander from the narrow path.

No time to gloat where posters star
The Sirens of the "Sin"-e-ma.

No time to dally with a peach,
And lure her to the dance, or beach.

No Leisure—does it ever strike
you?—

To do a darn thing that you'd
like to!

—Edith Daly.

Lamentation

What use this life if women wear
Long trailing skirts and tousled hair?
No longer may a fellow stare
At silk-clad legs—a bonny pair

No longer do they even bare
Their Adam's apple to the air,
But favour ties—with which they wear
High collars! Oh, so debonair!

And harness waists, I do declare,
In corsets—oh, can this be fair?
A poor life this if women's flair
Is now for woollen underwear!

—Oh, Mack.

Leisure

What is this life if full of care
We have no time to stand and swear.
No time to curse the motor's blare,
Instead we run with grim despair.

No time to screech and tear our hair,
When one has gone, another's there.
No time to track it to its lair,
For time is money, money rare!

No time our shattered nerves to spare,

Each day is one eternal scare.
Pedestrians! this life's not fair
With devilish engines everywhere.

—M. W. Sandlant

Quietude

What is this life if all the air
Is filled with roar and crash and blare?

No time have we to lie and drowse
When sirens shriek the dead to rouse;

No time to watch lambs frisk on grass—
At fifty miles an hour we pass;

To see the twinkling stars at night
When sky-signs flash like bright sunlight;

No time to watch with kindling glance
While Beauty's lure our hearts entrance.

A poor life this if all the air
Is filled with crash and roar and blare.

—V. May Cottrell.

My First Herring

I SHALL never forget my first experience of fishing. I was only a youngster at the time, and had recently come to Wellington, so was most enthusiastic when we planned to go to Paremata to fish for herrings. After days of planning we were ready, but at the last moment someone discovered that we did not have bait. Mother solved the problem by foisting on us a fry which had seen much better days, and I, being the novice had to carry the bag.

Throughout the journey I felt conscious that something was wrong inside the bag. We finally arrived at the beach after a gruelling ten minutes when we crossed the railway bridge stepping from sleeper to sleeper, and looking down at the deep river below, we prepared to fish. When I was told that I must learn to cut up bait my worst fears were realised.

However, my line was first out, and I was told by the professionals that we might have to wait half an hour for a bite. Imagine the comments coming up my way when I was seen hauling as fast as I could. Particularly voluble was our friend, who had to throw my line in again. An instinct told me there was a fish at the other end, and the greatest triumph of my fishing career eventuated when one glittering little herring fully four inches in length splashed through the wavelets that lap-



ped the shore. It was the first fish of the day, the first of my lined victims, and incidentally the last one I caught for the day.—"Gwendolyn."

Mrs. Hone's Request

MRS. HONE 'phoned my sister the other evening and asked if she would come over and attend to young Moko, as he was very cross.

"What good can I do?" my sister asked in surprise.

"Werra," the wahine explained, "I once hear you say t'at you make fret-work your hoppy (hobby), an' Moko peen fretting orra tay."—"O.W.," Wai-reki.

Primitive Instincts

MOTHER had severely lectured Miss Eight-year-old for twice upsetting

the sugar-bowl, and the youngster was tearfully protesting.

"I-I wish," she wound up, "I h-had a house of my own, w-where I could knock things over in peace."—"O.W.," Wai-reki.

Fisherman's Luck

GENERALLY speaking the "small" fisherman considers himself an unlucky fellow (not that that worries

him), and that good luck other than a good net now and again never comes his way. This no doubt is the foundation of the expression "Fisherman's luck." But one acquaintance of mine was a little out of the ordinary. By the water's edge one day he saw a lump of fatty tissue of a grey-black colour and out of curiosity picked it up. Taking it to a neighbouring whare he asked the opinion of the Italian fishermen as to its origin. Someone suggested ambergris, but this was laughed down, and many not too complimentary remarks were forthcoming to explain the mysterious lump. On the point of throwing it away, he sought one more counsel—that of an elderly Italian who had had many and varied experiences in the warmer seas. "Huh—that ambergris, Paddy; you send it England and get plenty money," and he weighed it in his hand. "Thirty poun"—thirty pounds worth, that was worth finding, for the spermaceti whale, itself a rare visitor to these waters, excretes very little of this precious substance.

Maids of Brittany

The little Maids of Brittany

In white are going by,

To tell their beads, confess their needs

To Christ on high.

The chapel bells of Brittany

Are ringing on the air,

The kind folk wend their way to spend

An hour in prayer.

The simple folk of Brittany

Have simple hearts as well.

'Tis Heaven's own grace a little space

With them to dwell.

Good-bye! dear hearts of Brittany,

May God your kindness crown.

But sad am I to see the sky

Of London Town.

