

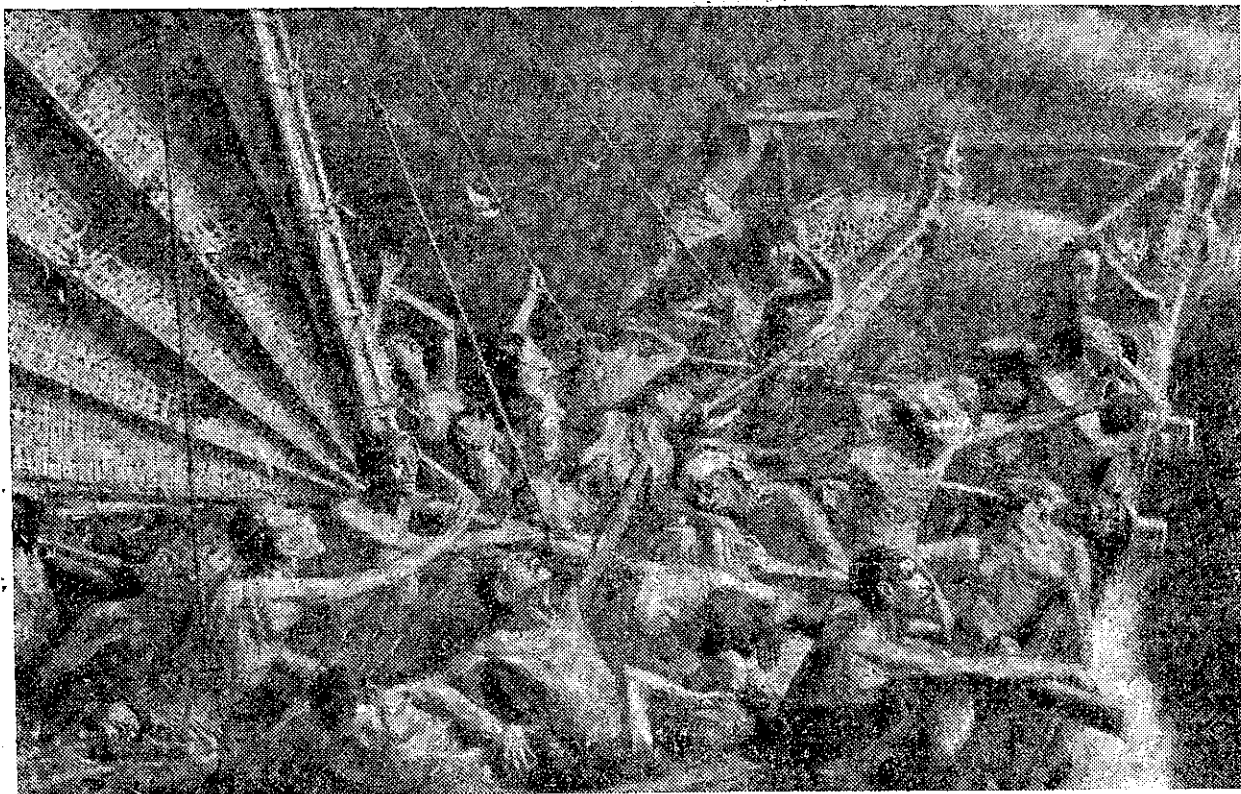
THE RADIO RECORD

AND
ELECTRIC
HOME JOURNAL

Vol. IV., No. 1.

WELLINGTON, FRIDAY, JULY 18, 1930.

Price, 3d.



Arrival of the Maoris in New Zealand.

This is a reproduction of the famous painting under this title by C. F. Goldie and J. Steele, which was presented to the citizens of Auckland under the will of Helen Boyd.

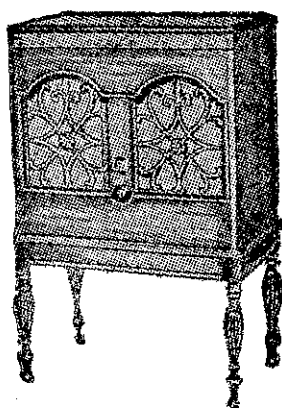
—S. P. Andrew, photo.

SPECIAL EXHIBITION NUMBER

Handsome Screen-Grid Radiola-Gramophone Combination

RADIOLA 47

Distinctive in Appearance, Excellent in Performance



RADIOLA 47

*"Music from
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Radiola 47 employs the powerful screen-grid circuit. Its extreme sensitivity and rich undistorted tone quality make its performance more nearly approach that of the super-heterodyne than does that of any other receiver on the market.

An unusually high quality of reproduction is obtained in Radiola 47 by coupling the UX-245 power amplifier Radiotron with a choke and filter directly to the screen-grid power detector. This method of amplifying the audio frequency reduces to a minimum the possibility of distortion present when successive stages of audio amplification are used, and brings out particularly well the full rich tones of the bass register.

High quality of radio and gramophone reproduction is insured through the use of the Dynamic Loud-speaker.

Automatic cut-off stops record without re-setting. A switch changes over from radio to gramophone without the necessity of de-tuning.

..... and now the RADIOLA costs no
more than an ordinary wireless set

Write for the Address
of your nearest
RADIOLA Dealer

Amalgamated  **Wireless**
(Australasia) Ltd.

G.P.O. Box 830,
WELLINGTON.



Maori Pageantry



History in Story and Song

THE haunting melody of Maori music is one of the proud heritages of the pahūka. The charm of their song, the rhythm of poi dance and haka, make their entertainment distinct and beautiful.

Before the advent of broadcasting and recording the Maori was heard by only a few, but the fame of his music, by these means, has been widely spread. No sooner had broadcasting become established in this country than the possibilities of broadcasting Maori music and song were realised, and the widely-famed Wanganui Maori party was asked to provide a programme from 2YA. On February 6, 1928, the Radio Pageant of the Maori race was staged in the newly-opened studios of 2YA. It was a memorable night.

The pageant was the presentation in music and dance of the colourful story of the race. Scenes were drawn from Hon. Sir Apirana T. Ngata's great poem, "Scenes from the Past." In all, there were six phases, covering the life of the Maoris as they were from their advent to these shores right up to the present era.

THE first of the six phases dealt with the coming of the Maori. A brief recital, and listeners were introduced to the frail canoe, impelled by its human machinery, speeding over the water to this, the land of "the long white cloud." Their landing and the thanksgiving to their gods brought in the second phase, dealing with the Maori at home. The routine of village life and the exchange of greetings gave scope for the poi and haka. Then came the change; "the bird with the great white wings" ushered in a new era, and the Maoris changed. The two races which fought so bitterly, welded, and the outcome was the great brotherhood of to-day.

Then the shadow of war blotted our horizon, and, side by side, the Maori went into the strange soil of France, into a country that he had, mayhap, never heard of, to fight a foe that neither he nor his ancestors had seen. And they died—for the country of their adoption. All this was interpreted into the throbbing haka of those who went and solemn wail of those who remained.

The life of the Maori of to-day was interpreted in music, and listeners heard the Maori renderings of many of the popular songs of the day. An apt finale, the Maori in reminiscent vein, brought the history-making performance to a close.

It was repeated the following night for the sake of distant listeners, and a rebroadcast was undertaken by at least 2FC, Sydney. It was a memorable night, and one which, unhappily, cannot be duplicated. Listeners were addressed

on the Treaty of Waitangi by the late Hon. Sir Maui Pomare, that great pillar of the Maori race, who has been described as the Totara on the Hill by the Hon. J. G. Coates, who also spoke from 2YA that night. The leader of the Maori party, the late Hamiora Hakopa, has since passed away.

THE widespread appreciation of the evenings decided the Broadcasting Company to repeat the performance in July last year. Again Hon. J. G. Coates was present, and spoke to listeners. This repeated success of the Broadcasting Company has resulted in this year's performance. This time the legend is different, and the Maoris go back to the mythical Hawaiki. Listeners will follow them through their long voyage to New Zealand, and learn how in the greatest of dangers the Maori kept up his spirits and won his way to victory. Then will follow the portrayal of typical life and customs of the Maori before the White man came. Listeners will be taken into the marae of a pa, and will hear much of interest concerning the mode of living and the social amenities of the Maoris.

The influence of the White men will be typified, and the pageant will end with the Great War, when Maori and paheka marched away shoulder to shoulder. Many of the items will be entirely new to listeners. The entertainment is under the capable direction of Messrs. Ritche and Mete Kingi, who have secured a splendid party of young Maori entertainers. The solists and chorus have been coached by Mr. Oswald Kitson, of Wanganui.

THE order this year will be:
 Act 1—The prelude, in a modern pa on the Wanganui River; the venerable chief, Parakaia, soliloquises on present-day life compared with that of old times. He dreams of Hawaiki. Radio sets back the clock. Act 2—At Hawaiki. The oracles speak. Preparing for migration. Act 3—The long canoe journey. Incantations by tohunga to sun and moon; rhythmic swing of the paddles; incidents on the voyage; the tired crew; the joker; inspiring haka; at last, "The Long White Cloud." Act 4—Maoris settle in New Zealand. First haka; old-time pa life and customs; work and play; entertainment of visitors; hakas and pois; items on the koauau (primitive flute). Act 5—Coming of the pakeha. Missionaries; traders; the great war; memorial hymn. Act 6—Maori concert in modern pa.

Sailing into the

And Kupe Returned to of the Land of the



LESS than two hundred years ago, Abel Tasman, looking for the limits of New Holland, as Australia was then called, brought news of a country of high mountains, dense forests and warlike natives to the Old World. Then came Cook and learned more about this country. He had passed through the Pacific, faced innumerable difficulties, and re-discovered this isolated country, and a people who knew not the use of the sailing ship, nor the compass, nor firearms. But they had courage and strength—they were not a retrograde native people that the white men were encountering in the age of colonisation. They were the Maori—the greatest of all primitive peoples.

After fifty years of strife and unhappiness, during which time forest

The late Hamoira Hakopa, who for two years led the Maori party in their performances from 2Y.A.

became pasture land and the mountains bare, while pas became strangely empty and the European settlements grew, the Maori was understood. The learning that had given this white race possession of the world became useful in the possession of the Maori; and so his story was unfolded.

BEYOND the restless waters that engulf the coast of these lonely isles is Hawaiki, the gathering place of souls. It is not clear what islands or countries constituted Hawaiki, but it is generally regarded as the mythical home of the Maori. Many, many generations back—the Maori took pride in counting back his generations, and he had a prodigious memory—the warriors of

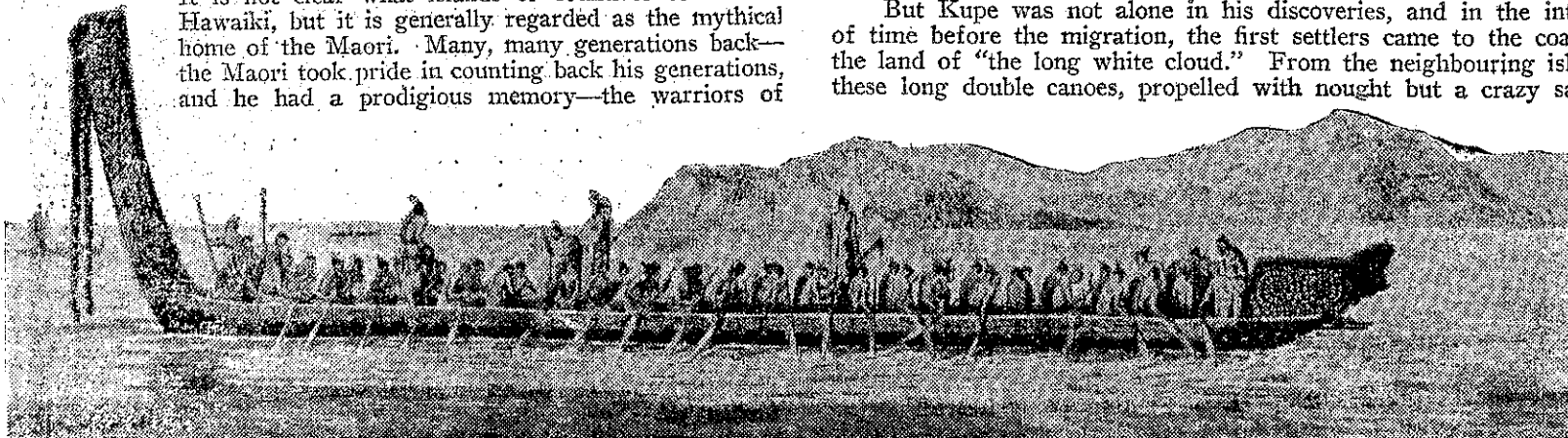
Hawaiki longed for fresh hunting and fishing grounds; furthermore, their numbers were increasing and their land was small. And so they sailed out in many directions, and discovered many islands. They even visited a land away to the south. "A foggy, misty and dark place not shone upon by the sun, where there were waves three times as big as anything seen elsewhere, a goddess whose long hair waves about in the waters and on the surface of the sea, a deceitful animal who dives to great depths, and things like rocks whose summits pierce the skies, but are completely bare and without any vegetation on them." And these wonderful things were set in a land where the sea was covered with "stuff like thick fat or beaten white arrowroot." So the Maori in his frail craft reached a land which the European in his steel ships and aided with the science of a thousand years was later to enter and describe these same things to the world through a wonderful mouthpiece.

These explorations took place before 1000 A.D.

THE craft of these explorers were simple. The largest were probably 150 feet long. Others were double, and some had outrigger. They were paddled, and not propelled with long oars like those of their European contemporaries—the Normans.

From Hawaiki came Kupe. Daring the perils of the ocean, he visited island after island in the south seas, always eager, anxious, ambitious. In his double canoe, in which we would barely dare to cross Cook Strait, he came as far down as the Kermadec Group. Dauntless of the great unknown ahead of him, he sailed on, and found a land, a rich land, with its waters teeming with fish, with huge wingless birds, where there was no enemy to disturb the serenity of a quiet atmosphere. Surely here the gods who had brought them so far could be appeased and would favour them. Kupe, if tradition can be relied on, circumnavigated the land of "the long white cloud," Ao-tea-roa, and sailed back to Hawaiki to tell them of the rich land he had found—out into the setting sun.

But Kupe was not alone in his discoveries, and in the interval of time before the migration, the first settlers came to the coast of the land of "the long white cloud." From the neighbouring islands, these long double canoes, propelled with nought but a crazy sail or



Setting Sun

Hawaiki and told them Long White Cloud

the strong limbs of the braves, brought people. Little is known of these tangata-whenua, as they were called. They disappeared when the Maori eventually came from Hawaiki.

Soon after the Normans landed in Britain, canoe races were being held in Tahiti, when one of the canoes became separated and found its way to a neighbouring island, there to wait a seasonable return. In the meantime another canoe had set off in search of the missing crew, and, passing the island, sailed south, and eventually found the land of "the long white cloud" that Kupe had told of. In the meantime, the first canoe, returning to Tahiti, set off to seek the searchers. They found them—in Ao-tea-roa. And these were the first settlers from Hawaiki. They were followed by other adventurous immigrants, who settled in scattered parts of the island.

Maoris lined up ready for the haka



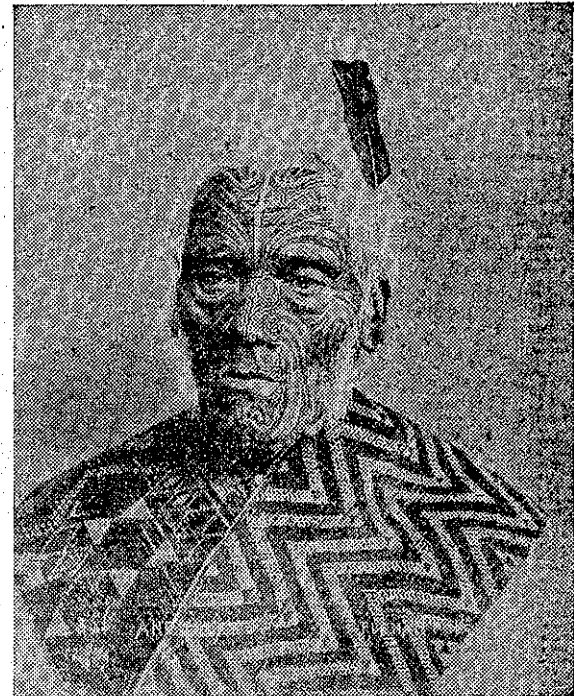
Like seeds scattered in a fertile land, these grew to plants, and the plants to colonies; and so the tribes came to be.

But as yet there had been no serious attempts at migration from Hawaiki. But preparations were being made. Huge canoes were hollowed out, calabashes, in which water and dried provisions were to be carried, were accumulated. The more daring spirits of the islands, spurred on by the tales of the beautiful land of "the long white cloud" that lay beyond the setting sun, prepared for the great voyage. What was ahead of them, they knew not. But we know that they were attempting the great Pacific in craft that even Columbus would have scorned, and in which his men refused to venture out of the sight of the shores of Spain. The great canoes from which the Maori proudly claims descent, the "Tainui," "Takitimu," "Tokomaru," and "Matatua" were gradually built and equipped for the long trip. Tradition even now tells of how the huge trees from which these craft were hewn were felled, and with religious rites prepared for migration. Seeds, and even animals, were collected, for it was told that this land was quiet and that there was little animal food. And so the first fleet was ready for the long voyage.

But before the main fleet was ready the "Aotea" canoe was well on the way. A dispute had been the cause of this, and in a very little time

A tattooed rangatira (chief). The Maoris' innate love for the artistic is partly revealed in the intricate tattooed face and body patterns which they carried to a grotesque perfection. Apart from legend, it appears reasonably certain that the Maoris brought this strange art with them from Polynesia.

Photo, Dominion Museum.



the migrants were underway. As was usual on these journeys, the route was via several of the islands, Rarotonga being the last point called at. There is evidence to show that there was not a great deal of privation on this and like trips.

THEY landed in Tamaki Bay, in the Auckland harbour, but they did not remain here. Crossing the peninsula, they sailed south, and, landing in Aotea harbour, they travelled overland, past the great lonely mountain with the white top, and finally saw a wide, slow-flowing river, and recognised it as the one Kupe had described which flowed into the setting sun. It was the Patea, and these Maoris settled here and built their pas and cultivated the ground.

Then this main fleet, which, according to the most reliable account, left only after considerable preparation, came to the shores. "Without compass or other exact navigation instruments, with only a kind of dead-reckoning, these old-time sailors made marvellously accurate sailing. Their canoes would make considerable leeway, they had so little hold in the water, but they would, by experience, learn to allow for this. No doubt some vessels over-ran their course; no doubt many

were lost; we only hear of the successful voyagers. But that they could make accurate sailing

A group of Maoris performing a haka, or posture dance, which, with its rolling eyes and lolling tongue, waving hands and stamping feet, is highly expressive.

