

Prangins, working on the broadcast band, would be placed at the disposal of the authorities for official communications.

#### Synchronised Television Broadcasts.

STATION WKRC (Cincinnati) is shortly to commence television broadcasts. It is to operate in conjunction with a new shortwave station of the Ohio Television Corporation and will synchronise its sound programmes with the night programmes of the shortwave station.

#### A Two-call Station.

WHEN VK2ME is being used in the Australian-English duplex telephone service their call is VLK. VK2ME sometimes works on about 18.7 metres when testing with Java and America.

#### Notes on Reception.

CONDITIONS continue to be very poor for shortwave broadcast reception during the early morning and evening. Very little has been heard of 2ME during the week, although W2XAF (Schenectady) and GBP (Rugby) have been heard conversing with them several times. The distant stations are clear, while 2ME has, in most cases, been inaudible.

### On Short-Waves

MR. McDONAGH, of Wellington, writes: From RA97, then RA16, now RB15, on 70 metres, I heard the programme mentioned by Mr. Anglesey, of Nelson. The lady finished the talk on the Indian situation with "Long Live the Indian Revolution." The next night she was speaking of the agenda for the Fifth Socialist Congress. I have heard them speaking in Chinese, then a Chinese song and music, evidently for the benefit of the Manchurians. I noticed a bugle call before selections by a military band. Pear's Annual gives the population as 21,000, and says Kharbarovsk is an important military centre. A Russian told me there is a powerful station at Tomsk.

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ZL2XX, 62.4 metres, gave a programme on Saturday night, which 4ZO, Dunedin, re-broadcast. Included in the items was a sound film, which came out very well indeed. A most interesting feature of a test last week was the sound film "Characteristics of Sound"; this film would be much appreciated by listeners who are unable to share the pleasures of short waves.

To hear the same piece three times in an hour from one station may be unusual, but last Saturday night, or, rather, early Sunday morning, Siberia gave "Rose Marie," probably it may have been a relay of the play.

2XAF is often on from 10 p.m. Sometimes he is exceptionally loud. I have noticed that 2ME goes higher up at times to somewhere about 36 metres, often he can be heard coming in from 2XAF; it may be from a speaker.

Note.—2XAF, at about 10.15, will re-broadcast Java. If conditions are unfavourable, he will get Holland to put them through on Tuesday, July 1, from 10 p.m.

#### A World-Wide Broadcast.

ON June 24, W2XAF, New York, was received very clearly at R9. Apparently there is to be a round-the-world hook-up on a Tuesday night shortly. Mr. Hicks, of 2XAF, while in conversation with Mr. Farmer, of VK2ME, Sydney, mentioned that the circuit would be completed as follows:—From 2XAF to 2ME, thence to one of the Javanese stations, to PCJ Holland 5SW England, back to 2XAF. The time proposed was about 11 a.m., N.Z. time.

This should be worth listening to, as the round-the-world talk will be re-broadcast on a slightly higher wavelength—about 31.8 metres, was mentioned. Listeners will hear a message that has travelled one and a half times around the world. Anyone possessing two S.W. receivers will be able to notice the time it takes for a signal to go right around the globe (or nearly so) and back to us in New Zealand.—E. W. Anglesey (Nelson).

### Questions and Answers

N. CONLON, Tahunanui, Nelson, states that he cannot obtain porous pots for Daniels cells, and asks how they might be made.

A.: They cannot be made except with elaborate apparatus—they are of unglazed china. Perhaps some more fortunate listener might send you a few.

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## Gramophone Notes

#### Pathétique Symphony.

ALTHOUGH the title suggests such, the music is not modelled upon pathetic scenes, though the author was going downhill in life, and this found an effect upon the music. In fact, the title was not given the symphony until after its initial presentation, and then at the suggestion of the brother of the composer. This famous work is one of the most often rendered symphonies, and is the last great work of its kind attempted by the author. "Without exaggeration, I have put the



MR. JAMES SIMPSON,

who will present popular tenor solos from 4YA during the variety programme on July 18.

—Steffano Webb, photo.

whole of my soul into this symphony," wrote Tchaikowsky shortly after its completion. It was first presented in England after the death of the author, and has since been performed more times than any other symphony. The extreme pessimism of the music is probably the result of the moods of despon-

dency to which the author was subject towards the end of his career.

There are many splendid recordings of the symphony, and one of the best is that of the Symphony Orchestra, conducted by Albert Coates. (H.M.V. D 1190-4).

Depicting mysterious gloom, the opening bars for the deepest notes of the bassoon, introduce the symphony. The violas followed by the violins take up the melody and work up to lively passages. Other ideas are introduced by instruments, only to return to the melody, though it is given different forms. But the despondency soon asserts itself again, and sorrow is expressed by the bass instruments; it finally wears itself out and the orchestra returns to the main theme. Thus the first movement closes.

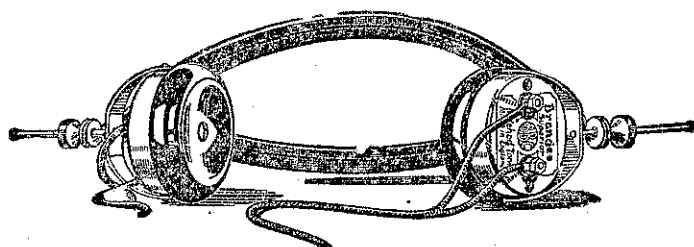
The second movement is unusual in tempo. Five-four time is common enough in the Slav countries, the home of the author, but most unusual to the Western mind. The movement is brighter in outlook than the first, but it is disturbed by a sinister effect which, however, cannot prevent the final triumph of the strings.

The third movement, which was at the time considered should be the last, is the most dramatic. The theme is not announced for some time. A march is introduced by the clarinets and worked up to a dramatic climax by the orchestra, and a new theme is introduced. It is wildly treated by all sections of the orchestra, tossed and torn in a frenzy until the movement ends amid wild excitement.

The final movement is one of contrasts. It is a sudden return from unfettered boisterousness of the third movement to the sorrow that was announced in the first. One would think that the composer felt himself almost within the grip of death, and several times we think death has claimed the symphony—but hope is again sounded. The opening theme returns, but the happiness is momentary and the symphony fades out in the throbbings of the bass.

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