—John Storm.



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Nights of cosy comfort within.

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More Trouble for Mrs. A. and Mrs. B.



THE solution to this problem is, I think, emphatically a case of "least said, soonest mended." In all probability Mrs. C. is feeling far more irritated with Master B. than with Miss A. Boys can be very tactless, although doughty champions. Probably he has quoted Miss A. to poor Mrs. B. ad nauseam, until she feels that she can bear no more. We have most of us experienced the annoyance, at some time or other, of having a third person constantly quoted at us as a model of perfection.

Mrs. C.'s embarrassment would seem to imply that she does not wish to carry the war into the enemy's (?) camp. Left alone, she will no doubt be sorry for having spoken so hastily and wish to make amends. Miss A. will probably earn Mrs. C.'s gratitude by ignoring the little upset, whereas if she makes any remark while Mrs. C. is still feeling sore, the latter may feel called upon to defend herself, and say things in the heat of the moment that both may regret. The boy, too, will probably be only too glad to let the matter drop. Many good answers were received, of which Mrs. Oldman's is one of the best.

"I don't think it is anything Miss A. has said or done. Mrs. C. has probably given the child some order, and brother-like, as is often the case when a sister is left in charge, he has re-



A Cooking Hint.

—One that means lighter, fluffier, more delicious scones and cakes—with higher food value and a much longer period of freshness.

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Our Trials in Tact Competition

EACH week a problem in social relationships is set, and readers are invited to send in their solutions, for which marks are awarded. Prizes are offered to those obtaining the most marks over a series of ten. First prize, £2/2/-; second prize, £1/1/-; third, 10/6, for each series.

Competitors may send in their own problems for publication and solution, and a prize of 7/6 will be given for the best one sent in during each series, and 2/6 for each contributed problem used.

A nom-de-plume may be used, but names and addresses must be sent addressed to "Savoir-Faire," Radio Record and Electric Home Journal, P.O. Box 1032, Wellington. Savoir-Faire's decision must, in every case, be accepted as final.

PROBLEM No. 6.

2nd SERIES.

Mrs. A. and Mrs. B. are widows. Without giving any reason for wishing to do so, Mrs. B. asks permission of Mrs. A., who has a business in the city, to receive correspondence through Mrs. A.'s post office box. Mrs. A., being of a generous disposition, readily gives consent. Later Mrs. A. learns that Mrs. B. is anxious to make a second marriage, and suspects Mrs. B. of wishing to carry on a matrimonial correspondence and of using the box to conceal her identity until it is necessary to reveal same. Mrs. A. fears that it may become known and that people will think that it is she (Mrs. A.) who is carrying on the correspondence. She is therefore very anxious to withdraw her permission to use the box. How should she act?—Suggested by "Nintz."

Answers must be postmarked not later than June 19, 1930.

sented it and compared his sister to his teacher. The sister, in her turn, has resented that—hence the words Miss A. overheard. If I were Miss A. I would ignore it and treat Mrs. C. in Miss A.'s usual "popular" way. (Miss A. did not acquire that reputation by harbouring grievances, great or small.) Mrs. C.'s anger would be only momentary, and she will be relieved and grateful if Miss A. takes no notice."

IVY SEN writes: "I think the best thing for Miss A. to do is to approach Mrs. C. in a friendly way, and tell her that she overheard her remark to the boy and would like to know

would lay herself open to the unpleasant charge of eavesdropping."—Viator.

Marks Awarded.

Anon, 3; Amarylilis, 3; Anice, 0; Artful, 0; Ben, 5; Bonza, 5; Barbara, 5; Clara, 3; Clericus, 0; Camp-fire, 5; Duplex, 5; Diabolo, 5; Devon, 0; Ecnan, 5; Effie, 0; Equity, 3; Fanny, 5; Frances, 5; Flirt, 3; Flora, 0; Grace, 0; Gunga-din, 3; Haven, 5; Heather,

3; Hopscotch, 5; Iota, 5; Ivy Sen, 5; Irene, 5; Iambic, 5; Jonquill, 5; Jimmy, 0; Mrs. Jones, 0; Kummel, 5; Kate, 3; Kia-Ora, 5; Lucid, 5; Lambton, 0; Mrs. Mason, 5; Myra, 0; Mavis, 5; Maggie, 5; Nemo, 5; Nintz, 5; Natural, 5; Nomen, 3; Norah, 5; Never-never, 5; Nippy, 0; Mrs. Oldman, 5; Olivia, 5; Octopus, 0; Open-door, 3; Pat, 5; Pumpkin, 3; Pansy, 0; Query, 5; Quince, 0; Radio, 3; Rosa, 3; Richmond, 5; Sardonyx, 5; Sire, 5; Seylla, 0; Summit, 5; Thames, 0; Tuner, 3; Topaz, 5; Tommy, 0; Undine, 5; Vivat, 5; Viator, 5; Viola, 0; Verity, 5; Wyward, 0; Weaver, 5; Waterway, 3; Watchful, 3; Xerxes, 5; Xylonite, 0; Yum-yum, 0; Youngster, 5; Zenobia, 5; Alfa Joy, 5; Apple-pie Mary, 5; Babel-Mandel, 5; Miss Rachel Baker, 0; Deerfoot, 0; Elkay, 5; Jean, 0; May Belle, 5; Michael, 5; Queeny, 5; Radex, 5; Unomi, 5.