Courtesy Tourist Dept.



"Legends of the Maori" (Fine Arts, N.Z. Ltd.)

WHO'S TO BE 1930'S RADIO STAR?

*The Transformer Corporation of America
make the following Announcement:*

"Every so often a single manufacturer of radio emerges from the fog of competition and takes his permanent place in the sun.

Meanwhile, dozens of others flash brilliantly before the trade, then drop, extinguished, into oblivion overnight.

Look at the magnificent record of those brilliant stars who have succeeded in the Radio world.

Then see what is back of them. Each has had a record of success in manufacture and merchandising in similar or allied lines.

Who's to be 1930's bright particular star?

CLARION?

It is reasonable to think so, because quality and price are the principal factors which determine the success or failure of any product. Clarion Radio is outstanding merchandise, offering more value in appearance, workmanship, and performance than any other receiver on the market—a set that meets every requirement and excels all competition. Clarion will sell readily, stay sold and build goodwill.

It is reasonable to think so, too, because TCA, the makers of Clarion, have an experience and record of success equalled by few in the radio industry. For years TCA have fabricated the essential parts for radio receivers put out by America's leading set manufacturers and have taken a very active part in solving the engineering problems presented by every success-

ful receiver. We have been through all the rapid development of past seasons—have expert knowledge of all the reasons for the successes or failures of manufacturers and the causes of service troubles. With all this experience and background we have no illusions on what the public will accept or reject.

We have perhaps the most modern radio plant in the world, equipped with the latest automatic machinery. Clarion is not an "assembled" job. We fabricate from the raw material, finish, assemble, and test every part that goes into Clarion, from the smallest metal stamping to the complete electro-dynamic speaker—at one profit and one overhead.

This remarkable set-up enables us to produce Clarion Radio to sell against the lowest-priced receiver on the market—when others costing twice as much do not offer equal performance or appearance."

DEALERS NOTE:

Many large dealers allowed the big opportunity of 1928 to slip by, complacent in the belief that "their line" was unassailable. They have regretted it ever since. This is an even greater opportunity. Don't let it go by. "Hitch your Wagon to a Star." The 1930 Radio Star is CLARION.

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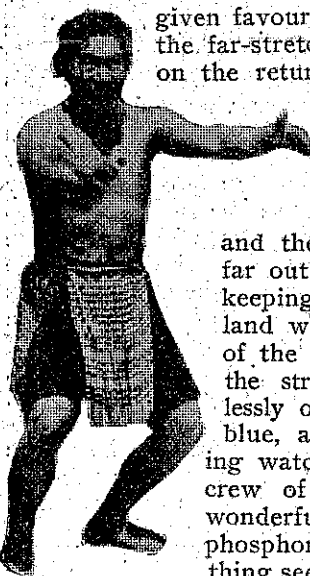
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Intending buyers of radio will be wise to wait for the
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Clarion

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—Publicity, photo.

given favourable conditions, and that not alone on the far-stretching high coast of New Zealand, but on the return voyages to small islands, is a fact that arouses a profound respect for the sailing genius of our Maori forefathers.

"It must have needed stout hearts and the true adventurous spirit to sail thus far out of the way of inter-island voyagings, keeping southward for a colder land and a land where the spontaneously growing foods of the tropics did not exist. Close-hauled to the strong roaring Trades, they held dauntlessly on their way across the vast expanse of blue, a two-thousand-miles voyage, keeping watch and watch like any pakeha crew of to-day. They saw many a wonderful sight of the deep—the phosphorescent sea, where everything seemed on fire; the play of lightning about them in the thunder-squalls;

menacing waterspouts that joined sea and cloud. They saw the creatures of the ocean as only the sailing-craft man sees them.

*The great whale went majestically by
Plunging along his mighty
course alone
Into the watery waste unknown.*

Water and food were problems that required much forethought and preparation. Water was carried in taha or calabashes of the hue gourd. The seed of this vegetable was sown in New Zealand, and we have seen the taha, or kiaka, in use in back country villages even up to a few years ago. Coconuts in generous quantity were also stowed aboard for food as well as drink. Sometimes, when long spells of calms afflicted the voyagers, food ran short, and slaves were killed for the sustenance of their owners. But, as a rule, it may be taken that sufficient sea-stock was laid in to last the voyagers the usual duration of a voyage, about a month."

The migrants from the main fleet landed at different points and at widely different dates. Each band sought out an empty territory for itself and out of these grew the tribes and sub-tribes. They forgot much about Hawaiki, they changed. The food was different, they used the phormium tenax to make their clothes and so they dressed differently; there were no wild animals and they had to trap birds or catch fish, and they ate differently and grew different. In fact, they forgot from where they had come, but the chiefs told them they come from Hawaiki—but they forgot where Hawaiki was and now Hawaiki cannot be found. Because some of the genealogies that the inhabitants of Hawaii, Savaii and

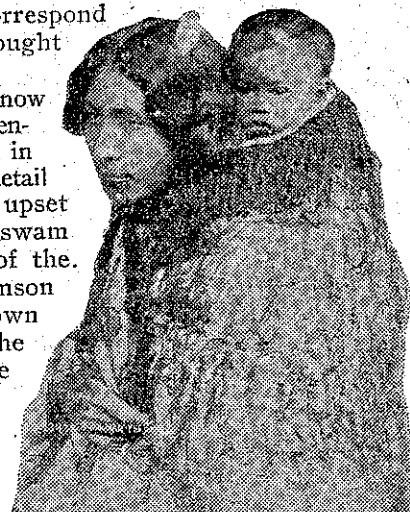
other islands in the vicinity correspond forty generations back, it is thought that Hawaii was Hawaiki.

Tradition dies hard. Even now the older Maoris, on being encouraged to talk of the past, tell in convincing and picturesque detail of the chief whose canoe was upset in the southern seas and who swam all the way to Ao-tea-roa; of the chief who, seeing the crimson rata in full bloom, cast his own coronet aside, saying that he would get a new crown in the new land; of another

who, dropping
his axe over-
board
muttered

incantations

so strong that the waters divided and returned his axe. This is true, because the reef is there to-day!



—Photo, Dominion Museum.



THEY were sailors, fishermen and warriors, and although they will not again cross the Pacific—nor even the straits in their double canoes which they have forgotten how to make—and will never again pull a drag net a mile long, nor raid, kill and eat a neighbouring tribe, they have not lost their arts. Watch a native going down a flooded river in a frail canoe, see him eeling, or remember how he went over the top in 1918!

His wisdom and skill is traditional, but it showed signs of declining when civilisation reached him and its worst evils were more pleasurable than its good. Squalor, insanitation, bad food, the fire-arms and liquor of the white man sent him rapidly down hill. Disease, in particular galloping consumption, swept the ranks of the race that through sheer strength and ability, had conquered an ocean of eight thousand miles. The pas that had effectively resisted the pakeha, became empty and the timbers rotted. Their trophies were carried into the museums of the white man.

But the very agent that had caused this decline, was responsible for its rise. The learning of civilisation roused dormant wisdom and the Maori produced statesmen that the British Empire was honoured to call their own. The squalor was forbidden, the pas were cleaned. The Maori was properly clothed and he progressed and his numbers increased.

*"They are not lost
Nor can annihilation
Blight them all.
As a noble war canoe
Though broken, partly wrecked
Can be renewed
So, O my people, rise."—Maori Chant.*

The New Zealand Radio Record

—AND—

Electric Home Journal

(Incorporating the "Canterbury Radio Journal.")

P.O. BOX, 1032, WELLINGTON.

Published Weekly. Price 3d. Subscription Post Free in advance, 12s. 6d. per annum; booked, 15s.

Literary communications should be addressed: "The Editor"; business communications to "The Manager"; technical communications to "The Technical Editor."

Advertisers are asked to note that alterations of advertisements should be in hand Friday of each week for insertion in the succeeding issue, printed Tuesday, bearing Friday's date. No responsibility is accepted for blocks remaining unclaimed three months after each insertion.

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

WELLINGTON, FRIDAY, JULY 18, 1930.

EDITORIAL NOTES.

THE Radio Exhibition in the Wellington Town Hall, which will be in progress simultaneously with the distribution of this Special Souvenir Number of the "Radio Record," can be heartily commended to the support, not only of listeners in Wellington and surrounding districts, but to the general public. Those responsible for the administration of the exhibition have spared neither pains nor expense in devising a display which would be at once harmonious in its nature and effective in its purpose. The setting, we are satisfied from a preliminary inspection, will prove most attractive, and establish a definite new standard for ventures of this nature. The Postmaster-General, the Hon. J. B. Donald, will perform the official opening ceremony on the evening of July 16 at 8 o'clock. Mr. Donald is a clear and effective speaker, who is particularly interested in his portfolio. Long before he entered the political arena and attained Ministerial rank, he was himself an enthusiastic listener, and to-day has probably one of the finest sets in the Dominion. It will gratify listeners to know that so keen a radio enthusiast holds the portfolio that Mr. Donald does. Mr. Donald performed a similar function last year, and took a personal interest in the goods displayed by the trade. We believe that the second venture by the Wellington Radio Exhibition will attract that public support which it so heartily deserves.

A CAMPAIGN against radio piracy, which is being waged in Wellington by the officials of the Post and Telegraph Department, is yielding satisfactory results. Several batches of those who had either failed to renew their licenses, or had never indulged in the privilege of having one, have been hauled before the Court lately with, in some instances, the consequent infliction of substantial penalties. Fines of

up to £4 have been imposed in the more aggravated cases; while others have been let off with the comparatively small penalty of £1. The point, however, in which listeners will take satisfaction is that definite attention is being given to the problem of repressing piracy of this character as far as possible. Every listener is vitally concerned in seeing that all who benefit by the radio service pay their modicum toward it. It is impossible under the conditions obtaining in New Zealand for the Radio Broadcasting Company—or any other authority which might at any time be charged with the same responsibility—to give that quality of service desired by listeners without adequate revenue. The conditions obtaining in New Zealand from a radio point of view are in themselves difficult enough. The country, by its geographical configuration, imposes the necessity of establishing a number of stations at different points, thus multiplying the cost of administration against a State so advantageously situated as Victoria, with its concentrated population round the City of Melbourne. Listeners in general who appreciate the facts of the radio service cannot extend anything but approbation to the department in its efforts to reduce the extent of piracy. It is admittedly difficult to assess the extent of this leakage in revenue, but it is fairly safe to say that if every unlicensed listener paid his fee, there would be a definite substantial gain in revenue, permitting in return fuller service to listeners.

4YA Children's Session 2YB, New Plymouth Committee

Official Reopening

Many Special Broadcasts

SPLENDID reports were submitted to a meeting of the 4YA Children's Advisory Committee on Thursday, July 8. At this meeting there were present: Captain Chandler (representing Salvation Army), Mrs. Denton Leech (representing National Council of Women and League of Nations Union), Sister Nora (representing S.P.C.W.C.), Miss Felchley (representing Girl Guides' Association), Miss Hare (official representative of Y.W.C.A.), Miss Hardy (general secretary, Y.W.C.A.), Miss Telfer (representing Presbyterian Social Service), Miss S. Neilson (Children's "Aunt Sheila"), Pastor W. D. More, children's organiser, Rev. S. J. Cooper (representing Anglican Boys' Home), Mr. A. H. Williamson (representing Headmasters' Association), Bro O'Sullivan (representing Christian Brothers' School), Mr. R. Phelan (representing Boy Scouts' Association), Mr. Mackenzie (station director), Captain Chandler was chairman.

Among coming attractions will be a "Chinese Night," when the guide will be a returned missionary. The studio will be a small museum of unique Chinese articles—bells, women's shoes, ancestral tablet, a god, etc.

Three other special sessions are also proposed—in the Public Museum, in the Hocken Museum, and in Larnach's Castle. The interest which the committee takes in the sessions is demonstrated by the decision that members should take turns in attending and occasionally taking part.

THE official opening of 2YB, New Plymouth, as established in its new and commodious premises, took place on the evening of Monday, July 14. The opening ceremony was performed by his Worship the Mayor of New Plymouth.

A quick job was made in the transference of all the apparatus of the old studio to the new premises, and the rearrangement of all the necessary gear and equipment. Credit is due in this connection to the enthusiastic co-operation of members of the Taranaki Radio Society, headed by the executive.

Testing was carried out on the evenings of July 8 and 9, and all put in train for an efficient discharge of transmission from the new studio.

The support accorded the society in its new venture has been very satisfactory, but there is still room for more co-operation on the part of the citizens, not only of New Plymouth and Taranaki, but of other parts of New Zealand, who appreciate the service given by this station. A correspondent in Havelock North, Hawke's Bay, has written suggesting that B stations in other localities, as a friendly gesture, might broadcast an appeal to the public of their district to forward some donation to the North Taranaki Radio Society. This proposal is commended to those who are interested.

Are Your Hands Tied by a Lack of Training?

Are you bound down to a routine job because you have never learned to do any one thing well?

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Musical and Dramatic Committee

Formation in Dunedin

A MUSICAL and dramatic advisory committee, to function in co-operation with the executive officers of the Radio Broadcasting Company, was formally constituted at a meeting held in the 4YA studios on Tuesday evening, July 8. Representatives from the leading musical and dramatic organisations were present, Mr. John Ball being in the chair.

After extending a cordial welcome to those present, Mr. Ball briefly outlined the character and purpose of the company's public relations scheme. The value of this scheme, formulated by the general manager, had been eloquently demonstrated by the results which had accrued from the deliberations of the committees. These had been in successful operation at the other centres for some time past. There was an advisory committee for each of the main branches of the broadcasting service—church service, musical and dramatic, children's sessions, and primary products. Each committee was composed of experts in its particular sphere, rendered honorary service in a spirit of community service, and exercised a beneficent influence on a national service of incalculable value.

He did not hesitate to say that the influence of the Musical and Dramatic Advisory Committee had already manifested itself in a noticeable improvement in the standard of public taste, with a consequent steadily-growing appreciation of and demand for the better class of music. That this was a tendency which could not fail to be welcomed by all lovers of good music, and which was obviously advantageous to the musical profession, scarcely needed to be stated. Similarly with regard to the Church and Children's Sessions Advisory Committees, their work and influence was unquestionably beneficial to the entire community. The measure of the broadcasting service for good or ill was beyond human estimate. There was no national service, certainly no form of public entertainment, which could so easily be prostituted, because with a force and intimacy peculiar to itself it broadcast its wares, whether good or bad, into the sacred privacy of the homes of the people.

On the other hand, no other man-made instrument was so potent for good if only its use was wisely directed and prudently controlled. It was because of this unique character of the service—a service which could not by any stretch of imagination be likened to a merely material commercial enterprise, and which must perforce place the interests of the community above all other considerations—that the directors had not hesitated to solicit the co-operation of responsible citizens in their endeavour to make every feature of the service of maximum value to the people.

It was then decided that the advisory board should be constituted of the following members:—Messrs. Max Scherek (Dunedin Society of Musicians), G. M. Angus (Anderson's Bay Glee Club), Himbarg (Dunedin Phil-

Eight O'Clock Revues

Bright Entertainment

ARRANGEMENTS have been made for a series of six revues—under the title of "Eight o'clock Revues"—to be broadcast by Mr. Will Bishop and his party. These will commence from 2YA on the evening of Saturday, July 26.

Listeners are entitled to look forward with much expectation to these revues. In them Mr. Bishop hopes to employ novel and entertaining principles. Mr. Bishop has had much experience in the writing of material for radio purposes. A large amount of his work has been broadcast in England by leading and famous performers. He has evolved certain theories based on this experience, which he believes will please the majority of listeners in New Zealand. The bulk of the material to be used in these entertainments has been specially written for these particular shows. The numbers will include lyrics, music and dramatic material, and the revues will not present the "old, old concert items masquerading as revue."

Mr. Bishop has had many years of production experience in England, both in London and the provinces, and handled everything from comic opera to melodrama. He "produced" for many of the more important amateur dramatic societies, and it is this type of performer who is mainly available here for radio work. It is Mr. Bishop's theory that matter written for public presentation almost invariably fails to please when given over the air. "The air" must have its own technique, which must be studied to please the listener. Mr. Bishop believes that he will be able to show listeners that the artists who are already broadcasting regularly for the Radio Broadcasting Company are able to present a light form of entertainment in a manner which cannot be improved upon.

A Radio Interference Hunt

A TOURNAMENT taking the form of a "radio parasite" hunt is being inaugurated by a French radio club. The winner of the radio set offered as first prize will be the member

Shows Auckland Winter

THE opening of the Auckland Winter Show on Wednesday, July 9, will be relayed by 1YA. The show will continue till July 19, and interesting relays in the form of short talks and other attractions will take place during the afternoons and evenings.

who in one month tracks the largest number of interference producers, including electric motors, domestic appliances, and oscillating receivers.

harmonic Society), A. Cook (Burns Club), H. B. Roberts (Dunedin Strolling Players), F. H. Lampen and R. Wilson-Brown (Dunedin Operatic and Dramatic Society), J. Crossley Clitheroe (Training College), J. G. Butler (Royal Dunedin Male Choir), — Cornish (Dunedin Choral Society), Dr. Beaglehole (W.E.A.), S. H. Osborn (Shakespeare Club), N. J. Brokenshire ("Evening Star"), and S. Macdonald ("Otago Daily Times").

Desert Radio Stations

For Travellers in Distress

THE time when travellers marooned in the desert will be able to summon assistance by means of emergency telephone or telegraph boxes is suggested by the news of the early establishment of a wireless network in the Libyan desert. According to present plans, shortwave stations working on

Morning Sessions

DURING the forthcoming Wellington Radio Exhibition the service from 2YA will be substantially extended. From July 16 to 19 (inclusive) the station will commence transmission at 10.30 a.m., closing each evening (excepting Wednesday and Saturday) at 10.30 p.m. On Wednesday evening 2YA will come on the air again at 11 p.m. to broadcast "Hawaiki Calling" by the Maori Pageant Party, while on Saturday evening the station will close at 11 p.m.

a fixed wavelength and capable of operation by unskilled persons are to be erected at the principal oases, for communication with radio headquarters at Cairo.

Whether telegraphy or telephony shall be employed has yet to be decided. If the former were adopted it is probable that unskilled operators would be able to transmit the necessary distress call merely by turning a handle, which would actuate a relay.