Notes.

Ivy Sen: Thank you. No, no consolation prize, but you have a nom-de-plume for shelter, you know.

Ben: No Ben. You were ruled out of court for stating that the president should state that there was someone else in view and that the applicant should be told that the committee did not agree with his choice.

Fanny: But, of course, keep on. It only shows how many ways there are of looking at the same thing.

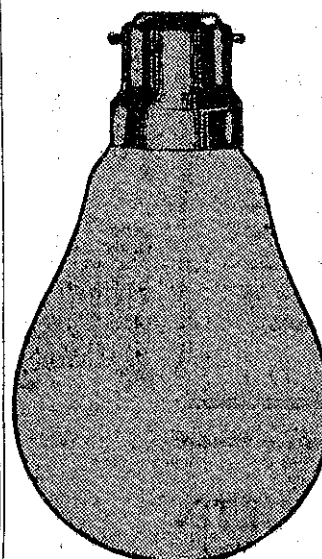
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A Husband, for a Secret

A FORMER mannequin who has recently married a wealthy London business man discloses one of the means adopted by dressmaking firms to advertise their confections among wealthy residents and visitors at English seaside resorts. She declares that she was one of many girls, mostly about 18 to 20 years of age, chosen for their beauty and dignity of carriage. Sworn to secrecy, they promenade the seafronts, dressed in clothes that a princess or millionairess might envy, and get into conversation with other women. It is then their duty to mention, quite casually, the name of the dressmaker who supplies their clothes.

This late member of the secret service met her husband at an hotel while displaying her employers' dresses. She states that even he did not know her secret at the time. All her clothes, including hats and shoes, were supplied by the firm and were changed every day. All she had to do was to walk along the seafront on fine afternoons and look into the better-class hotels. There it was easy to make acquaintances and easier still to turn the conversation to the subject of clothes in general and her own clothes in particular.

Arrangements were also made for her to attend balls and dances, where she was expected to do similar work.

Linoleums---Their Variety and Care

The Advice of an Expert

AN expert from overseas, where linoleums are even more popular than they are here as floor coverings, offers the following advice on their choice and care:—

Floorcloth, sometimes called oil-cloth, has for its base a jute canvas with a coating of linseed oil and pigment on which is printed a pattern in oil paint; the printed surface having a varnished finish. It is easily kept in good condition by simply washing with a soft cloth, ordinary yellow bar soap and tepid water. Very hot water should not be used, nor should it be scrubbed.

Linoleum, to all intents and purposes, is a mixture of oxidised linseed oil and cork-dust pressed on to jute canvas. It comes in plain colours of varying thickness. In the cheaper qualities, patterns are printed in oil-paints, but there is no finishing varnish coat, as in the case of floorcloths. Printed linoleums have not the same glossy finish as floorcloths. The treatment is the same, but their life will be lengthened if, after washing and drying, they are polished with a good floor polish. The polish forms a slight film or skin on the paint, and

grit or dirt are therefore not so easily engrained into the printing colour. Plain linoleums in all shades may be treated in the same way, but there is not the same objection to their being scrubbed, should there be any necessity for doing so.

Cork carpet is linoleum made with a much rougher grain of cork. Consequently, the material is softer and much more springy to the tread, but in all colours, except its natural brown, it is much more difficult to keep clean. It should not be scrubbed and careful polishing is necessary if the colour is to be kept fresh-looking.

On inlaid linoleums, the patterns go right through to the jute canvas backing. The mixture composing it is a mixture of oxidised linseed oil again with wood flour, and pigments to get the various shades of colour. It has a smooth and glazed finish without the gloss of printed floorcloth or linoleum. The treatment is the same as for floorcloth, but chemical soaps must be avoided, for they take out the colour. When the floor is dry, it should be polished with one or other of the well-known floor polishes. To obtain the best results, it should not be walked upon until it has been washed, dried and polished. When it shows signs of getting dirty, the processes should be repeated, but it must not be repolished without being washed, as the polishing of soiled linoleum makes the dirt much more difficult, if not impossible, to remove at subsequent washings.