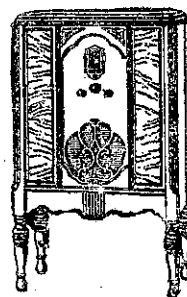
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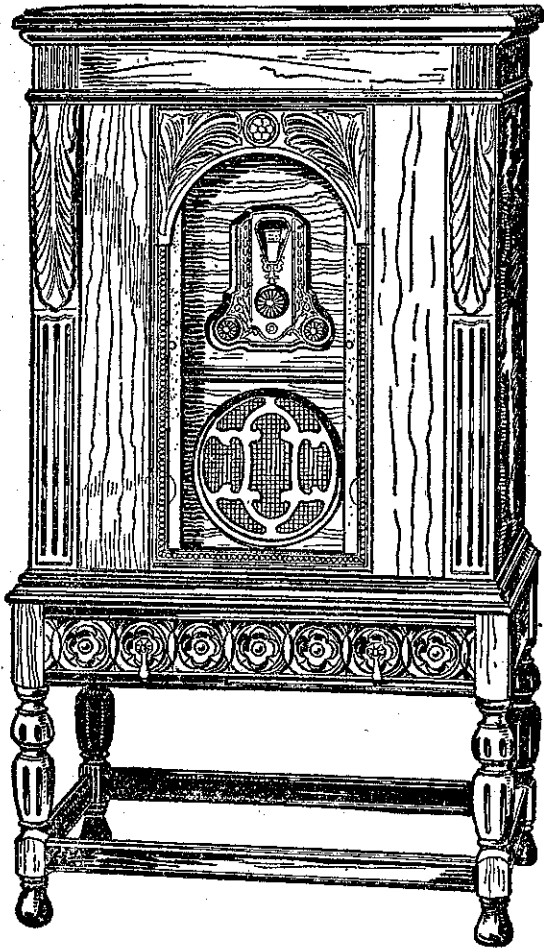
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Let Sparkling and Amusing Maori Melody Entertain You and Your Guests at Home!



... and see that a Stewart-Warner Radio gives it to you, not only as the sound, but with the personality—the feelings—the emotions of the artist who plays or sings.

Stewart-Warner Electric Screen-Grid Radio also catches those delicate shades of feeling from the most distant stations in ample volume.

You rarely use full power, for Stewart-Warner, as thousands know, has proved itself "The Set with the Punch." Distant stations come booming in with all the strength and clarity of a local.

These refinements give you a radio you'll prefer to all others. Regardless of what set you now own, *in fairness to yourself*, see the new Stewart-Warner Radio—

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The Radio Division of Hope Gibbons, Ltd., cordially invites your inspection of all Stewart-Warner Radios at the Wellington Radio Exhibition.

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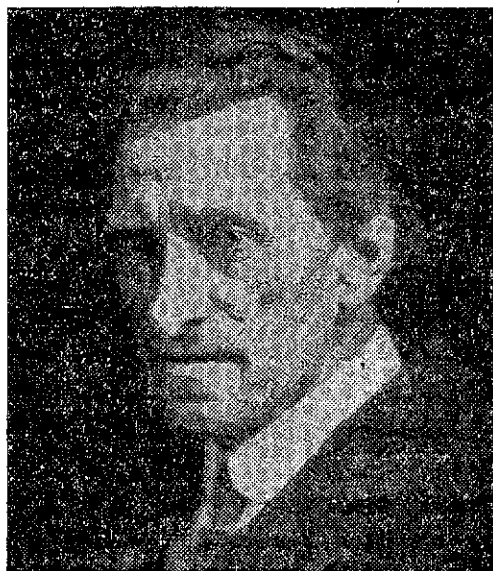
Hope Gibbons Ltd

RADIO DIVISION

WELLINGTON.

Maori Song and Music

By Johannes C. Andersen



Mr. Johannes C. Andersen, who is undoubtedly one of the world's leading authorities on the Maori. He has written several books, notable on the Maori being "Myths and Legends of the Polynesians." —S. P. Andrew, photo.

It is not easy to arrive at an idea of what the Maori thinks of song; nor is this to be wondered at. For one thing, it is a little late in the day to begin questioning. Again, how many Europeans could give definite or satisfactory replies if questioned on the technique of music or song? Writers like Helmholtz, on the analysis of sound, or Plunket Greene, on the analysis of song, came at a late period in the development of musical taste—at a date when there was something settled and definite in men's ideas of music and their utterance of it. What can be expected of the Maori, who had not yet reached to the evolution of harmony, to say nothing of counterpoint—who had hardly even reached the stage at which our own enharmonic primitive folk-song evolved?

If we can examine an old poem or song that has escaped the modernising touch of a Percy, we shall find the phrases of indefinite lengths. In a modern poem or song the phrases are of fairly definite and equal lengths, the full phrase occupying a full verse of eight or seven beats, usually broken into two lines of four beats, or of four and three—the "long measure" and "common measure" of church hymns. Since music followed the words, the four-bar and eight-bar themes in music have their origin in the four and eight accented lines and verses of poetry.

In the old poems, most of which were songs, the lines and verses were not so definitely regular—the regularity finally crystallising into the stanza of four or eight lines, or of sixteen or thirty-two bars. In singing, the lines took on the character of Gregorian chants, where there are short melodic phrases separated by conventional breves to which an indefinite number of syllables may be sung. The general trend in singing seems to have been towards the evolution of phrases that could be sung in one breath, or in two breaths. In church music the old and the new live side by side in the Gregorian chants, and the hymns ancient and modern.

Even in church music, however, the melody is modern throughout in its definiteness—in its being confined to steps of tone or semitone; in the folk-songs the melody, as the rhythm, and the length of the phrases, was ad lib. throughout. The introduction of metre and harmony resulted in the standardising, more or less, of melody, rhythm and phrase-length.

There is evidence of similar evolution, or trends towards similar evolution, in Maori music. There is also a vigorous survival of what is probably a yet older character—a character that has quite disappeared from modern music. In many, if not all the Maori Karakia, usually sung or intoned in a rhythmical monotone, the whole is delivered on one breath. This would, of course, be impossible for one person, so where two take part one sings as long as his breath will carry the sound, the second takes up the words on the same note just before the breath of the first is expended, so that there is an unbroken flow of sound.

When a company of people is singing one of their monotone songs of welcome the break in the general body of sound is quite perceptible when one or other stops to take breath. The one particular voice ceases for a moment or two, then resumes; another ceases, and resumes, and so on, the general murmur never ceasing till the close, where there is usually a drop in the hianga through one tone to four or more. The breath may be taken at any place—even in the middle of a word; and, in resuming, the singer may start again in the middle of a word. There seems to have been an aim to make the breath last as long as possible, and there were particular songs for practice in holding the breath.

Dieffenbach writes ("Travels in New Zealand," vol. 2, p. 32: Lond., 1843): "A very common sport amongst children consists in opening and shutting the fingers, and bending the arm in a certain manner, when the following words are said, the whole of which must be completed in a single breath: 'Katahi ti ka hara mai tapati tapato re ka rau ua ka rau ua ka noho te kiwi ka pohe wa tautau to pi to pa ka huia mai ka tako te rangi kai ana te wetu kai ana te marama o te Tiu e rere ra runga e tepe ra peke o hua kauere turakina te arero wiwi wawa ke ke ke te manu ki taupiri.'"

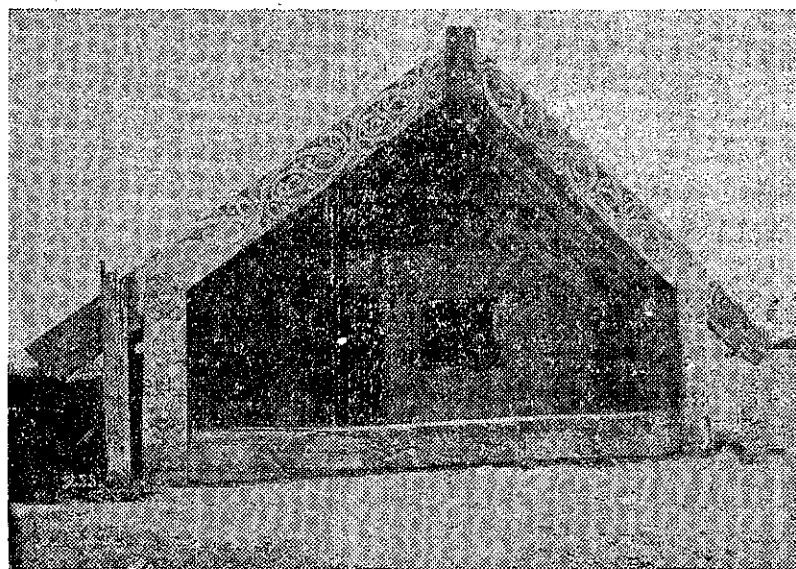
The division of a song or karakia into definite lines, and verses (a definite aggregate of lines), and stanzas (a more or less definite aggregate of verses, usually two or four) is a stage of evolution to which Maori music had not yet attained, but indications of which can clearly be seen. It is a natural evolution to which the poetry and music of all peoples are subject, for the same forms both in poetry and music have evolved independently among the various peoples.

In Maori songs the stanzas are of all manner of lengths, like the old "batches" or "tirades" in songs such as the "Romance of Roland." Among the Ngati Porou these stanzas are known as whiti, the divisions within the stanza, the irregular lines, being each called to upoko: they are heads. Every song has its principal note, or the melody rising and falling a little above and below this note.

The little drops in fractions of a tone are whatinga. There are often, especially in laments and love-songs—waiata-tangi and waiata-aroha—curious and affecting breaks, noticed more often on the letter h; emotional breaks, introducing a grace-note. This break is called hotu ("a heart-note"). It is very noticeable in the songs of Caruso, and with its emotional power behind it it always produces a powerful effect.

The resting-place, or breathing-place, is called whakataanga, and there is here often a slight drop, an incipient hianga.

The act of starting a song is called takitaki or hapai. In a song that is sung on one breath the leader will carry on the dominant part or theme, the tahu, the chorus (Continued on page 45.)



A specimen of Maori art. This meeting-house is exquisitely carved, not only the facings which can be seen, but the whole facade is carefully figured. The white dots represent pawa shell eyes of the figures in the shaded background.

—Dominion Museum, photo.

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Pam Sound Systems, engineered and manufactured by Samson Electrical Co., are designed for every class of sound work. The reproduction of music and voice is exceedingly clear, and electrical experts have pronounced the PAM System unexcelled. Whatever the volume, the clarity and tone remain distinct.

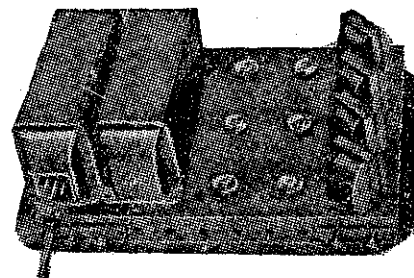
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Did you know Wright De Coster make a new series of reproducers specially for the home? The finest speaker you have ever heard at little more than the price of an ordinary dynamic. Ask for the new 193" models.

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(Mark the one you want.)

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Who will Spell their Way to Victory?

£50 Radio Set and other Handsome Prizes

Entries Close July 19

INTEREST in our £100 Spelling Bee continues to grow, and entries are coming in both from city and country. In the case of our country friends, their letters show possibly some little misunderstanding as to the position. It will be necessary for all entrants to attend in person in Wellington. There is no possibility of carrying out the competition and allowing the contestants to remain in the country. Some entries have been received from country correspondents which indicate that they think this can be done. That is wrong. Any who have entered on that misconception may apply for the refund of their entrance fee. Close consideration was given to the possibility of making it of national and country scope, but no way could be seen of exercising the necessary supervision, so that it is necessarily confined to personal entry and attendance in Wellington on the part of competitors.

THE conditions have been fully outlined in early issues, but at this stage it will be advisable to summarise them. The competition will be conducted in seven sections, this being intended to give equality of chance as far as possible. These seven 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.

Entrants in each of these sections will be advised by us of the time and place of their sectional trials. These will be held probably in 2YA studio, and will be of a semi-private character, i.e., not open to the general public. From each section three place-winners will be selected, and they must attend the final contest.

Some country correspondents have enquired as to the period of time elapsing between the sectional trials and the final night. It is impossible to determine that point until all entries are in and the magnitude of our task is revealed. Effort will be made, however, to meet the convenience of entrants who wish to come from the country, and arrangements be made as far as possible to have their sectional trials close to the final. Country competitors, however, must appreciate our difficulties, but we will give an assurance that, as far as possible, we will make arrangements to meet their convenience.

THE prizes to be awarded are on the following basis: Each of the three survivors of the seven sections will receive an order for One Guinea, to be spent in radio or electrical apparatus. In the event of some sections not being filled, the right is reserved to allocate more prizes to a stronger section, this being guided by the principles of equity. The bigger prizes are:—

First, an Order for £50, to be spent on a radio set or apparatus from approved advertisers in the "Radio Record."

Second, an Order for £20, to be spent in the purchase of electrical apparatus or equipment from advertisers in the Electrical Home Journal section, or by consent, from radio advertisers; and,

Third, an Order for £5 worth of radio or electrical apparatus.

The judge of the contest will be Mr. J. Norrie, librarian of the Wellington Municipal Library. The following detail rules will apply:—

(1) Entries, accompanied by entrance fee of 1/-, will be received either at the office of the "Radio Record," Third Floor, "Dominion" Building, Wakefield Street, Wellington, up to noon on Saturday, July 19, or by post until the evening clearance that day of Box 1032, Wellington, or at the "Radio Record" stall in the Radio Exhibition, till the closing time of the Exhibition on Saturday, July 19.

(2) Competitors must be prepared to attend their sectional trials, at the time and place to be advised, individually. Three place-winners, or such other number as may be determined in each section, must attend the final night promptly at the time of advice.

(3) In the actual contest, the decision of the judge, Mr. J. Norrie, in all matters shall be final and binding. Two failures, or such number as may be determined, will disqualify. The standard books of reference for spelling are Chambers' 20th Century and Nuttall's Standard Dictionaries. After the list of words which has been published in the "Radio Record" has been used, the judge shall have the option of giving any words from either of the dictionaries mentioned, but will endeavour, as far as possible, to avoid highly technical and scientific terms.

(4) The sectional trials will be semi-private. The final night will be open to public attendance and will be broadcast.

No. 5 List of Words.

mandatory	nihilistic	obsequies
manoeuvre	nihilty	obsession
manufactural	niminy-piminy	obsolescent
matricidal	nitrogenous	obvolute
maverick	nocturnal	occasionalism
measurable	nominator	occiput
mechanician	non-combatant	occupation
mediacy	non-communicant	occurrence
medicator	nonage	oceanography
meerschau	nonagenarian	oleander
memorative	nonchalance	olfactory
mephitic	nonpareil	oligarchic
meridional	notably	Olympiad
meridian	notariaily	omissible
metabolism	noticeably	opaquely
metalline	notifiable	optician
metalliferous	notoriety	oracular
metallurgist	novelette	oriflamme
metamorphosis (sing.)	novennial	ortolan
metamorphoses (plu.)	noxiousness	ostentatious
meteorologist	nuance	ostracise
meticulous	nubile	oxalate
mineralogist	nuciform	oxidable
mimetic	nucleus	oxygenate
misdemeanour	nuclear	
mistral	nugatory	pabulum
mitigable	nullification	pabular
modulator	nullity	pacifiable
molasses	numerability	pacan
molecule	numerate	padrone
momentary	numerically	palatable
monopolistic	numismatic	palatinate
multifarious	nuncio	palladium
	nurturer	palladian
naiad	nutmeggy	palliasse
narcissuses	nutrient	palliatory
necessitate	nutritive	pampas
negatory		pancreas
neglectable	obduracy	pandemonium
negotiability	obediential	panegeyrically
negroid	obeisance	pannikin
neurology	obesity	pannose
neurosis	obfuscate	panniered
neutraliser	obeseness	panoplist
niblick	objurgatory	parallelogram
nickelliferous	obligatory	parallelly
niccolite	obliquity	paralytic
nickel	obliterate	parliamentarian
niggardly	obloquy	participial
nightmarish	oboist	parturient

ENTRY FORM FOR "RADIO RECORD" SPELLING BEE.

(Closing date: July 19.)

FIRST PRIZE: Order for £50, and Valuable Supplementary Prizes.

(ENTRANCE FEE: 1/-.)

To "RADIO RECORD,"

P.O. Box 1032, Wellington;

Or Third Floor, "Dominion" Building,
Wakefield Street, Wellington.

Please receive my entry in Section..... (specifying No. of Section) for your Monster Spelling Bee. Entry fee of 1/- enclosed. I will abide by the rules laid down and accept all decisions of the Judge, Mr. J. Norrie, of the Wellington Public Library, as final.

NAME.....

ADDRESS.....

From 1YA.

TUESDAY, JULY 22.—More fun to-night, for Uncle Dave and Cinderella are off on one of their famous trips, and all the Radio Family are invited to join the party. All are assured of a good time and there will be bright musical items by the way.

WEDNESDAY.—Cousin Jean singing some of her sweet songs, and helping Uncle Tom to make the Hour a bright one.

THURSDAY.—A playette for this evening, called "Aunt Jane," provided by the pupils of Miss Whineray. Peter Pan in charge of the Story and Birthday department, so a happy hour is assured.

FRIDAY.—The usual cheer germs will be distributed by Nod and Aunt Jean, and Cousin Albert will play piano solos.

SATURDAY.—Cinderella and the pupils of Miss Blandires will all do their little bit to entertain the children of Radioland, and Radio Postman will attend to the important business of delivering presents.

Children's Sessions

SUNDAY.—Children's song service, conducted by Uncle Bert, assisted by the Beresford Street Sunday School.

From 2YA.

MONDAY, JULY 21.—Uncle Jeff will take us to-night on a travel from one continent to another. Cousins will play, sing and recite pieces which represent the various countries Uncle Jeff will describe.

TUESDAY.—Uncle Jim will be assisted to-night by pupils of Mrs. Glen Grance. There will be chorus work, vocal duets and songs by these cousins. There will also be pianoforte items by Cousins Helen, Hilda and Elsie.

THURSDAY.—To-night there will be an entertainment by the juvenile pupils of Helen Gard'ner. There will be lots of fun and laughter, musical monologues and choruses.

Of course, too, Uncle George will be here.

FRIDAY.—Our programme to-night is being provided by Miss Eileen Roache, who is bringing her little pupils to perform. Story Book Lady and Big Brother Jack will also be here.

SATURDAY.—Uncle Toby is bringing with him to-night the pupils of Miss Zena Jupp. Mandy will also be here with her famous musical monologues and Uncle Toby won't forget his mouth-organ.

From 3YA.

MONDAY, JULY 21.

The meeting to-night is at Microphone Lane, at 5 p.m. Scatterjoy, Cousins Kathleen and Gwen, and a story time for all the Little Ones listening.