VARNISHING is often adopted in preference to polishing. If a specially prepared floor varnish is used, it can be applied successfully to a surround, and is especially effective in a bedroom. It saves work but loses in appearance as compared with polishing. Varnishing, however, has a particular merit with cork carpet which is to be finally waxed, as it facilitates the work; but too much varnish will destroy even its characteristic appearance and feel.

Plain colours in linoleums and cork carpets look especially well when polished, but undoubtedly any plain floor covering, especially dark blue or dark green, has a tendency to show footmarks, and it is in this respect that patterned linoleums have an advantage. Reproductions of parquet flooring are astonishingly real in effect, and can be used very successfully in dining or sitting rooms and halls. In places where there is much going to and fro, it is always worth while using an inlaid linoleum. The first cost is greater, but as the pattern is integral with the material, it does not become unsightly after being much walked upon, as is inevitably the case with a printed pattern.

The Stool

Useful for Ornament or Service

THERE is much to be said for the inclusion of a stool or two amongst our household gods. Upholstered or fitted with a pad cushion, they can be made to fit in with most furnishing schemes. Long stools, square stools, round stools; stools with four legs, three-legged stools, and some with six legs; high stools and low stools—all have their uses.

When the question of where to place them arises, first there are bedrooms. A fairly large stool is excellent at a dressing-table, and there is an extraordinarily comfortable and sensible piece of furniture that is admirably suited to the bedroom. It consists of an armchair and a long stool, with seats of the same height. When the stool is placed against the front of the chair the two combined form quite a respectable settee. They have the added advantage, that they can be used as quite separate pieces of furniture.

A stool by a window makes a most comfortable window-seat. A sitting-room needs one, especially if there is a bureau in the room, for it is the ideal seat for furniture of this description. From the point of view of appearance, it is inviting. Apart from this use, and not forgetting it as an alternative to the music seat problem, it is a piece of furniture for the odd corners of a room. It will fit under a table without looking out of place, if it is not required anywhere else at the moment.

A pair of stools in the recesses on either side of a fireplace, flanking a table or a chest, will add a finished effect. The best for the front of a fireplace is a long, low stool, about the same length as the hearth-rug. If you are lucky, you may be able to pick up a real old fender-stool, steel or brass lined, and upholstered in leather or some fabric, but modern ones are not to be despised. Moreover, these latter can be constructed to fit the particular place for which they are desired.

Footstools and hassocks are offshoots of the same family, and all add their quota of comfort. Nor must the modern "pouffes" be forgotten, for they are the stool's culminating point in restfulness.

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For column of casual advertisements on page 40.

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NEW PLYMOUTH

Electricity at Home and Abroad

A GERMAN clock manufacturer has devised an alarm clock with an electric light bulb attached, so arranged that when the alarm rings, the light is switched on automatically, to shine on to the slumberer's face.

SEVERAL layers of heavy cloth are cut out at one operation by electrically-operated shears, which save time and labour. They are run by a motor, which delivers power through a series of gears to the cutting blades.

LEG weakness in young chickens, which is really a form of rickets, has been combated by feeding with cod-liver oil. It has, however, been found that yeast, after being exposed to ultra-violet rays, is cheaper, easier fed, and less likely to leave undesirable flavours in the flesh.

AN electric blanket, now on the market, is particularly adapted to the use of persons whose health requires much fresh air, or who are in the habit of sleeping out in all weathers. The blanket is full single-bed size, weighs no more than an ordinary quilt, and plugs in to any wall point or light socket.

THE value of irradiation by ultra-violet rays for destroying the germs that produce boils has already been pointed out in these columns, but a new treatment is now in force. A stream of electronic bullets, fired with electricity as low as thirty volts, is directed on to the affected part with definite germ-killing effect, and further encourages the creation of new, healthy tissue.

ELECTRICAL current, passed through the ground, is being successfully used by two French scientists, to explore the interior of the earth, as far as thirty-one miles below the surface. At such a depth, formation cannot be accurately ascertained, but the method is proving of great value to geologists in locating mineral deposits nearer the surface. A current of about two amperes is used and careful readings of voltage and current taken.

ELECTRICITY is now being used to revive apparently still-born infants, with great success. Where difficulty is experienced in inducing the child to breathe, electrodes are applied to both sides of either the neck or chest, and a weak current passed through the body. By the first application a nerve leading to the diaphragm is excited, and by the second the diaphragm muscle itself is acted upon, forcing expansion of the lungs, or, in other words, artificial breathing. A man, apparently dead of electric shock, has been revived by the same means.

Answer to Correspondent

"MILK Chocolate Inquirer."—I hope you will recognise this reply. I have written to the sender of the recipe, and will let you know result.—Electra.