WEDNESDAY.

Uncle John, from Radio Land, is

here to-night, with a bevy of young cousins singing and playing for you all. Ella, Cathie, Bruce, Dorothy, and all. To-night, then, at 5 p.m. we gather round and enjoy a happy hour.

THURSDAY.

Ladybird and Uncle Frank having a little party with our friends in the jungle. The Elephant and the Zebra, the Lion and Kangaroo are coming.

FRIDAY.

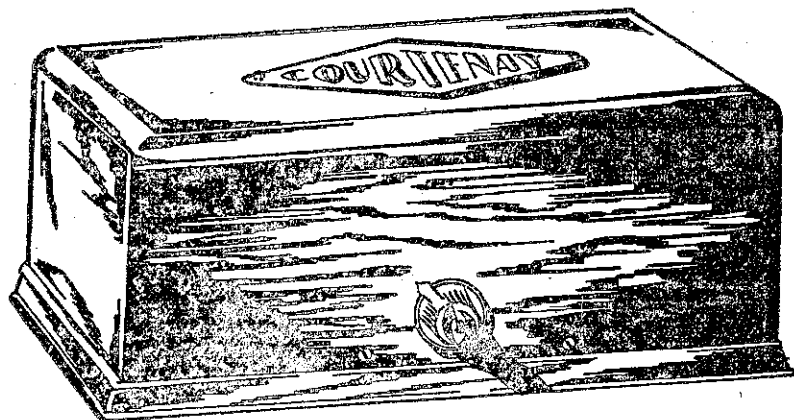
Peterkin and the Boys are visiting the studio again. So off we go for a trip to the Four Corners of the World. Songs on the way for the boys.

SATURDAY.

Aunt Pat and Uncle Charlie have a merry little programme for you to-night—and more stories of the Old Music Masters will delight you little radio people.

SUNDAY.

The children from the Presbyterian Sunday School are singing for us this evening, while Rev. L. McMaster will conduct this Children's Song Service.



THE "COURTENAY" is a table model receiver which picks up every note from the local broadcast station and sets the loudspeaker alive with crystal-clear tone. One control only to vary the strength of the programme and each item, be it news, sport results, dinner music or the beautiful Maori songs, is brought to your ear loud or softly as you respond with joy.

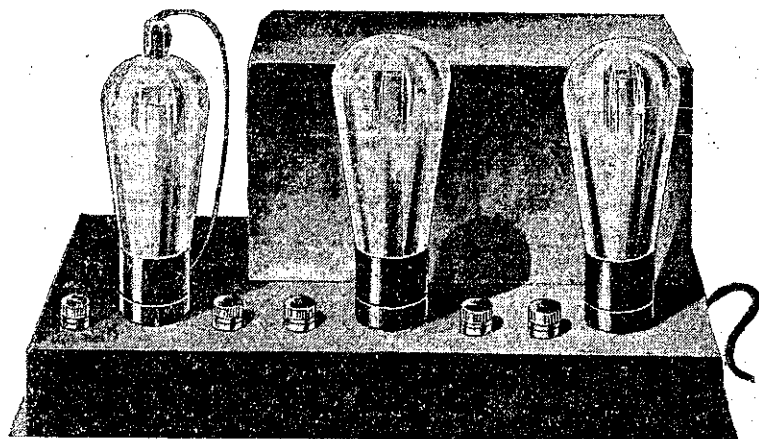
THE LOWEST PRICED OF ALL ELECTRIC SETS.

£10/10/- ready to plug in.

**Stewart Hardware
Limited**

Courtenay Place, Wellington, or through any licensed Radio Dealer

two radio joys made in the
Land of the Maori!



This new startling amplifier is sold with or without valves.——Ample stocks held.

Loftin-White Amplifier
Complete with Valves £14/10/- Demonstrations Daily

JUST at present a return of old favourites is taking place, and there are some splendid new recordings of this music. Generally speaking, the selections are bright, and with the free spirit that was evident in the music of twenty years ago, and make fine music. Columbia records in 07014. "Roses of Yesterday" and "The Side-walks of New York." These are a foxtrot and waltz respectively, by Paul Whiteman and his orchestra. A bright and tuneful record, giving a modern setting to the old songs. The waltz has a flavour of the dance hall of a generation ago, but with the brilliance and colour that is characteristic of modern music. Both have vocal refrains.

Two parts of Florrie Forde's old-time medley are found on Columbia 05073. This is a splendid collection of songs of long ago. "She's a Lassie of Lancashire," "Who's Your Lady Friend?" "Down at the Old Bull and Bush," "It's a Long Way to Tipperary," "Has Anyone Here Seen Kelly?" "Hold Out Your Hand, Naughty Boy," and "Pack Up Your Troubles," are a few of the better-known selections. Florrie Forde is a comedienne of rare talent, and in these beautifully-articulated excerpts she is heard to advantage. This is a good record, and many will delight to join in and recall the "good old days." The new recording preserves detail that was impossible before. The accompanying orchestra is particularly fine, and there is a wealth of bass accompaniment that imparts to the record the modern touch.

ON Columbia 01905 Charles Corban, comedian, records two well-known songs, "Two Lovely Black Eyes" and "The Man Who Broke the Bank at Monte Carlo." The latter was composed to mark an event of considerable importance in the history of the great gambling centre. The flawless enunciation of Corban enables the words of this fine swinging air to be heard perfectly. Corban tells the story of the great event which necessitated the closing of the Monte Carlo "bank" for the only time in history. On the reverse is "Two Black Eyes." The personality of this first-rate comedian is brought well in these two selections, for there are many places where he departs from the original score to secure effect. They are unorthodox recordings, and of great interest to those who heard the songs long ago.

A **SPLENDID** collection of airs that gained universal popularity during the war are collected on H.M.V. E.B. 33, and sung by the Male Voice Chorus, "Parlez Vous," that good old singing march, introduces listeners into the atmosphere of 1917. "K-k-Katey" follows. "The Old Grey Mare," with orchestral imitations, is next, and then "Rose of No Man's Land" is sung with all the tenderness that these noble lines intend. But the old army favourite, "Parlez Vous" is returned to, and done justice by tenor and accompaniment. A fitting finish to the record. On the reverse the Troubadours play "Songs of Yesterday," including "Maggie Murphy's Home," "Two Little Girls in Blue," "Sweet Rosie O'Grady," and "Little Annie Rooney."

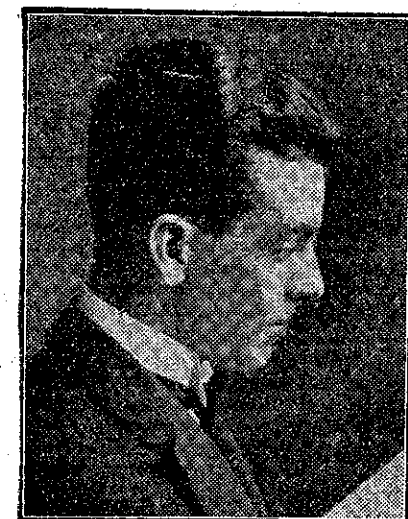
FURTHER old-time selections are recorded by Nat Shilkret and the Salon Group on H.M.V. E.B. 48. "Nelly Was a Lady," "Jeanie With the Light Brown Hair," "Oh! Susanna," "Come

With GRAMOPHONE and RADIO

BY "B NATURAL"

OLD-TIME MELODIES

Where My Love Lies Dreaming." Accompanying are "Hard Times Come Again no More," "Angelina Baker," "Gentle Annie," "Old Dog Tray," and "Somes Folks Like to Sigh." These are vocal excerpts, with orchestra accompaniment. The airs are sung by the soloists, and the choruses by the company. As their titles suggest these selections are widely different. With banjo accompaniment, "Oh, Sus-



MR. M. T. DIXON,
under whose baton the 2YA Salon
Orchestra regularly perform.
—Hardie-Shaw Studio.

anna," is a delightful interlude. The opening of the other side is full and round, and follows on with other well-chosen airs. There is a good intermixture of voices, with the result that there are plenty of bright passages and breezy airs. On H.M.V. C1783 Jack Hylton and his orchestra present "More Old Songs," including "My Irish Molly, O," "Following in Father's Footsteps," "Sue, Sue, Sue," "Silver Threads Among the Gold," "She Cost me Seven and Sixpence," "We all go the Same Way Home." The orchestra is supported by vocal refrain. On the reverse are "I've Made up my Mind to Sail Away," "Waiting at the Church," "Two Little Girls in Blue," "Killarney," "I Want to go to Idaho," "Let's All go Down the Strand." This is a collection of airs that goes with swing from the start. The orchestra takes the leading part, but is well supported by vocal refrains. Waltzes, quicksteps, and old songs follow in quick succession.

C1681 in another record by the same combination of artists. This time the Wurlitzer refrains give further variety. The airs on this record are, "Hello! Hello!" "Just Like the Ivy," "In the Shade of the Old Apple Tree," "I Wouldn't Leave My Little Wooden Hut," "Has Anyone Here Seen Kelly?"

"Sunshine of Your Smile," while on the reverse "Broken Doll," "Eileen Alanah," "Pansy Faces," "Volunteer Organist," "Sweet Genevieve," and "They Don't Believe Me." Another bright record in which the strains of the Wurlitzer, playing the old-time music, makes a novel effect. This instrument records well, and comes up to advantage through electric reproducers. The vocal refrains are both solos and choruses.

STEPHEN FOSTER melodies are recorded on H.M.V. EB47 by Nat Shilkret and his orchestra, with the Jubilee Singers, "Massa's in de Cold Ground" is on one side, while on the reverse are more melodies. "Open Thy Lattice, Love," "Uncle Ned," "Village Maiden," and "Beautiful Dreamer." In this latter the Salon Group replaces the Jubilee Singers. The former air is one of the old favourites given a modern touch. It has been well done, and this record should appeal to all those who like these old plantation airs. The excerpts on the reverse comprise a good assortment of solo, orchestral and chorus. A harp accompaniment employed to imitate the chimes, makes this side an unusually fine record. The vocalists include both male and female voices.

ON C1657 there are more "Stephen Foster Melodies," played by Nat Shilkret and his and the Salon Group. These are "Old Folks at Home" on one side, and "Ring de Banjo," "Oh! Lemuel!" "Nelly Bly," "Oh! Boly, Carry Me 'Long," "Louisiana Bell," "Camp-town Races." This is a very fine recording of the old favourite, "Old Folks at Home." The theme is introduced by a violin, then it is taken up by the saxophone, and so other instruments take up the air, playing solo, but the background builds up until all are playing in unison. They die away, and variations are introduced to the violins. Then, after a brief pause, the contralto soloist breaks in, and translates the air with all the pathos that it is intended to inspire. Then it becomes a music monologue, and the chorus complete the record. A vibraphone comes in with good effect toward the close. The other side is bright and novel, the harp playing a prominent part in the opening bars. Again the contralto soloist is heard, supported by the chorus. Even a Jew's harp is introduced, and so the quaint music of the niggers is interpreted.

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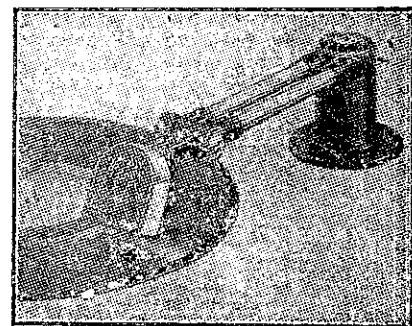
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Wellington Society

An Interesting Evening

THERE was a fair attendance at the monthly meeting of the Amateur Radio Society of Wellington at the Cambridge Terrace Congregational schoolroom on Tuesday, July 8. The chair was occupied by Mr. I. M. Levy, president.

The proposed Imperial short-wave broadcast station to cost between £50,000 and £100,000 was the subject of some discussion. It was pointed out that such a station with power greatly above that of 5SW, Chelmsford, England would enable all the British Dominions throughout the world to obtain good reception, so that the Dominions stations could effect first-rate rebroadcasts to enable owners of even the humblest crystal set to hear. The advantage of such a station in England, it was urged, could not be exaggerated as a means of binding the Empire closer together.

A resolution was adopted that a letter be forwarded to the Prime Minister requesting him to give favourable consideration, when the question is brought up at the Imperial Conference, as to the proposed erection of an Imperial short-wave broadcast station in England to be supported by the combined contributions of the various units of the British Empire.

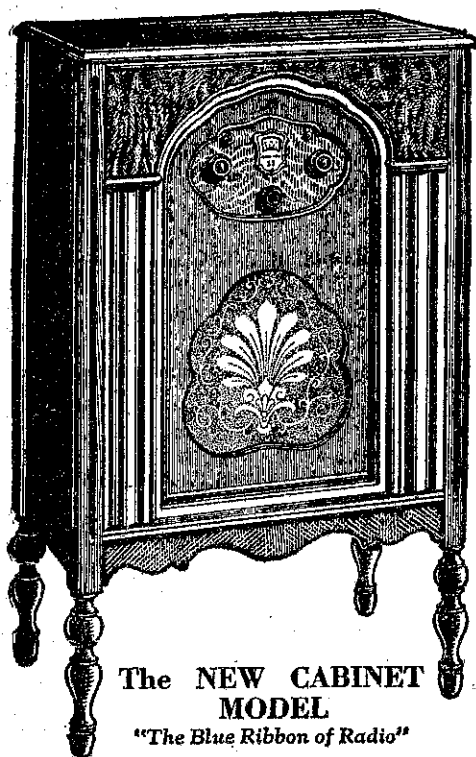
THE report of the sub-committee appointed to confer with Mr. J. Bingham, chief radio engineer of the Radio Broadcasting Co., concerning the late faulty transmission of 2YA, was submitted. It was explained that Mr. Bingham had visited Wellington and inserted a lone-pass filter in the input circuit of 2YA, which had practically eliminated the trouble complained of. The report was adopted, general satisfaction being expressed with the present transmission of 2YA, Wellington.

Mr. H. Falkner reported the existence of intense interference, from some electrical source, in Constable Street, Newtown, near Daniel Street. A motion was carried requesting the hon. secretary to communicate the complaint to the district radio inspector.

AN interesting and instructive lecture, illustrated with blackboard diagrams, on the Loftin-White A.C. audio-amplifier was given by Mr. A. Purcell, acting as deputy for Mr. C. K. Fear, who was unavoidably unable to attend. Mr. C. J. Ralph then gave a similarly successful lecture, also illustrated by blackboard diagrams, on the new system of armature movement and assembly embodied in the Farrand loudspeaker. Mr. Ralph subsequently, with the aid of the Loftin-White amplifier, electric-motor gramophone, and pick-up, entertained the members with a splendid demonstration of gramophone reproduction by the loudspeaker.

OPPORTUNITY was taken by Mr. J.

Crewes, on behalf of the members of the society, to welcome and congratulate the newly-elected president, Mr. I. M. Levy. He complimented Mr. Levy on the dispatch with which the business of the meeting had been conducted. Mr. Crewes also commented upon the attractiveness of the lectures and demonstration they had heard that evening. The chairman explained that credit for the arrangements were due to Mr. Hooker, the newly-elected honorary secretary.



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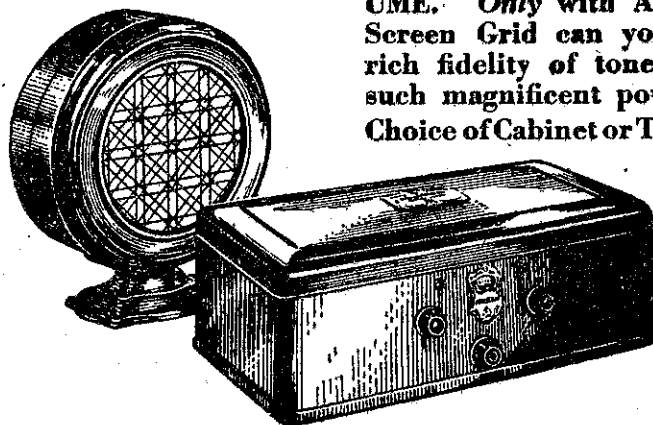
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A Distorted Perspective

(To the Editor.)

QUITE a great deal has been said concerning the distorting of the YA stations; but what of the Australians? I am convinced that the output from any good transmitting station is the best that the management can provide, and that is 100 per cent. good. Conditions, outside, atmospheric, and locality, are responsible for the distorting. This is presuming the listener's set is O.K.; but I feel sure that here is the cause of quite a deal of the trouble. I am speaking from personal experience. I have a four-valve B.D., and have received America on the loud-speaker. I can also bring in 2YA at full blast "without distorting"; but (and here is the secret) not with the same set of valves. To get the distant stations one has to use valves with a high amplifying factor, and for local stations, to get volume, valves capable of a large output are necessary.

One writer to the N.Z.R.R. who complained of 2YA said he could bring in the distant stations. His trouble was very plain. If a telescope is set for a long range nearby objects will be distorted. If a camera is set for a dull day it will blur on a bright day. The same thing applies to our wireless receivers. Apart from the capabilities of the valves used a sufficient supply of electricity is most essential. Locality has much to do with reception, so why not with transmission? Compare 3YA with 1YA. 3YA is good here, but 1YA—though this is not fair to 1YA, as I am just on the hundred mile line. My initiation to wireless was with a home-made crystal set. 2YA came in very well, and at times 2BL and 2FC (my best evening being three New Zealand and four Aussies). I had occasion to shift about eight miles, and the crystal set became useless. I was completely surrounded by hills, with my house a few feet above sea level. Now I am in fairly open country, but on raised ground, and reception here from the broadcasting stations is lower in proportion to the statics.

Atmospheric conditions, though annoying, are interesting. Here, in the north, our reception is from two directions only (excepting America) from the south, and the west (Australia.)

It often happens that when the New Zealand stations are fading Aussie stations are coming in O.K. When 2YA was rebroadcasting the Eucharist Congress from 2BL I was able to follow the whole thing by tuning in which ever station was the better. This was on the crystal set. It was great to hear half a word from, say, 2BL, then switch quickly to 2YA, and hear the other half. This could be done when each station was half way fading. The fading which causes one station to disappear and leave other stations to come in usually causes distortion. Evidently the cause is near the station, and throws out the best of the waves travelling the two paths. When all stations fade simultaneously, no distorting is experienced. The cause of this

Our Mail Bag

While we welcome the expressed views of listeners on topics pertaining to radio, we ask that these communications be kept to minimum length, as heavy demands are made upon space. Mere reiteration of arguments cannot be accepted for publication, and we cannot take responsibility for views expressed. Address communications to the Editor, and sign all correspondence, though a nom-de-plume might be used for publication.

fading seems to be local to the receiver, and even completely smothering it, as static also fades with—well, I do not know whether they distort or not.

I have experienced distortion from the Australians through fading as often as the New Zealand stations. Distorting can be summed up as: (1) Receiver at fault, or badly used; (2) atmospheric conditions; (3) locality, giving a preference to static, or the right distance to cause the "two-way beat" to be thrown out; (4) and least likely,

annoyances for the great good we receive—"Radio Bug" (Hokianga).

And Even More.

IF "Unsatisfied" (Motueka) likes sacred music so much, why doesn't he or she go to morning church, afternoon Bible class, and evening church? What we want on Sundays and every other day is more popular music and jazz. "Give us jazz."—Harold G. Fownes, (Wellington).

Howling Valves.

A WELLINGTON listener writes: I am the possessor of an all-electric wireless set, and am continually annoyed by the incessant howling and squealing of sets. This, I understand, is caused by inefficient apparatus being built into the set. I should be pleased if you could inform me if there is in force a system of inspection for the discovery of these offending sets; also if the answer to the above question is in the affirmative, what penalty or remedy can be enforced to eliminate this most obnoxious nuisance? I wish to stress the point that this annoyance is so acute that practically all the time our set is on the air the programmes are entirely spoilt by the ear-splitting whistles,

whines and groans which seem to be inseparable from the studio efforts to entertain. I should like to mention that many others of my friends all complain of this matter, and as we must endure static, we contend that something should be done to abolish a nuisance which is, to say the least, avoidable.

[The penalty for oscillation is a fine not exceeding £10, and in extreme cases confiscation of set.—Ed.]

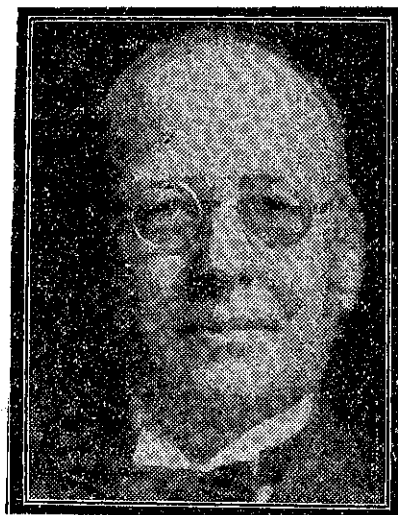
Optimists' Entertainment.

I WISH to express my sincere thanks to the members of the Optimist Club for the splendid entertainment given by them at 2YA on the 28th ult. The items were very good and creditably rendered. The theme that ran through them was cheering and inspiring, especially to those who, like myself, have passed the heyday of life. All I have spoken to were more than satisfied; they were delighted and hoped the club will at no distant date repeat or give us another on similar lines, as it is such a pleasant change from the sentimental music put over the air. We are thankful that we have the power to shut off, but we don't want to shut down for three-quarters of the programme.—Bayite (Wellington).

Mushiness of 2YA.

"E.S.B." (Masterton), in asking where he might find the D.X. clock, writes: Of late I have read many letters concerning the mushiness of 2YA and the "Goo-o-o-d-night," but the former has had no effect upon us, although we have a transmitting station opposite, an aerial in the same place, and aerials also to the north, south and west. It often cheers one up to hear Mr. Drummond say "Goo-o-o-d-night" (but not in the knowledge that the station is closing down). In regard to the programmes of the New Zealand stations, we all find the Sunday evening concerts far the best, especially 2YA's.

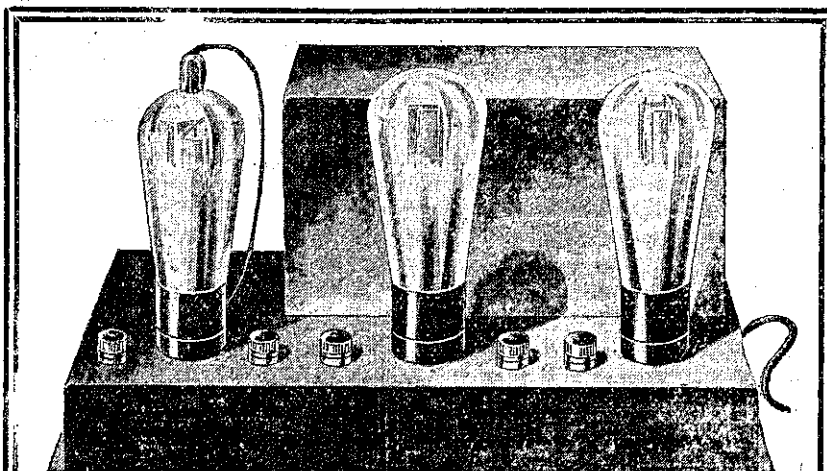
[The D.X. clock was published in the "Radio Record" of January 6, 1928, a few copies of which are still obtainable.—Ed.]



MR. JOSEPH DAVIES
Station Director of 2YA.

—S. P. Andrew, photo.

a defect in the transmitting station. We have all heard of the dog that barked up the wrong tree. Though all we hear from a receiver comes from the speaker, it is the least likely part to go wrong. As that which we wish to receive comes from a transmitting station it is the least likely to cause us trouble in the way of distortion. Some day there may be a different method of communicating over a distance that will not be affected by static and distortion. For the present we have to put up with these slight



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The Growth of Words

Our Cosmopolitan Language

(By A. B. Chappell, M.A.)

THE Spelling Bee, to take place in Wellington early in August, as a feature of radio broadcasting, has aroused widespread interest. It is significant of a revival of an old-fashioned pastime, in New Zealand as elsewhere. Indeed, the spelling bee is more than a pastime. It serves a very useful end in encouraging and fostering accuracy in written and printed speech, and though broadcasting does so much for the ear it can minister, as this instance shows, to the service of the eye.

In our day, words are meant for the eye as well as for the ear, and this will be more and more so—a point overlooked by pleaders for phonetic spelling, who think mainly in terms of sound. Spelling is a modern care, which has come with the spread of education in reading even more in

writing. Our ancestors were bad spellers. There was a marked carelessness about even the spelling of what the grammarian calls proper nouns, which include personal names. Hence, the way in which Shakespeare's name should be spelt is to be settled by present and future usage rather than by appeal to that careless past—he was not consistently sure himself.

But we need not go so far back as Elizabethan times for an age less gifted in spelling than our own. There was an Auckland policeman, in the days before an education test for the force

and street names were put up for all to read, who found one night the dead body of a lean and wasted horse in Karangahape Road, from a building in which (as you know through the IYA announcer's regular tale), this station now broadcasts. Obeying instructions, the policeman proceeded to make an entry in his notebook, then scratched his head in bewilderment, until, visited by an inspiration, he solved his difficulty. He dragged the exhibit round a near corner into Pitt Street and completed his official report.

The pronunciation of personal names,

and even of other words, is no safe guide to spelling. People may be a law unto themselves in such a matter as their own names. Some English names, in this respect, often excite wonder. Mark Twain once made great play with this fact at a dinner in England. "You have," he said, "a name that you spell C-H O-L-M-O-N-D-E-L-E-Y, and you call it Sinjon." That was a palpable hit. However, a bishop in the company—trust these bishops!—made a telling if incomplete rejoinder: "There is, I understand, an American whose name is spelt C-L-E-M-E-N-S, and he calls it Mark Twain." But another story comes closer home. A doctor was summoned by a note in which it was stated that a man's wife had smallpox. He made all haste, only to find that the trouble was obviously acute rheumatism. He was quite a little angry, and showed it. "We thought it was rheumatism," apologised the good man of the house, "but none of us could spell that."

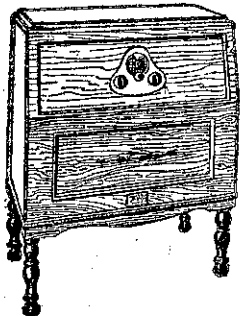
Even now, although the schoolmaster is abroad, care in spelling is far from universal. Take such examples as I have seen lately in manuscripts submitted for publication—"academic," "plentitude," "deteriation," and "philanthropic." Even folk of relatively good education are caught out by words like "accomn. late," "deceive," "ecstasy," and "stationery."

In an effort to strengthen and feed the reviving interest in accurate spelling and other due employment of words, I would try to show how language grows. It grows constantly in extent by the addition of words. This applies to all tongues. Take Maori. In the earliest dictionaries you will find, among Maori equivalents for English words, "tote" for salt, and "pu" for gun, in token of the engrafting of terms according to principles obtaining everywhere in the world. To our own tongue there has been constant addition. As an instance, look at "alligator." Spanish adventurers in South America called this creature "el lagarto" (the lizard), and in Sir Walter Raleigh's "Discovery of Guiana" you will meet "lagartos," while Ben Jonson's "alligarta" reveals a step by which our "alligator" came.

Early in the nineteenth century the word altruism had to be made from Latin to express a sentiment taking root in social philosophy, and to-day "aerobatics" and "wireless" tell in their ways the story of added words. Slang sometimes renders unintended help. In Stuart days the "mobile vulgus," the movable common people derided by conservative aristocrats, became contemptuously shortened to "mob," and so the word eventually became accepted.

The actual time and occasion of many additions can be found, but usually that is difficult—even impossible. Who said it first? Who wrote it first? Where was it printed first? As a rule, these questions cannot be answered, but there is no doubt that each new word had an originator, who either made or borrowed it. Some happy hit, a chance of fortune, was enough to introduce the characteristics of the stranger. It became recognised, accepted, established, to be given a place in the "Burke's Peerage" of reputable language. Yet it was not thereby

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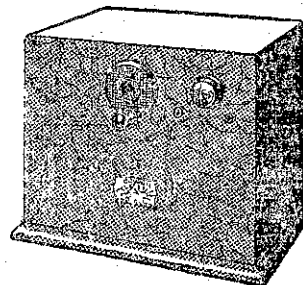
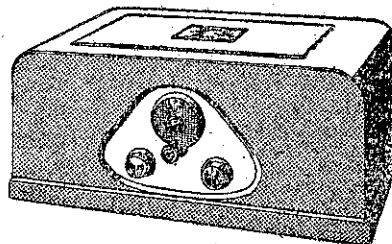
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made immune from changes of fortune, for so long as a language continues to be spoken it "never continueth in one stay."

Growth, you see, implies decay. Words may drop out of use. They become obsolete through neglect, and literally die, only to be discovered again as fossils, embedded in history and literature as curiosities. The spelling bee, of course, is usually limited to living words, and excludes proper names, but it is well to remember that in many living words are wrapped words of older usage and even the names of persons. Ancient story comes ever to life in a multitude of them.

Curfew is the old French *covrefeu* (to cover fire), in thralldom is a memory of the day when it was customary to thrill or drill the ear of a slave; signature goes back to the general making of a sign or mark; calculation tells of the use of calculi (pebbles) in counting; expense is reminiscent of the age when money was weighed; in the first syllable of estimate is *aes*, the first metal (brass) used as money by the Romans; and in other money terms, such as pecuniary, fee and rupee, there is a reminder that cattle were once employed as currency. Now we take a journey without limiting it to a day, and a journal, curiously enough, may make its appearance weekly or monthly, while our volume is no longer rolled up as of old, although the word implies that.

A little thought about these things leads to recognition of the wrong often done when etymology is turned into an argument for meaning. "Time makes ancient good uncouth," and that ground is dangerous. But thought is often clarified and much enriched by knowledge of the origins of words, and spelling-bee enthusiasts will get immense help from this.

The smith once had to smite often and strenuously; our candidates do not wear a white toga in announce-

ment of the purity of their motives, but it was so in old Rome; trivial things naturally formed the staple of conversation of loiterers where three crossroads met; the pagan was once the man of the distant village, outside the city's culture; the heathen was he whose home was amid the wild heaths; a miscreant was once, as the word

The Third Test

ON Saturday, July 26, the Third Test will be played on Eden Park, Auckland. The announcer will be Mr. Gordon Hutter, and the description of the game will be broadcast by 1YA and 2YA.

tells, a misbeliever, before he was thereupon held to be a rascal. We fret, forgetting that the word literally means to eat away; it comes from a telescoping in of "for-eat," where the first half is an ancient English particle of privative force.

There is a good deal to be said for Jean Paul's description of many words as faded metaphors. In our tribulation is the old Roman flail, the tribulum; desultory gives us a picture of leaping from crag to crag; and our caprice embalms the like habit of the goat whose Latin caper goes on down the years. In many of our most familiar flower-names there are beautiful metaphors. I leave you to think of them.

English has borrowed much—more than it has repaid or been able to repay. This seems to have given us a

useless multiplying of words. In reality, it has enriched and developed our thought. Here is a whole family of words, though their family likeness is only in meaning: trick, device, finesse, artifice, stratagem. The first is Old English; the second we took from Italian, the third from French, the fourth from Latin, the last from Greek. But, though they fundamentally mean the same thing, we have employed a useful process of discrimination, putting each word to a specialised use. Have we not well invested what we have borrowed? We now distinguish hearer and auditor, unreadable and illegible, love and charity; and, while both meet in their adjective pastoral, we do not mean the same thing by our native shepherd and our imported pastor.

Think again of the words that come from proper names. An atlas speaks of the mythical giant supporting our world; an epicure is one whose tastes recall, though from a somewhat misleading distance, the pleasant philosophy of Epicurus; academy goes back to Plato's grove and so to the name of a monarch; in a philippic we have such a discourse as Demosthenes once hurled across Philip of Macedon, the arch-enemy of Greece; Cicero lives in every cicerone; a Lazarus of old, smitten with leprosy, originated our lazaretto; from Simon Magus ("thy money perish with thee!") is got our simony, with a difference; Mausolus, a king of ancient Caria, is the maker of all our mausoleums; our dunces may be comforted to know that they descend from Duns Scotus, the famous schoolman; a negro sorcerer of Surinam has his name preserved in quassia; a physician, Dr. Nicot, introducing the soothing tobacco-plant to Europe, brought us nicotine; a colonel of Queen Anne's dead day first mixed our negus, and we use his name with every mention of the hot stimulant; whether we prefer a mackintosh or a spencer, we must

needs recall him who brought either into fashion; we should thank a certain nobleman every time we eat a sandwich, and a celebrated French dealer when we see a doily, though our American cousins, prone to take liberties in commerce, have by a change of spelling done his memory injustice; when we come across macadam we should recall the pioneering road engineer of that late eighteenth century which was in sore need of his service; to mesmerise we are verbally dependent on a Viennese scientist of the same age; and, to make a steep descent to sordid things, an infamous murderer taught us how to burke a question. Recovering, we find many a botanist in a flower. To be quixotic is to emulate a very valorous but incompetent Spanish knight. Dean Swift gave us lilliputian and broodingnagian, of which contestants in the spelling bee will do well to take care.

Whole peoples have poured words into our store. Frank comes from an ancient Germanic tribe whose name is still seen in France and in franchise; against that, slaves inherit from a Byzantine name of a Slavic horde. In America is perpetuated Amerigo Vespucci, who once had the credit of discovery held by Columbus. As to places, they have blessed us with damask, muslin, calico, muscatels, tobacco, and many another boon, as words witness.

On the other hand, inanimate things and observed qualities have bestowed names on people. So came the Blacks, Whites, Browns, Greys and even the Greens. Typical of many, we have the Strongs, especially the Armstrongs, and here and there a Strongtharm. This naming by qualities is old, very old. You find it in earliest Biblical times. It survives in such living tongues as Maori. Occupations appear at christenings, as witness the

(Concluded on page 41.)

AN EVENT IN FAMILY HISTORY.

The Johnson family in Hull, England, listen-in to their daughter Amy, the famous flyer, speaking from Sydney after the completion of her marvellous flight.



AND NOW

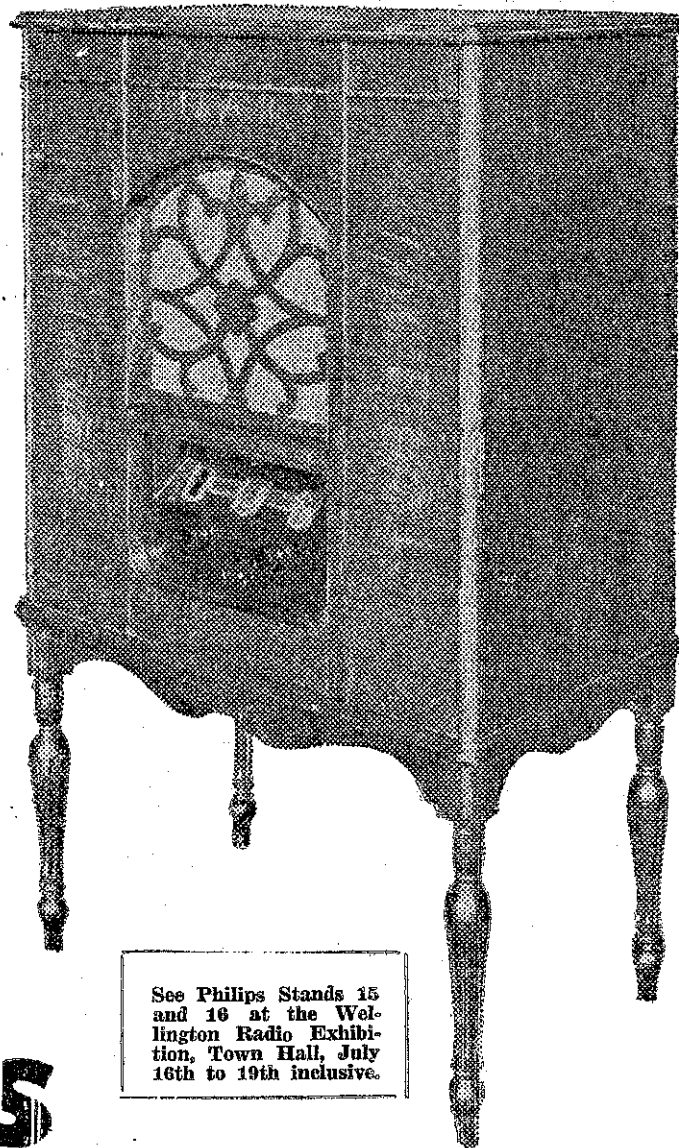
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Exhibition Programmes

Wednesday, July 16

- 10.30 a.m.: Show opens. Selected Studio items.
2.30: Relay from the Radio Exhibition, Town Hall, of items by James Haydock's Orchestra, interspersed with Studio items.
3.30 and 4.30: Sporting results to hand.
4.55: Station closes down.
5.0: Children's session.

From the Studio.

- 6.0: Dinner session.
7.0: News session, market reports and sports results.
8.0: Chimes.

From the Radio Exhibition.

- 8 p.m.: Official opening by the Postmaster-General, Hon. J. B. Donald.