KEEPING OUT THE COLD

Hints on Preserving Beauty

COLD weather takes its toll on many good looks. Somehow many of us are uncomfortably conscious of not looking our best when the warm weather goes.

A London toilet specialist passes on some advice that, if followed, will help solve this age-old problem. She states that the people whose appearance is most likely to be affected by cold are those with very dry skins. Their circulation is not as good as it might be.

If you are one of them it is not wise to continue wearing gossamer-like undies and fragile silk stockings, and still hope to retain good looks, for they mean usually a red nose and a

more than ever before. Shoes should have sensible soles, or a warm inner sole, and above all must not fit tightly, or cold feet are the inevitable result. Attention to small details like these ward off the horror of chilblains. They are a health sign that should not be ignored. Walking, skipping and any exercise that stimulates the circulation will help to prevent them appearing, as also will rubbing the fingers, heels and toes with alcohol, eau-de-cologne, or methylated spirit before going out. If chilblains do develop, hands or feet must be bathed in hot water and a skin food massaged well in. For broken chilblains, a doctor should be consulted, and a medicated ointment obtained.

New Use For Juice

MR. J. O. HICKMAN, of Hertfordshire, England, has been carrying out interesting experiments with the irradiation of milk, and finds it an eminently practical proposition applied for a few seconds before milking to the udders of the cows, bacteria in the milk is greatly reduced.

Subsequent irradiation still further reduces the bacteria content, enabling the milk to be kept fresh for a much longer period, and at the same time adding to it the valuable vitamin D, the anti-rickets vitamin, without destroying the equally valuable vitamin A.

The milk is run at a certain rate over an ordinary cooler whilst it is subjected to the rays from a mercury vapour lamp. Fifteen seconds' exposure has been found to yield the best results. The experiment has been carried on for nearly three years and is estimated to cost no more than a 3d. per gallon.

Litters of pigs, immediately after weaning, have been subjected to the rays of a Tungsten arc lamp, and have grown so rapidly that it was possible to market them four weeks earlier than pigs reared in the ordinary way.

At one period their weight increased by as much as from 2½lb. to 3lb. each day.

variegated complexion. On the other hand, no one will benefit by wrapping up in wads of woollies. A garment of soft wool, or one of silk and wool, worn next the skin will make all the difference to those whose circulation is slow. It is absolutely necessary for these people to see that hands, feet and legs are kept warm.

Gloves with warm linings, large cuffs to coats, and roomy pockets are helpful to ensure warm hands. Stockings of wool, or silk and wool, and even gaiters, which fit well and are in tune with the rest of the ensemble, look very smart and are being worn

Forty—And Brain Still Growing

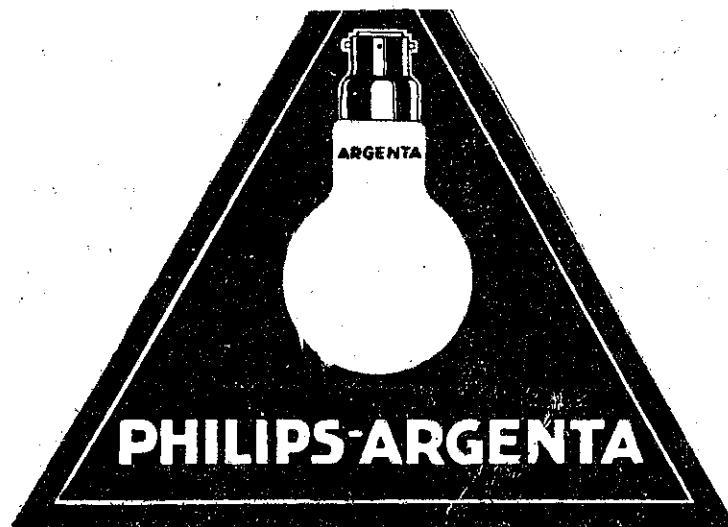
A SOCIETY for the Betterment of Human Stock reports a belief that man's brain continues to grow until the age of sixty. It states that it is doubtful if one part of the brain is able to reach its limits before that age. Parents will readily confirm from observation the statement that the maximum growth of imagination and originality occurs between four and seven years of age. The part covering memory and experience begins to grow at seven years and continues until nineteen. Thereafter a part called the silent area continues in human beings alone to expand until they are sixty years of age.

in it, for vanishing greaseless cream is not good for dry skins. Colourless lip salve should be used to prevent lips cracking.

Olive oil is invaluable for keeping the skin smooth in wintry weather. The hands can be soaked in it twice a week after washing them in hot water. To pour a few drops on the palm of the hand and massage oneself all over after the bath is a refreshing bedtime treatment. Work upward from your feet in the direction of the heart, and from the neck and shoulders downward toward it, and you will be surprised at the softness of the skin afterward. The very smallest amount of oil is needed.

Nothing can compare with a few exercises to start the day. Half the secret of winter fitness is to get warm by one's own efforts, instead of by artificial means.

Put your LIGHTING in order for WINTER now



Use Philips Lamps and See

Made in England
from ore produced in New Zealand

Lighting the Home

Trade Notes

Points of View

A "Stunning" Fish Story

(Continued from page 33.)

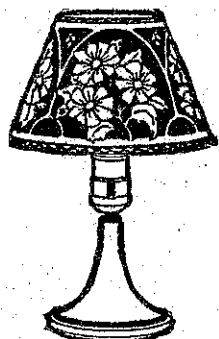
to replace lamps after a thousand hours' burning, any lamp that is giving reduced light as the filament gradually becomes burnt out, should be replaced. And this for economy's sake, since more current is required, in proportion, to render incandescent a filament that is beginning to fail.

Dust and dirt, variable in different localities and under different working conditions, if allowed to accumulate, cause material loss of light. Darkening of ceilings and walls also reduces the amount of reflected light with any system, but where indirect or semi-direct lighting is in use it is a vital factor. Lamps, reflectors and globes should be cleaned at regular intervals, depending upon the rate of deposit of dust and dirt. It is surprising how easy it is to overlook them, when "turning-out" a room by daylight. Ceilings and walls should be washed or re-decorated when they have become soiled.

A Phantom Aunt

SOMEWHAT of a novelty was introduced into the children's session at IYA last Friday, when, despite the fact that Aunt Jean was in the South Island holiday-making, her voice was heard singing the usual topical verses from IYA. This was done by a record which she had made before leaving Auckland, and left behind especially for the radio children to hear.

AN unusual combination of beauty, usefulness, and cheapness is to be found in the Buss decorative table lamps. Some of the special features of its construction are:—A shade that tilts and stays in any position; a patent ball joint so that the lamp bends to the most convenient angle; a base plate that screws



out to form a clamp that may be fitted to any article of furniture; and lastly, a slot in the base to enable it to be hung anywhere.

These useful little lamps are offered in two lines, one possessing translucent parchment shades, highly decorated, and the other, flower-embossed or plain metal shades. The feature that possesses the most appeal, however, is the general handiness and adaptability of this lamp. When in use, it may be adjusted to the user's convenience, not vice-versa.

Father: "Why were you kept in at school?"

Son: "I didn't know where the Azores were."

Father: "In future just remember where you put things."

(Concluded from page 5.)

must be acted, and this requires thorough rehearsing.

"Some actors cannot do so well before the microphone as they can before a theatre audience, but personally I think that I can do better in the studio, as one can concentrate more on the words and their sentiment.

"One disadvantage of the studio, however, is that while the play is actually on one does not know how

WOOL AND ITS USES

SHEEP farmers, surely have a friend in need in a leading Wellington store, which has given over so large a portion of its spacious premises to the interesting exhibition of wool and its uses. The display shows wool in its raw stages, in course of manufacture, and in a variety of finished materials. Methinks, some of the farmers themselves would open their eyes to see the wool they have handled transformed into such daintiness.

"God helps those who help themselves," and New Zealand women have here an excellent opportunity of helping themselves by investing, for both present and future needs, in the light woollen materials. The weights are light as well as heavy, beautiful in colouring and artistic in designs and many smart models give a lead as to the way in which they can be made up. Perhaps the prettiest of all the exhibits is the dainty cot, of which the trimmings, drapery and covers are entirely composed of the most fairy-like of Shetland shawls in palest blue and white.

It is being appreciated, and one is always apt to imagine that it is a dismal failure and that by the last act all the listeners will have switched off.

"It is vitally important that all radio plays be absolutely clean both in language and sentiment. They are listened to in private homes where all the family, including the children, are gathered together, and it is abusing the privilege of radio's entry into the home if sex and other questionable matter is broadcast. Things that can pass on the stage must be ruled out for radio purposes.

"Naturally I am disappointed that long plays are not to be presented from IYA for some time at any rate.

MR. ZANE GREY and other ardent fishermen may be interested to learn that fellow-devotees of the sport at Tuna, off the coast of Mexico, are stunning the large fish by electricity to make the landing easier. The fish travel in schools according to size, and cannot be caught in nets, but only with poles and hooks. Fishermen running into a school averaging 100lb. or more each fish were faced with difficulties in landing such a catch.

Now, however, many of the boats have been fitted with 110-volt direct current supply. On one side of the circuit is a small steel plate, which is thrown into the water. The other side of the circuit is carried to the steel hook with a small insulated wire. Once the fish is hooked, a switch is operated sending sufficient current through the fish to stun it.

Swordfish, weighing from 300 to 1000 lb., and requiring seven or eight hours to land, have been pulled in within five minutes after being stunned.