The Wanganui Maori Radio Party will entertain with 30 minutes of songs, choruses, pois and hakas.

Return to the Studio.

- 9.0: Weather report and announcements from Studio.
9.2: Selection—2YA Salon Orchestra, "New Sullivan Selection" (arr. Godfrey).
9.10: Mezzo-soprano—Miss Beatrice Aydon, "Your Song from Paradise" (Brown).
9.14: Baritone—Mr. Ernest Short, "Matilda" (who told lies and was burned to death), from "Four Cautionary Tales" (Lehmann).
9.18: Novelty piano—Mr. J. McKenzie, in a medley of the latest musical comedy and popular song numbers.
9.23: Elocution—Mr. J. F. Montague, "Equal Rights" (MS.), "Good-bye, God Bless You" (Field).
9.33: Selection—2YA Salon Orchestra, "Maori Fantasia" (arr. Dixon).
9.41: Contralto—Miss Hilda Chudley, a Jewish lullaby, "My Heart is on a Willow Tree" (Needham).
9.45: Violin—Efrem Zimbalist, "Zapateado" (Sarasate).
9.49: Elocution—Mr. J. F. Montague, "From My Scrap Book" (original).
9.59: Selection—2YA Salon Orchestra, "Shepherd's Hey" (Grainger).
Violin solo with piano accompaniment—Mr. W. Haydock, "Gypsy Airs" (Sarasate).
10.9: Mezzo-soprano—Miss Beatrice Aydon, (a) "Five Little Piccaninies" (Anthony); (b) "Garden of Happiness" (Wood).
10.15: Baritone—Mr. Ernest Short, "Hungry King" (who chewed bits of string and was cut off in dreadful agonies), from "Four Cautionary Tales" (Lehmann).
10.19: Piano—Mr. J. McKenzie, in further musical comedy numbers.
10.24: Contralto—Miss Hilda Chudley—A bracket of two Manx ballads, "Little Red Bird" (Foster), "Johnny of the Grey Jacket" (Foster).
10.30: Selection—2YA Salon Orchestra, "Beautiful Galathea" (Suppe).
10.38: Close down.
11.0: Special performance of "Hawaiki Calling" by the Wanganui Maori Party, for overseas listeners.

Thursday, July 17

- 10.30 a.m.: Studio items.

From the Exhibition.

- 2.30: Relay from the Radio Exhibition, Town Hall, of items by James Haydock's Orchestra, interspersed with Studio items.
3.15: Home science—"Tired Husbands," talk prepared by Home Science Extension Service, Otago University.
5.0: Children's session, conducted by Uncle George.
6.0: Dinner service from the Studio.
7.0: News session from the Studio.
7.40: Talk—Mr. L. D. Webster, the eighth of a series of music talks, "Some Further Varieties of Music."
8.0: Chimes.

Relay from the Radio Exhibition.

Songs and choruses—Pois and hakas by the Wanganui Maori Radio Party.

- 8.20: From the Studio.
Overture—2YA Salon Orchestra, "Crown of Diamonds" (Auber).
8.28: Soprano—Mrs. F. H. Taylor, "Irish Lullaby" (Needham).
8.32: Baritone—Mr. H. Du Faur, "Sons of the Sea" (Coleridge-Taylor).
8.36: Novelty—2YA Salon Orchestra, "Grasshopper's Dance" (Bucalosi).

From the Radio Exhibition.

- 8.40: Further entertainment by the Wanganui Maori Radio Party.

- 9.0: From the Studio.
Weather report and announcements.
9.2: Band, chorus and whistling—National Concert Band, "A Hunting Scene" (Bucalosi), Zono.
9.5: Soprano—Mrs. F. H. Taylor, (a) "My Laddie" (Thayer); (b) "Vale" (Kennedy Russell).
9.11: Humour—Mr. Ken Aitken, "Toasts—Ancient and Modern" (original).
9.16: Selection—2YA Salon Orchestra, "Country Gardens" (Grainger).

From the Radio Exhibition.

- 9.20: Further 20 minutes by the Wanganui Maori Radio Party.

- 9.40: From the Studio.
Selection—2YA Salon Orchestra, "Ballet Egyptian" (Luigini).
9.48: Baritone—Mr. H. Du Faur, (a) "She Rested by the Broken Brook" (Coleridge-Taylor); (b) "The Raiders" (Derry).
9.54: Band—National Military Band, "March Tannhauser" (Wagner), Zono.
9.58: Humour—Mr. Ken Aitken, "A Trip to Morrow" (Anon.).
10.5: Band of H.M. Coldstream Guards, "Selection of Leslie Stuart Songs" (arr. Hume), H.M.V.
10.13: Vocal—Light Opera Company, "Vocal Gems from 'Lilac Domino'" (Cuvillier); vocal gems from "The Chocolate Soldier" (Strauss).
10.21: Selection—2YA Salon Orchestra, "Coppelia" (arr. Tavan).
10.30: Close down.

Friday, July 18

- 10.30 a.m.: Selected studio items.

- 2.30 p.m.: Relay from the Radio Exhibition, Town Hall, of items by James Haydock's Orchestra, interspersed with Studio items.

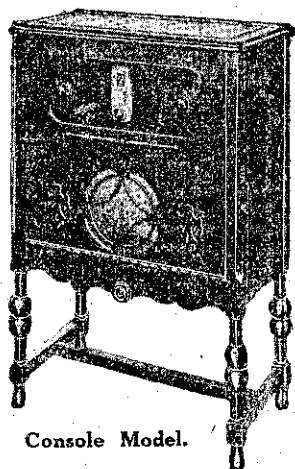
Special Children's Session in Concert Chamber—Admission 6d.

- 4 p.m.: 2YA Children's Orchestra—March, "Colonel Bogey" (Alford); "Valse des Fleurs" (Tschai-kowsky). Piano, Jean McLean. Conductor, George Mackay.
Play—"Fanchette from France" (Francis Harris).
Corporal Tim (a Soldier's Doll), Patty Kerr
Mademoiselle Fanchette (a French Doll) Ethel Rainsford
Snow White (a Fairy Doll) .. Ecce Anderson
Ching Ching (a Chinese Doll) Natalie Pollock
Teddy Bear Joyce Graham
Sarah Jane (a Wooden Doll) Dulcie Graham
Golliwog Shirley Packard
Scene—The Nursery. Place, London. Time, midnight.
Quartet—Two pianos, "Rustic Dance" (Nicolai von Wilm), "March" (Bach). Piano (1). Jocelin Walker and Paul Magill; piano (2). Joan Brown and Patricia Snow.
Song—"Lavender Dreams" (Coningsby Clarke), Alisa Woodward (accompanied by Edith Rait).

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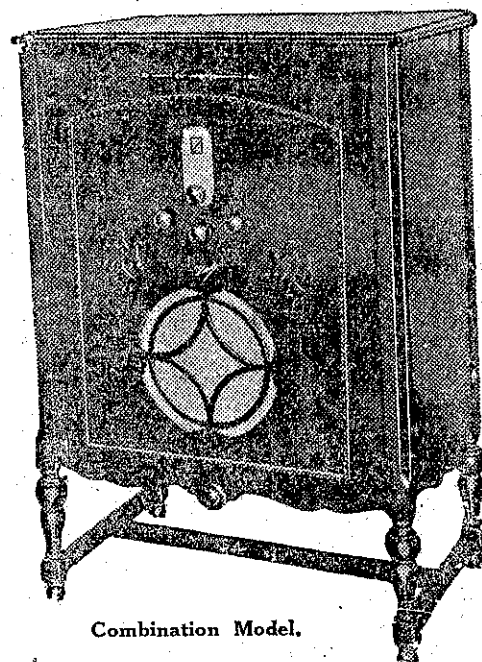
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Exhibition Programmes

Continued

Musical monologue—"Market Square" (music by Fraser Simson, words by A. A. Milne), Dolores Harris (accompanied by Edith Rait).

Violin solo—"Serenata" (Toselli), Maurice Lambert (accompanied by Joyce Lambert).

Song—"Bird Lullaby" (Wilfred Sanderson), Irene Wilson (accompanied by Hilda Chudley).

Chorus—"Widdicombe Fair" (traditional), Rongotai College. Conductor, Mr. J. Todd McCaw. Piano, Mr. A. H. Keys.

Birthdays—Uncle Jeff, Uncle Jim, Uncle George, Big Brother Jack, Uncle Toby.

Musical monologue—"The First Friend" (music by Edward German, words by Rudyard Kipling), Lucy Drummond (accompanied by Edith Rait).

Clog Dance—Marjorie Flanagan (accompanied by Claude Sander).

Solo and 2YA Chorus—"Ma Curly-headed Baby" (G. H. Clutsam), Nancy Darby (accompanied by Maisie Deck).

Song—"I'm Fishing" (music by Fraser Simson, words by A. A. Milne), Paul Tanner (accompanied by Zena Jupp).

Chorus—(1) "Hoea Ra" (Hemi Piripata), (2) "Haere Ra" (Hemi Piripata), Rongotai College.

Trio—"La Cinquantaine" (Gabriel Morel). Violin, Creighton Hanning; violoncello, Jose Bertie; piano, Edith Rait.

Recitation—"Only Seven" (Lillian Grey), Marjorie Darby.

Vibraphone—"Husheen" (Jefferson Farjeon), Joyce Morgan.

Recitation—"Swallowing an Egg" (Jefferson Farjeon), Joyce Dinnison.

Song and chorus—"The Dancing Lesson" (Roddie), Marjorie Terriss (accompanied by Heather Horrax).

Musical monologue—"Sneezles" (music by Fraser Simson, words by A. A. Milne), Freda Harris (accompanied by Edith Rait).

Chorus—Maori song, Ngaio children (accompanied by Mrs. Cummings).

Song—"The Four-leaf Clover" (Charles Wilbey), Margaret Jenkins (accompanied by Mrs. Jenkins).

Recitation—"The Dolly" (Anon.), Joyce Graham.

Song and dance—"The Second Minuet" (Besley), Minnie O'Connor (accompanied by Claude Sander).

Chorus—"Who Killed Cock Robin?" (traditional), Rongotai College.

Song—"Sleep, Little Ruffly, Fluffy Bird" (Liza Lehmann), Doreen Cameron (accompanied by Hilda Chudley).

Pianoforte duo—"Hunting Song" (Gurlitt), "Valse" (Gurlitt), Jocelyn Walker and Paul Magill.

2YA Lullaby—"2YA Children's Chorus" (words by J. Ball, music by George Mackay).

6 p.m.: Dinner music from the Studio.

7.0 : News session, market reports and sports results from the Studio.

7.40: Lecturette—Mr. J. W. Fergie, Head Office, N.Z. Railways, "The Romance of the Main Trunk Railways."

8.0 : Chimes.

From the Radio Exhibition.

Songs and choruses—Pois, hakas, by the Wanganui Maori Radio Party.

8.20: From the Studio.
Selection—Salon Orchestra, "My Son, John" (Strauss).

8.28: Soprano—Miss Ella Fair, "Little Princess Look Up" (Amadeo (Farraday)).

8.32: Bass—Mr. R. J. G. Madigan, "When a Maiden Takes Your Fancy" (Mozart), (Il Seraglio).

8.36: Selection—Salon Orchestra, "Serenata" (Toselli), (Delvieux).

8.40: From the Radio Exhibition Town Hall.
Further items by the Wanganui Maori Party.

9.0 : From the Studio.

Weather report and announcements.

9.2 : Waltz—Salon Orchestra, "Dornroschen Waltz" (Tschalkowsky).

9.6 : Duet—James Liddy and Elsie Gergley with chorus and orchestra, "Deep in My Heart, Dear" ("Student Prince"), (Romberg), Col.

9.10: Humour—Miss Zena Jupp, "Originality" (Anon.).

9.15: Selection—Salon Orchestra, "Bird Songs at Evening" (Coates).

From the Radio Exhibition.

The Wanganui Maori Radio Party will again entertain.

9.40: From the Studio.

Selection—Salon Orchestra, "Four Indian Love Lyrics" (Woodforde Finden).

9.48: Soprano—Miss Ella Fair, "What If I Were Young?" (Smyth), ("Boatswain's Mate").

9.52: Band of H.M. Grenadier Guards, "La Benediction des Poignards" (Les Huguenots).

9.56: Humour—Miss Zena Jupp, "The New Food" (Leacock).

10.1: Selection—Salon Orchestra, "The Little Dutch Girl."

10.9: Bass—Mr. R. J. Madigan, "The Broken Spirit" (Verdi).

10.13: Vocal—Columbia Light Opera Company, "Vocal Gems" from "Lilac Time" (Schubert-Clutsam).

10.21: Selection—Salon Orchestra, "Master Melodies from Light Operas," Part 1 (arr. Roberts).

10.30: Close down.

Saturday, July 19

10.30 a.m.: Studio items.

3.0 : Relay description of football match from Athletic Park. Announcer, Mr. Chas. Lamberg.

5.0 : Children's session, conducted by Uncle Toby.

6.0 : Dinner music session.

7.0 : News session, market reports and sports results.

7.40: Lecturette—Mr. S. Perkin, general secretary, N.Z. Association of Amateur Radio Transmitters, "Some Aspects of Amateur Radio Transmitting."

8.0 : Chimes.

From the Radio Exhibition.

Twenty minutes of entertainment by the Wanganui Maori Radio Party.

8.20: From the Studio.

Selection—2YA Salon Orchestra, "Chu Chin Chow" (Norton).

8.27: Quartet—Melodie Four, "Till the Sands of the Desert Grow Cold" (Ball).

8.31: Tenor—Mr. Sam Duncan, "An Evening Song" (Blumenthal).

8.35: Xylophone duo—Reno and Arta, overture, "Morning, Noon and Night" (Suppe).

From the Radio Exhibition.

8.40: Items by the Wanganui Maori Radio Party.

9.0 : From the Studio.

Weather report and announcements.

9.2 : Selection—2YA Salon Orchestra, "Squirrel Dance" (Elliott Smith).

9.6 : Baritone—Mr. R. S. Allwright, "Joe and Me" (Clutsam).

9.10: Humour—Mr. Will Bishop will entertain at the piano.

9.15: Xylophone duo—Reno and Arta, "Amarinda Intermezzo" (Smith).

From the Radio Exhibition.

9.20: Further items by the Wanganui Maori Party.

9.40: Musical items from the Studio

10.30: Exhibition closes.

Feature Peeps at Future Programmes

SUNDAY

1YA Notes.

DIVINE service in Pitt Street Methodist Church on Sunday evening will be relayed. The preacher will be the Rev. W. Walker, the organist Mr. C. B. Bickerton, and the choirmaster, Mr. W. Leather. At approximately 8.30 p.m., the concert to be given by the

preacher will be the Rev. J. R. Blanchard, B.A., and the organist and choirmaster, Mr. C. W. Kerry. At the conclusion of the church service the concert of the Port Nicholson Silver Band, which plays under the conductorship of Mr. J. J. Drew, will be relayed from the Grand Opera House.

Sunday at 3YA.

THE service in St. Mary's Church of England, Merivale, will be broadcast. The preacher will be the Rev. R. de Lambert. The studio concert programme which will follow will be of an excellent standard. Miss Millicent O'Grady, Miss Nancy Bowden, Mr. C. R. Williamson and Mr. Finlay Robb will sing. Mr. Harold Beck (cellist) and the Broadcasting Trio will provide the instrumental side of the programme.

4YA's Programme.

THE evening services in Hanover Street Baptist Church will be on the air. The preacher will be the Rev. E. S. Tuckwell. The broadcast of a concert to be given in the Central Mission Hall by the Kaikorai Band will follow.

MONDAY

PROMINENT VOCALISTS

2YA's Programme.

AT 3.15 this afternoon the representative of Messrs. Kirkcaldie and Stains, Ltd., will give her usual weekly talk on home crafts. The usual weekly book review will be given at 7.40 by Mr. H. C. Smith.

The concert programme promises to be of a very high order, those contributing being Miss Gwladys Edwardes (late of Sydney), Miss Jessie Shmith (late of Melbourne), and Messrs. G. Austin Blackie and Geo. Neel. Miss Edwardes will feature songs by Schumann, Schubert, and Brahms, and Miss Shmith's songs by

Hageman, Franz, Oley Speaks, and Dunhill, also a number that has not yet been broadcast in New Zealand, viz., "Over the Dark, Still Silence."

Two compositions by Landon Ronald and Clay's evergreen "I'll Sing Thee Songs of Araby" will be sung by Mr. Austin Blackie. Mr. Geo. Neel will be heard in two numbers of a bright, rollicking nature that should suit his voice—"The Song of the North Wind" (by Michael Head), and Sanderson's "Devonshire Cream and Cider." The solo pianist for this programme will be Miss Molly Withers, who will play Weber's "Moto Perpetuo."

The orchestra, under Signor A. P. Truda, will play Beethoven's famous overture, "Coliolanus," Tchaikowsky's "Lac des Cygnes," a "Freischutz Fantasia," a selection from "Lilac Time," and Dvorak's "Humoresque." A feature of the programme will be a one-act play, "The Man in the Stalls," by Mr. Victor Lloyd's Company. This play is from the pen of the famous playwright, Alfred Sutro, and is one that will hold the attention of the listeners right throughout its performance.

From 3YA.

DR. O. H. FRANKEL, of Lincoln Agricultural College, is to speak from 3YA at 7.30 on "Heredity as Applied to Agriculture and Racial Hygiene."

The programme by the Woolston Band at 3YA will contain plenty of variety.

Two fine marches, "The Laurel Wreath" and "Imperial Echoes" will be played, also Verdi's overture, "Nabuccodonosor," a selection, "Gems of Italian Opera," the patrol "Cock of the North," and a selection from "Lucia di Lammermoor." Bandsman E. Williams, champion trombone soloist, will play "Winning Spurt," to band accompaniment. A horn solo will be played by Bandsman F. Turner.

The vocalists for the evening will be Miss Sylvia Angus (soprano), Miss Kathleen Pond (contralto), Mr. W. J. Bischlager (tenor), and Mr. E. A. Dowell (baritone). It will be a very popular programme.

4YA Attractions.

THERE will be the usual W.E.A. talk from 4YA at 7.40.

4YA has a special attraction this evening in the broadcast on relay of a concert to be given in the Town Hall by the Royal Dunedin Male Choir. The soloists will be Madame Winnie Fraser (soprano), Mr. Thos. Bauchop (tenor), and Mr. J. E. Berton (bass). Violin solos will be played by Mr. W. C. Gay and elocutionary items will be given by Miss N. Osborne. The choir's items will comprise folk songs of the Hebrides, Irish folk songs, Greig's "Recognition of Land" (soloist, Mr. C. S. Hawes), a double chorus and the part song "Thou Comest Here to the Land." The last-mentioned number has been composed by Dr. V. E. Galway (con-



SIGNOR A. P. TRUDA

Conductor of the 2YA Orchestra, who are heard bi-weekly from 2YA.
—S. P. Andrew, photo.

ductor of the choir) on Tennyson's "Ode to Freedom," and dedicated to the choir.