FOR SALE OR EXCHANGE

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

"WESTINGHOUSE" your Battery Radio, eliminate batteries. Results superior to most A.C. Radios. Guaranteed. Write us. Johns, Ltd., Chancery Street, Auckland.

RADIO Catalogue sent on request—Electric and Battery Radios, Speakers, Batteries, Valves, Motors, Pick-ups, etc. Royds-Howard Co., 553 Colombo Street, Christchurch.

MYSTERIOUS Pocket Lighter. What makes it light? 4/6. Two posted with Spark Pencil, 10/-. Agents wanted. Royds-Howard Co., Colombo Street, Christchurch.

JANETTE ROTARY CONVERTERS

For the Operation of A.C. Electrical Apparatus in D.C. Areas.

Compact, Trouble-free, Filtered Type for Radio use—No Hum. 32-volt type for Delco Lighting Plants for A.C. Radio Sets.

Send for Descriptive Catalogue.

MOORES

Sole N.Z. Agents:
166 Queen Street, Auckland
P.O. Box 1029.

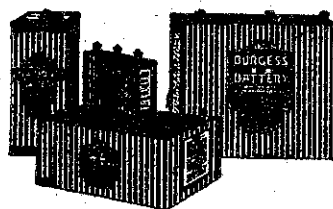


but look to your lighting. The steady, clear, comfortable radiance of the "Condor" Opalite is light in its ideal form. This practical, and at the same time, elegant shaped lamp gives a soft yet brilliant light which safeguards the eyes from troublesome light circles and disagreeable shadows.

Condor

LAMPS

CONDOR LAMPS (AUSTRALASIA) LTD.
SYDNEY, MELBOURNE, ADELAIDE, BRISBANE
WELLINGTON, N.Z.



BURGESS RADIO BATTERIES

YOU CAN'T BUY A BETTER VALVE THAN

Mullard

THE MASTER VALVE

£20 BETTER LIGHTING COMPETITION



PRIZES:

FIRST: £10. An order for £10, to be spent either in improved electrical wiring and lighting fittings of the home, or, by permission, in electrical apparatus.

SECOND: £5 (under the same conditions.)

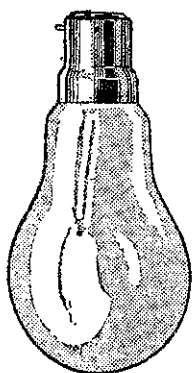
THIRD: Five separate orders of £1 each, to be spent in lighting equipment.

RULES AND CONDITIONS:

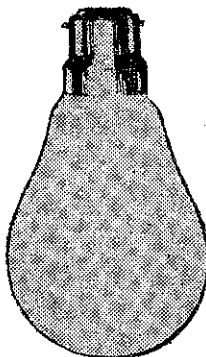
- (1) Write the trade name of each lamp as illustrated, in the order given.
- (2) Take any one of these trade names and compile a sentence with each word utilising in their consecutive order the letters of that trade name. (See examples in text).
- (3) Write neatly in ink on one side of paper only. Put name and address on entry.
- (4) The judge of the competition is the Managing Editor of the "Radio Record," Mr. A. J. Heighway, and his decision shall be binding and final on all competitors.
- (5) The competition is open to readers of the "Radio Record," and the general public who comply with the conditions; employees of newspapers, advertising agencies and electrical houses are ineligible.
- (6) The official entry coupon from any issue of the "Radio Record" must be used.
- (7) The competition definitely closes with the clearance c. P.O. Box 1032, Wellington, at 9 p.m. on Saturday, June 21, and the award will be made as soon as possible thereafter.
- (8) The names and addresses of prize-winners, and the winning entry, will be published in the "Radio Record."
- (9) Prize-winners must select their prizes within one month of the award being made.
- (10) There is no limitation upon the number of entries by any one competitor, provided the official coupon and entrance fee are forwarded in each case.

Improve your Home Lighting at our expense in this entertaining way

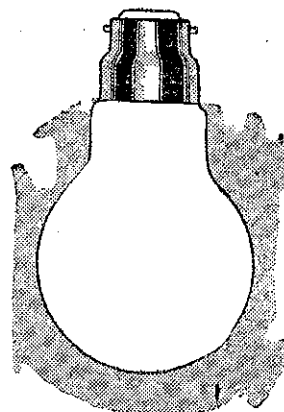
NOTHING adds more to the charm of living-room, drawing-room, sitting-room or bedroom than well placed, artistic lights. In too many homes that awkward single pendant globe in the middle of the room still prevails. It dominates the eye, inducing strain and discomfort . . . With suitable standard or wall fittings, the whole character of your room can be changed; the light placed where it is required; only as much as is needed used, thus effecting economy; eye strain avoided, and health and comfort improved. Investigate your own problem and improve the artistry and economy of your home by winning this simple competition.



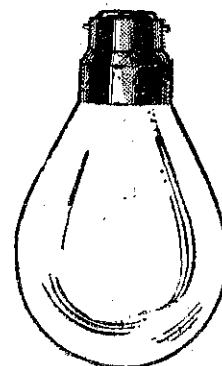
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THESE are illustrations of well-known globes advertised in this issue. Competitors must correctly name these globes in the order given. Next, take any one of the trade names and write a sentence which, while making perfect sense, shall have each word beginning with the consecutive letter of the trade name chosen. For example:—

"Osram": Oh, some rooms are mellow.

"Philips": Peace, happiness in living in Phillips' sunlight.

"Siemens": Superb illumination explains many entrancing new shades.

"Condor": Condor offers new daylight over rooms.

It is immaterial which word is chosen. The prize will be awarded to the competitor who sends in that sentence which, complying with all the conditions, constitutes the best sentence, preferably embodying some characteristic of the lamp and its service towards home comfort. Some of the names may prove more adaptable than others. Competitors have a perfectly free hand in making their selection. For the characteristics of lamps and improved lighting, they are referred to articles appearing in the "Radio Record" and advertisements of the lamps concerned.

Entries on official coupon clipped from the "Radio Record," accompanied by the entrance fee of 6d. in stamps, must be addressed to "The Radio Record, P.O. Box 1032, Wellington." The competition closes at 9 p.m. on Saturday, June 21, 1930.

This Coupon, clipped from any issue of the "Radio Record," must accompany every entry.

£20 "Radio Record" Better Lighting Competition

"RADIO RECORD,"

P.O. Box 1032, Wellington.

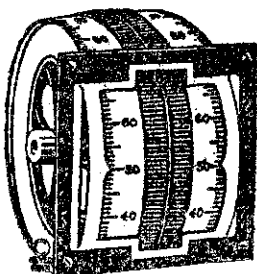
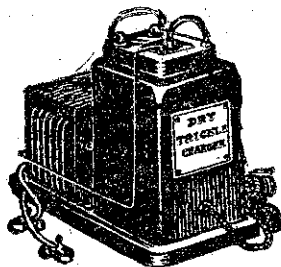
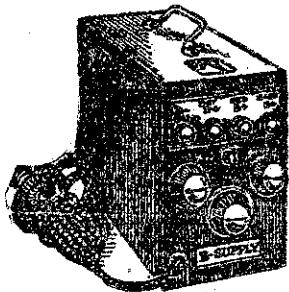
I enclose my entry for the £20 "Radio Record" Better Lighting Competition, with the entrance fee of 6d. in stamps, and agree to accept the decision of the judge as final.

NAME

ADDRESS

BE YOUR OWN SERVICEMAN!

WHAT DO YOU KNOW ABOUT THESE?



WITH the popularity of radio reception, there has been a long felt need for a call book giving the wavelength and power of practically every major broadcast station that can be heard in New Zealand. With this end in view an additional section has been added to the "Guide," in which the name, wavelength, frequency and power of any transmission station may be found, classified into countries. It is simplicity itself, to check up on any call-sign.

IF IT HAS ANYTHING TO DO WITH RADIO, IT IS IN THE GUIDE."

Price **2/6**

WHEN the set goes wrong, consult the "GUIDE" written in an easy-to-understand way so that the latest radio owner can follow each article clearly, and thoroughly understand the operation of his receiver, whether it be a multi-valve or a crystal set.

The "GUIDE" is invaluable in cases where the radio just seems to die. All that is necessary under these circumstances is to glance through the trouble corner, and you are sure to find the method of rectifying the matter.

The constructors are once again fully catered for, circuits and diagrams being given of all the latest receivers including A.C. sets.

The "GUIDE" will save the original purchase cost many times over, so order your copy now, or post the coupon.

Take a Glance through the Features

The Modern A.C. Set.
The Modern Battery Receiver.
Local Station Reception.
Speaker Details.
Aerial Information.
Electric Gramophones.
Wavetraps.
All-Electric B.D. Tuner.
Power Packs and Chokes.
Circuits of A.C. and D.C.
Short-wave Receivers and adapters.
Trouble-tracking Schedules.
The World's Call Signs.
Glossary of Radio Terms.

THE NEW 1930

RADIO

LISTENERS' GUIDE

AND CALL BOOK

Obtainable at all Booksellers and Radio Dealers or Post the Coupon

"RADIO RECORD,"

P.O. Box 1032.

Please find enclosed P.N. for 2/9, being payment and postage for one "Radio Listeners' Guide and Call Book."

Name.....

Address.....

xx2