TUESDAY

ORCHESTRAL SELECTIONS

Features from 1YA.

AT 3.15 Mrs. Les Crane will speak on "The Beauty of Mind and Body in Relation to Diet." At 7.40 p.m. a talk entitled "Voice Culture—Ancient and Modern," by Mr. A. McSkimming.

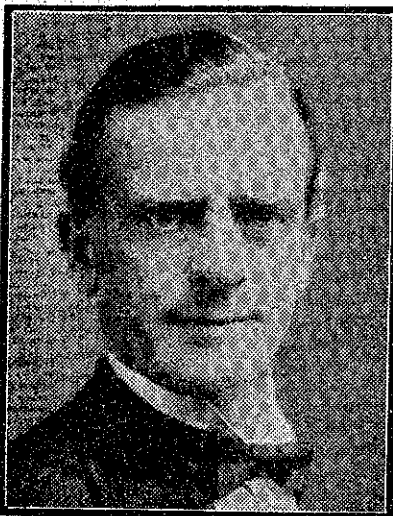
The main vocalists for the concert programme will be Miss J. M. Seth-Smith and Mr. Len Barnes. The entertainment will be of an operatic nature. Miss Seth-Smith has chosen for her numbers "Amour Viens Aider" (by Saint-Saens) and "O Ba Lyre Immortelle" (by Gounod), while Mr. Len Barnes's items will be the "Drinking Song" (from "Hamlet," by Thomas), "Salome, Salome," from "Herodiade" (by Massenet), and "Sanza Tetto, Senza Cuna" (from "Il Guarany," by Gomez). Mr. A. B. Chappell, M.A., will continue his interesting "Topical Talks."

The 1YA Orchestral Octet, under the direction of Mr. Eric Waters will also appear, their numbers being "The March from Tannhauser" (by Wagner), "The Snow Maiden" (by



MISS MONICA MALFROY.

A 2YA artiste (mezzo-soprano) of distinction. She will sing on Tuesday.
—S. P. Andrew, photo.



MR. E. A. DOWELL,

a baritone who will contribute to the variety programme from 3YA on July 21.
—Stefano Webb, photo.

Municipal Band, under the able direction of Mr. Christopher Smith, will be relayed from the Auckland Town Hall.

BAND CONCERT

From 2YA.

ST JOHN'S Presbyterian Church will have its service relayed. The

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Rimsky-Korsakov), "William Tell" (by Kruger), and a musical comedy number, "A Waltz Dream" (Strauss). "Melodie Arabe" (Schirmer) will be rendered as a cello solo with orchestral accompaniment, and, also with the orchestra, a clarinet-cello duet entitled "Serenade" (by Fischer).

Electrically recorded numbers will also be included on this programme.

Items from 2YA.

THIS afternoon Miss H. C. Inglis will deliver a lecturette of interest to all who are desirous of entering the nursing profession, and those who, while not desiring to enter, are nevertheless keenly interested in it. Miss Inglis will speak on "Aims and Objects of the New Zealand Trained Nurses." There will be a talk to farmers at 7.40. The concert which will follow will be of a popular nature. The Salon Orchestra, under Mr. M. T. Dixon, will play a selection from the "Coppelia Ballet," "The Russet and Gold Suite" (by Sanderson), and Karganoff's "Serenade." Mr. Stanley Chapman will play as a cello solo with orchestral accompaniment Squire's "Slumber Song."



MR. FINLAY ROBB,

who is taking part in the studio concert to be presented from 3YA on Sunday, July 20.

—Stefano Webb.

Miss Monica Malfroy will be heard in several ballad numbers, Mr. R. M. Curties in excerpts from "The Oingalee," and Messrs. Hudson Stanley and Charlie Green in humorous and popular song items. Banjo solos will be given by Mr. Barry Myddleton.

BAND SELECTIONS

4YA's Programme.

A TALK on "Tourist Resorts" will be broadcast by Mr. R. W. Marshall.

The concert programme will be provided by the Kaikorai Band (under Mr. T. J. Kirk-Burnand) and assisting artists.

Two marches by the band will be "The Winning Fight" and "Half and Half." There will also be selections from "Il Trovatore," a number entitled "Gounod's Greatest Works," No. 1 of "Petite Suite de Concert," the fantasia, "A Venetian Carnival" and a valse, "Golden Grain."

The vocalists for the evening will be Miss T. C. Blackman, Miss Constance Poole, and Mr. C. S. Hawes, while Miss

Isobel McGregor will recite and Mr. B. Brown will contribute Lauder humorous numbers.

WEDNESDAY

1YA Attractions.

AT 12.30 the weekly sing-song will be broadcast from 1YA. Madame Mabel Milne, at 7.40 p.m., will again speak to listeners on "Health and Diet."

The Leys Institute Orchestra under the conductorship of Mr. Harold Baxter, will supply the instrumental section of 1YA's evening programme, their numbers including "Entr'acte Rosamunde" (by Schubert), "Monsieur Beaucaire" incidental music (Rosse), "Katinka" Selection (Friml), Mendelssohn's "Spring Song," and a selection of "Irish Folk Songs." "Graceful Dance" (by Fletcher) will be rendered as a flute solo by Master W. O'Connor, and "Brindisi Waltz" (Alard) as a violin solo by Master W. Wheeler, two members of the orchestra.

Vocal numbers will be presented by Mrs. B. Jellard and Miss Joan R. Laird, also by Mr. Lorrigan, who will be heard with Miss Laird in duets, entitled "Look Down, Dear Eyes" (Fisher) and "Rose of My Heart" (Lohr), and who will take for his solo numbers "Now Sleeps the Crimson Petal" (Quilter), and "Come Into the Garden, Maud" (Balfé).

Miss Laird's solos will be "A Birthday" (Woodman) and "Cherry Ripe" (Horn), while Mrs. Jellard will sing "A Light Song and Bright Song" (by Drummond), "A Little Glean of Sun" by the same composer, and "Down the Vale" (by Lohr). A gramophone lecture-recital by "A Commentator" will be given on "Latest Recordings."

OLD VOCAL FAVOURITES

From 3YA.

AN excellent programme into which a few operatic numbers have been introduced will be broadcast. The major portion of the items will be old favourites, such as "Carry Me Back to Old Virginia," "Lorraine," "Oft in the Still Night," "The Battle Eve," "Oh, Wert Thou in the Cauld Blast," "Under the Greenwood Tree," "Sing a Song of Sixpence," "The Arrow and the Song," "Danny Deever," "You in a Gondola," and "Marcheta" (a Mexican love song).

The vocalists will be the popular Salon Quartet—Miss Corrie Aslin, Miss Dulcie Mitchell, Mr. H. Blakeley and Mr. J. Graham Young. There will be two elocutionary items by Miss Mavis Ritchie. On the instrumental side of the programme, the Studio Octet will play, among other numbers, selections from "Carmen," the "Barcarolle" (from "Tales of Hoffman"), "Gavotte" (from "Mignon"), Hope's "Laguna Lullaby," "Ern's "Serenade."

"WORDS AND MUSIC"

4YA's Programme.

THE weekly afternoon talk will be on "Meatless Meals." This talk has been prepared by the Home Science Extension Department of Otago University. At 7.15 the talk to farmers by Mr. A. A. Hume, of the Department of Agriculture, will be on "Grassland Experiments in Otago." Both talks will be under the auspices of the 4YA Primary Productions Committee.

The evening programme will be of a novelty nature, "Words and Music," by "The Optimists."

THURSDAY

From 1YA.

THE afternoon talk from 1YA, 2YA and 3YA will be on "Worry." In connection with these talks, the Home Science Extension Department of Otago University will be glad to answer any questions from listeners.

The vocal portion of the musical programme will be contributed by Mr. Tom Moffitt (tenor) and Mrs. Laetitia Parry (soprano). Mr. Moffitt's renderings will include D'Hardelot's "I Know a Lovely Garden" and "Wait." The solos to be sung by Mrs. Parry will be three old favourites, "Afton Water," "Bonnie Banks o' Loch Lomond," and "The Last Rose of Summer."

Two artists who make their initial appearance before the microphone will be Miss Helena Venables and Mrs. Clark, who will entertain with novelty piano duos, their numbers being "Rag Doll" (Brown), "You'll Find Your Answer in My Eyes" (Baer), "Kewpie" (Rose), and "I'm Following You" (McDonald).

Instrumental selections will be performed by the Orchestral Octet, who have included in their items, "Master Melodies from Famous Operas," and an intermezzo—"Call of Spring" (by Fruhlingsruf), "Grand Galop Chromatique" (by Liszt), a selection from the musical comedy "The Beauty Prize" (Kern), "Molloy's Songs" (by Baynes), and will also be heard in the latest novelties. On this evening Mr. T. T. Garland will entertain listeners with further numbers from his store of humour.

SYMPHONY ORCHESTRA RELAY

2YA Attractions.

THE usual weekly home science talk will be given this afternoon from 2YA, 3YA and 4YA, at 3.15. Mr. L. D. Webster will be continuing his series of musical talks this evening, when he will give answers to questions he has received from listeners.

The whole of the programme, with the exception of a short interval from the studio, will be devoted to a relay of the Wellington Symphony Orchestra's second concert of the 1930 season. The programme will feature two numbers that have not been broadcast before in New Zealand—Tchaikowsky's 5th Symphony and a cello concerto by Haydn, the celebrated "Concerto in G major." The latter portion of the programme will, following the usual practice, be of a lighter nature, and will include "The Vorspiel" from "Tristan and Isolde," Jarnefeldt's "Praeludium," and the ballet music from Delibes' "La Source."

MALE VOICE CHOIR

3YA's Programme.

AT 7.30 a talk of interest to gardeners will be given by Mr. M. J. Barnett, of the Christchurch Horticultural Society. He will speak on "Rock Gardening."

A concert to be given by the Christchurch Male Voice Choir, assisted by Cathedral choristers, will be relayed. The items to be given by the choir comprise glees, part songs and sea shanties.

Among the numbers will be found "Now is the month of Maying" (written in 1595), "Beware," "Fate's Discourtesy" (from "The Fringes of the Fleet"), "The Bells of St. Michael's," "The Little Admiral" (from "Songs of the Fleet"), "Blow, Blow, thou Winter Wind," "Peaceful Slumbering on the Ocean" (from the opera "The Pirates") and "What Care I How Fair She Be?"

In addition there will be the sea shanties and items by the Cathedral choristers. Solos will be sung by Mabelle Esquillant (contralto), Ernest Rogers (tenor), and J. Graham Young (baritone). Dr. J. C. Bradshaw is the conductor of the choir.

FRIDAY

1YA Features.

AT 7.40 Mr. J. F. Montague will give another of his talks on "Maori Pronunciation and Place Names."



MR. E. BOND,

a bass of outstanding ability, who will sing from 4YA on July 25.

The Orchestral Octet will be heard in selections from "Der Rosenkavalier" and "Salome" (by Strauss), and "Serenade," "Callirhoe Suite" and "Scarf Dance" (by Chaminade). Mrs. Daisy Basham will be assisted by Miss Lola Solomon in the presentation of lecture-recitals on "Strauss" and "Chaminade," and both these recitals should prove very interesting to listeners.

On the vocal portion of the programme Mr. Frank Sutherland will be heard in "Cargoes" (Clarke), "Like to a Damask Rose" and "The Minstrel," while Miss Audrie G. Holder (mezzo-soprano) will sing "I Attempt from Love's Sickness to Fly" (Purcell), "Cupid" (by Sanderson), and "I Love Thee" (Greig).

OPERA AND MUSICAL COMEDY

From 2YA.

MISS M. S. Christmas, a well-known authority on dogs and cats, will speak on the "Winter Wants" of these domestic pets. This lecturette, which will coincide with the Wellington Dog and Cat Show, will no doubt prove very interesting to intending entrants and others who take more than a passing interest in their pets.

The Lyric Quartet, assisted by Miss Veronica Mackenzie and the 2YA Orchestra, will feature a programme of operatic and musical (Concluded on page 44.)

Full Programmes for Next

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

Sunday, July 20

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

- 3.0 : Afternoon session—Selected studio items, including literary selection by the Announcer.
 4.30 : Close down.
 6.0 : Children's Song Service by Beresford Street Sunday School, conducted by Uncle Bert.
 6.55 : Relay of Divine Service from Pitt Street Methodist Church. Preacher, Rev. W. Walker; Choirmaster, Mr. W. Leather; Organist, Mr. C. B. Bickerton.
 8.30 : (approx.) Relay of Municipal Band performance, under the conductorship of Mr. Christopher Smith, from the Auckland Town Hall.
 9.30 : (approx.) God Save the King.

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

- 3.0 : Chimes.
 3.1 : Afternoon session.
 4.30 : Close down.
 6.0 : Children's Song Service, conducted by Uncle George, and assisted by the Children's Choir from the Hataitai Methodist Church, under Mr. C. G. Lovatt.
 7.0 : Relay of Evening Service of St. John's Presbyterian Church. Preacher: Rev. J. R. Blanchard, B.A. Organist and Choirmaster: Mr. C. W. Kerry.
 8.15 (approx.) : Relay from the Grand Opera House of the Band Recital of the Port Nicholson Silver Band. Conductor: Mr. J. J. Drew.

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

- 3.0 : Afternoon Session Gramophone Recital.
 4.30 : Close down.
 5.30 : Children's Song Service by children of Church of England Sunday Schools.
 6.15 : Intermission of meditation music from studio.
 6.30 : Relay of evening service from St. Mary's Church of England. Preacher: Rev. R. De Lambert. Organist and Choirmaster: Mr. Alfred Worsley.
 7.45 : Instrumental Music from Studio.
 8.15 (approx.) : Studio programme.
 8.15 : Orchestra—New Symphony Orchestra, "Le Cid Ballet Music" (a) "Castillane"; (b) "Aubade" (Massenet) (H.M.V. C1638).
 8.19 : Tenor—Mr. C. R. Williamson, (a) "The Star" (Rogers); (b) "Ave Maria" (Kahn).
 8.25 : Cello—Mr. Harold Beck, "Nocturne" (Tschalkowsky).
 8.28 : Soprano—Miss Millicent O'Grady, "Elizabeth's Prayer" (Wagner).
 8.32 : Instrumental—Christchurch Broadcasting Trio, "Allegro from Trio in C Major" (Mozart).
 8.41 : Bass—Mr. Finlay Robb, (a) "The Heart Worships" (Gustav Holst); (b) "Peace" (Eric Fogg).
 8.47 : Orchestra—New Symphony Orchestra, "Le Cid Ballet Music" (c) "Andalouse"; (d) "Aragonaise" (Massenet). (H.M.V. C1638).
 8.50 : Contralto—Miss Nancy Bowden, (a) "Sapphische Ode" (Brahms); (b) "The Linden Tree" (Schubert).
 8.56 : Cello—Mr. Harold Beck, "March On" (Benjamin).
 8.59 : Weather Report and Station Notices.
 9.1 : Orchestra—New Symphony Orchestra, "Le Cid Ballet Music" (Massenet); "Navarraise" (H.M.V. C1639).
 9.5 : Tenor—Mr. C. R. Williamson, "The Cloths of Heaven" (Dunhill).
 9.9 : Soprano—Miss Millicent O'Grady, (a) "Love Has Eyes" (Bishop); (b) "Vale" (Kennedy-Russell).
 9.15 : Instrumental—Christchurch Broadcasting Trio, (a) "Pastel Minuet" (Paradis); (b) "Serenade" (Arensky); (c) "Scherzo" (Schubert).
 9.25 : Bass—Mr. Finlay Robb, "She is Far From the Land" (Lambert).
 9.30 : Orchestra—New Symphony Orchestra, "Le Cid Ballet Music" (Massenet); "Madrilene" (H.M.V. C1639).
 God Save the King.

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

- 3.0 : Chimes. Selected gramophone records.
 4.30 : Close down.
 5.30 : Children's Song Service, conducted by Big Brother Bill.
 6.15 : Close down.
 6.30 : Relay of Church Service from Hanover Baptist Church. Preacher, Rev. E. S. Tuckwell, B.A.; Choirmaster, Mr. H. P. Desmoulin.
 7.45 : Orchestra—National Symphony Orchestra, "Orpheus in the Under-world" (Offenbach). (Zonophone EE16).

Orchestral—John McCormack and Salon Group, (a) "Serenade" (Schubert); (b) "Ave Maria" (Schubert) (H.M.V. DB1297).

- 8.0 : Relay of Concert Programme by Kalkorai Band, under the direction of Mr. Thos. J. Kirk-Burnnam, from Central Mission Hall, Dunedin.
 9.30 : God Save the King.

Monday, July 21

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

SILENT DAY.

2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, JULY 21.

- 3.0 : Chimes. Selected studio items.
 3.15 : Lecturette—Representative Messrs. Kirkcaldie & Stains Ltd., "Home Crafts."
 3.30 and 4.30 : Sporting results to hand.
 4.45 : Close down.
 5.0 : Children's session, conducted by Uncle Jeff.
 6.0 : Dinner music—"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) (Zonophone EE111).
 Instrumental—San Francisco Symphony Orchestra, "Coppelia 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 : Orchestra—San Francisco Symphony Orchestra, "Valse de Concert."
 Instrumental—San Francisco Symphony Orchestra, "Liebeslied."
 6.57 : Tacet.
 7.0 : News session, market reports and sports results.
 7.40 : Lecturette—Mr. H. C. South, "Books—Grave and Gay."
 8.0 : Chimes.
 Overture—2YA Orchestra, "Coriolanus" (Beethoven).
 8.9 : Soprano—Miss Gwladys Edwards, (a) "The Almond Tree" (Schumann); (b) "The Lotus Flower" (Schumann).
 8.15 : Baritone—Mr. Geo. Neel, "Song of the North Wind" (Head).
 8.19 : Selection—2YA Orchestra, "Lac des Cygnes" (Tschalkowsky).
 8.29 : Contralto—Miss Jessie Smith, (a) "Do Not Go, My Love" (Haglmann); (b) "Dedication" (Franz).
 8.36 : Cello—W. H. Squire, (a) "Adagietto-L'Arlesienne Suite" (Bizet—arrgd. Squire); (b) "Tarentelle" (Popper); (Columbia 04385).
 8.44 : Tenor—Mr. G. Austin Blackie, (a) "Prelude"; (b) "Love, I Have Won Thee" (Landon Ronald) (Cycle of Life).
 8.51 : Fantasia—2YA Orchestra, "Freischütz Fantasie" (Weber).
 8.59 : Weather forecast and announcements.
 9.1 : Soprano—Miss Gwladys Edwards, (a) "Cradle Song" (Schubert); (b) "The Blacksmith" (Brahms).
 9.7 : Piano—Miss Molly Withers, "Motto Perpetuo" (Weber).
 9.14 : Baritone—Mr. George Neel, "Devonshire Cream and Cider."
 9.18 : Selection—2YA Orchestra, "Lilac Time, Part 2" (Schubert—arrgd. Clutsam).
 9.26 : One-Act Play—"The Man in the Stalls." A play in one act by Alfred Sutro.

Cast.

Hector Allen Victor S. Lloyd
 Betty Allen Elsie Lloyd
 Walter Cozens Eric A. Clark

The scene is the sittingroom of a little flat in Shaftesbury Avenue, London.

- 9.43 : Concerto—The Band of Garde Republicaine, "Clarinet Concerto."
 9.51 : Contralto—Miss Jessie Smith, "Over the Dark, Still Silence," (a) "Syviva" (Oly Speaks), (b) "The Cloths of Heaven" (Dunhill).
 9.58 : Tenor—Mr. G. Austin Blackie, "I'll Sing Thee Songs of Araby" (Clay).
 10.2 : Selection—2YA Orchestra, "Humoresque" (Dvorak).
 10.8 : God Save the King.

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

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

Week-all Stations-to July 27

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

- 5.0 : Children's hour, "Scatterjoy."
 6.0 : Dinner session, "Columbia" hour.
 Orchestral—Herman Finck and His Orchestra, "Waldteufel Memories."
 'Cello—W. H. Squire, "Gavotte" (Mehul) (03046).
 Mandolin Band—Circolo Mandolinistico, "Torna a Surriento."
 6.18: 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).
 Orchestral—Plaza Theatre Orchestra, "Pearl o' Mine" (Fletcher).
 6.25: Tacet.
 6.30: Waltz—New Concert Orchestra, "Nights of Fragrance" (Ziehrer).
 Quartet—Squire's Celeste Octet, "Air on G String" (Bach) (01713).
 Saxophone—Chester Hazlett, "To a Wild Rose" (MacDowall) (01627).
 Orchestral—Plaza Theatre Orchestra, "Bal Masque" (Fletcher).
 6.43: Tacet.
 6.45: Selection—Circolo Mandolinistico, "Stephanie Gavotte" (Czibulka).
 Band—B.B.C. Wireless Military Band, "Goliwog's Cake Walk."
 'Cello—W. H. Squire, "Madrigale" (Simonetti) (03646).
 Waltz—New Concert Orchestra, "Vienna Maidens" (Ziehrer).
 6.57: Tacet.
 7.0 : News session.
 7.30: Lecture—Dr. O. H. Frankel, Lincoln Agricultural College, "Heredity as Applied to Agriculture and Racial Hygiene."
 8.0 : Chimes.
 Band programme by the Woolston Band (Conductor, Mr. R. J. Estall), and assisted by 3YA Artists.

- March—Band, "The Laurel Wreath" (Rimmer).
 Overture—Band, "Nabucodenosor" (Verdi).
 8.13: Baritone—Mr. E. A. Dowell, (a) "Adelai" (Spurin); (b) "There's a Land" (Allitsen).
 8.19: Orchestral—New Concert Orchestra, "Nights of Fragrance" (Ziehrer).
 8.23: Contralto—Miss Kathleen Bond, "Love's Coronation" (Aylward).
 8.27: Horn—Bandsman F. Turner, "Iona" (Allison).
 8.32: Tenor—Mr. W. J. Bischlager, (a) "Entreaty" (Smith); (b) "Requiem" (Homer).
 8.38: Organ—Joseph Wayne, "Kiss Me Again" (Herbert); (b) "Mean to Me" (Turk-Ahlert) (Col. 01726).
 8.44: Soprano—Miss Sylvia Angus, (a) "Be Still Blackbird" (Sanderson); (b) "Home Thoughts" (Bantock).
 8.50: Male quartet—Hudson Singers, "I'm Feathering a Nest" (Yellen).
 8.53: Selection—Band, "Gems of Italian Opera" (Rimmer).
 9.3 : Weather report and station notices.
 9.5 : Orchestral—Percival Mackey's Band, "The Vagabond King" (Friml).
 9.13: Contralto—Miss Kathleen Bond, (a) "The Enchantress" (Hatton); (b) "The Reason" (Del Riego).
 9.19: Accordion—Johnny Sylvester, "Waltz Medley" (Regal G20350).
 9.22: Patrol—Band, "Cock of the North" (Currie).
 9.29: Tenor—Mr. W. J. Bischlager, "Your Song from Paradise."
 9.33: Trombone—Soloist, Bandsman E. Williams, "Winning Spurt" (Clough).
 9.36: Soprano—Miss Sylvia Angus, "The Piper" (Steel).
 9.40: Accordion—Johnny Sylvester, "Sidewalks of New York" (Blake).
 9.43: Baritone—Mr. E. A. Dowell, "I Did Not Know" (Trotter).
 9.47: Male quartet—Hudson Singers, "Where the Babbling Brook."
 9.50: Selection—Band, "From Lucia di Lammermoor" (Donizetti).
 March—Band, "Imperial Echoes" (Safroni).
 God Save the King.

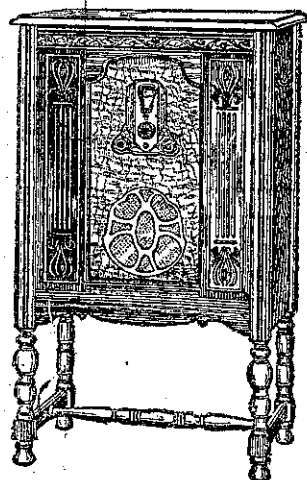
4YA, DUNEDIN, 650 KILOCYCLES)—MONDAY, JULY 21.

- 3.0 : Chimes. Selected Gramophone Items.
 4.25: Sporting results.
 4.30: Close down.
 5.0 : Chimes. Children's Hour, conducted by Big Brother Bill.
 6.0 : Dinner Music, "Parlophone."
 Overture—Berlin State Opera Orchestra, "Mignon" (Thomas).
 Instrumental—Grand Symphony Orchestra, "Tales of Hoffman—Barcarolle" (Offenbach) (A4061).
 6.12: Tacet.
 6.15: Fantasia—Edith Lorand Orchestra, "Faust" (Gounod) (E1/579).
 Piano—Karol Szreter, "Fledermaus" (Strauss) (A4082).
 6.27: Tacet.
 6.30: Berlin State Opera Orchestra, "Italiana in Algeria" (Rossini) (A4158).
 'Cello—Orabio de Castro, "Nocturne in E Flat" (Chopin) (E10581).
 6.42: Tacet.
 6.45: Overture—Grand Symphony Orchestra, "Fra Diavolo" (Auber).
 Instrumental—Grand Symphony Orchestra, "Tales of Hoffman—Entr'acte and Minuet" (Offenbach) (A4061).
 6.57: Tacet.
 7.0 : News Session.
 7.40: Talk—Under auspices of W.E.A.
 8.0 : Chimes.
 Relay from Town Hall, Dunedin, of 169th Concert of the Royal Dunedin Male Choir.
 Conductor Dr. V. E. Galway, Mus. Doc.
 Pianist Mr. C. A. Martin, L.A.B.
 Soloists—Madame Winnie Fraser, soprano; Mr. Thos. Bachop, tenor; Mr. J. E. Berton, bass.
 Violinist Mr. W. Le Gal
 Elocutionist Miss N. Osborne

CHOIR ITEMS.

- Double Chorus from "The Oedipus at Colonus" (Mendelssohn).
 Part song, "Thou Comest Here to the Land" (written by Dr. Galway on Tennyson's "Ode to Freedom" and dedicated to the choir).
 Folk Songs of the Hebrides (arr. Hugh Robertson).
 An Island Shieling Song, "To Myrrha" (arr. Hugh Robertson).
 Irish Folk Song, "Love's Benediction." Soloist: Mr. R. Martindale. (Arr. Dr. Silver).
 Choral work—Soloist: Mr. C. S. Hawes, "Recognition of Land" (Greig); "Oh, Fathe Whose Almighty Power" from Handel's "Judas Macabaeus" (arr. Percy Fletcher).
 God Save the King.

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RADIO DIVISION

WELLINGTON

Tuesday, July 22

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

- 3.0 : Afternoon Session—Selected Studio Items.
 3.15: Talk—Mrs. Les Crane, "The Beauty of Mind and Body in Relation to Diet."
 3.30: Further Selected Studio Items.
 4.30: Close down.
 5.0 : Children's Session, conducted by Uncle Dave.
 6.0 : Dinner Session, "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) (Zonophone 2969-70).
 6.27: Tacet.
 6.30: Instrumental—Royal Opera Orchestra, "Sylvia Ballet-Pizzicata 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 Kreisler and Michael Raucheisen, "Arlesienne Intermezzo" (Bizet) (DB1166).
 Instrumental—Philadelphia Symphony Orchestra, "Nocturne No. 2" (Fetes (Debussy) (B507).
 6.57: Tacet.
 7.0 : News and Market Reports.
 7.40: Talk—Mr. A. McSkimming, "Voice Culture—Ancient and Modern."
 8.0 : Chimes.
 Chorus and Orchestra, The British National Opera Company, "Introduction, Siciliana and Opening Chorus Cavalleria Rusticana."
 8.13: Mezzo-soprano—Miss J. M. Seth-Smith, "O Ma Lyre Immortelle."
 8.19: March—1YA Orchestral Octet, under direction Mr. Eric Waters, "March from Tannhauser" (Wagner).
 8.26: Baritone—Mr. Len Barnes, "Drinking Song" (Hamlet) (Thomas).
 8.31: Cello (Orchestral accompaniment), (a) "Melodie Arabe" (Glazounov).
 Clarinet and Cello (Orchestral accompaniment), Mr. Gordon Eady and Miss Lalla Hemus, (b) "Serenade" (Voight).
 8.39: Vocal duet and chorus—Heddie Nash, Marjorie Parrie and British National Opera Company, "Drinking Song 'Cavalleria Rusticana'" (Mascagni) (Columbia 5185).
 8.42: Piano—Mr. Cyril Towsey, "Fourth Mazurka" (Godard).
 8.49: Talk—Mr. A. B. Chappell, M.A., "Topical Talk."
 9.4 : Evening Weather Forecast and Announcements.
 9.6 : Soprano and Chorus—May Blyth and British National Opera Company, "Easter Hymn" (Cavalleria Rusticana) (Mascagni) (Col. 5130).
 9.12: Selection—1YA Orchestral Octet, "The Snow Maiden."
 9.22: Mezzo-soprano—Miss J. M. Seth-Smith, "Amour Vient Aider."
 9.29: Cello—W. H. Squire, "Scherzo" (Hatty).
 9.33: Fantasia—1YA Orchestral Octet, "William Tell" (Kruger).
 9.39: Baritone—Mr. Len Barnes, (a) "Salome, Salome" (Herodiade) (Mascagni); (b) "Senza Tetto: Senza Cuna" (Il Guarany) (Gomez).
 9.46: Chorus—Columbia Light Opera Company, "The Desert Song—Vocal Gems" (Romberg) (Col. 02558).
 9.50: Selection—1YA Orchestral Octet, "A Waltz Dream" (Musical Comedy).
 10.0 : God Save the King.

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

- 3.0 : Chimes. Selected studio items.
 3.30 and 4.30: Sporting results.
 2.40: Lecturette—Miss H. C. Inglis, "Aims and Objects of New Zealand Trained Nurses."
 3.50: Selected studio items.
 4.55: Close down.
 5.0 : Children's session.
 6.0 : Dinner music session, "Columbia" hour.
 Selection—H.M. Grenadier Guards' Band, "New Sullivan Selection" (arranged 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 Capriccede Nanette; 2—Demande et Reponse (02588).
 6.26: Tacet.
 6.30: Suite—New Queen's Hall Light Symphony Orchestra, "Petite Suite de Concert" (Coleridge-Taylor). 1—Un Sonnet d'Amour; 2—La Tarantelle Fretilante (02589).
 Wurlitzer organ—Terence Casey, "I'm Lonely" (Coates) (01501).
 6.42: Tacet.
 6.45: Dance suite—H.M. Grenadier Guards Band, "Nell Gwynn Dances" (German). 1—Country Dance; 2—Pastoral Dance (01329).
 Orchestral—Columbia Symphony Orchestra, "Spring Song."
 Waltz—Symphony Orchestra, "Morgen Blatter" (Strauss).
 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), Selection from "Coppelia Ballet" (Delibes, arr. Taran).

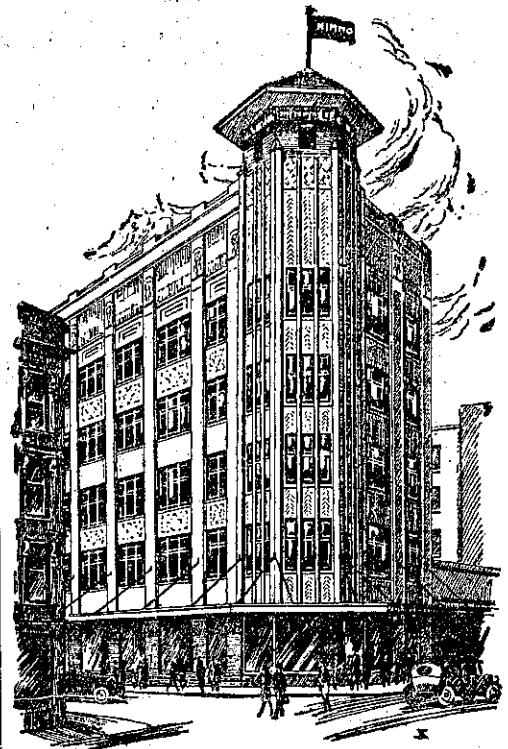
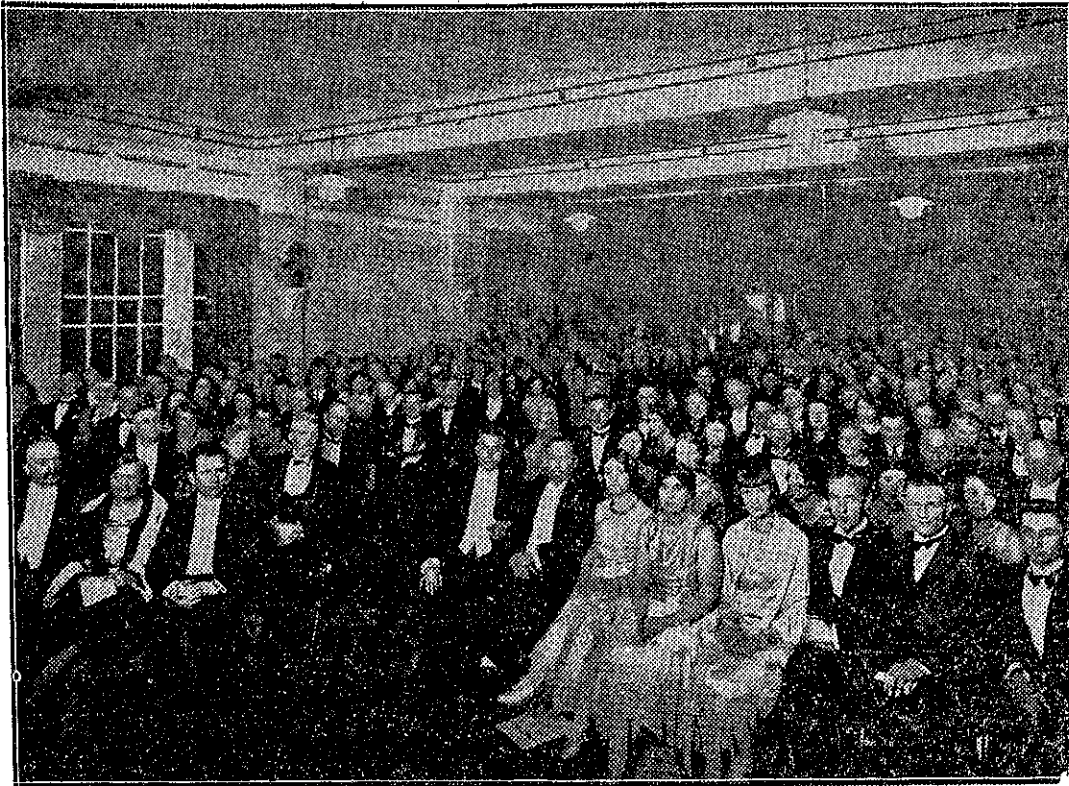
- 8.9 : Mezzo-soprano—Miss Monica Malfroy, (a) "The Little Girl from Hangleway Way" (Coningsby Clarke); (b) "In the City" (from "The Malvern Hills").
 8.15: Banjo—Mr. Barry Myddleton, (a) "I'Infanta March" (Gregory); (b) "A Black Coquette" (Grimshaw).
 8.22: Baritone—Mr. R. M. Curties, (a) "The Pearl of Sweet Ceylon"; (b) "My Dear Little Cingalee" (Cingalee) (Monckton).
 8.29: Suite—Salon Orchestra, "Russet and Gold" Suite (Sanderson).
 8.37: Entertainers—Hudson Stanley and Clarrie Green, (a) "Give it a Smile" (Wilmot and Long); (b) "Old Fashioned Locket" (Widdow); (c) "The Rich Man and the Poor Man" (Weston and Lee).
 8.47: Selection—Salon Orchestra, "Request Item."
 8.55: Soprano—Miss Monica Malfroy, "Cradle Song" (Kreisler).
 8.59: Weather report and announcements.
 9.1 : Banjo—Mr. Barry Myddleton, (a) "A Gay Gosssoon" (Osman); (b) "Darktown Dandies" (Monckton).
 9.8 : Baritone—Mr. R. M. Curties, "Sloe Eyes" (Cingalee) (Monckton).
 9.12: Cello—Mr. Stanley Chapman and Salon Orchestra, "Star of Eve."
 9.17: Entertainers—Hudson Stanley and Clarrie Green, (a) "There's Gonna be a Row in Someone's House" (Turk); (b) "Songs of the Moment" (Medley).
 9.27: Instrumental—Salon Orchestra, "Serenade" (Korganoff).
 9.32: Dance programme, "Columbia."
 Foxtrot—Palais Royal Orchestra, "Louise" (Whiting) (Regal G20527).
 Foxtrot—Ambassadors Band, "My Man" (Channing) (01566).
 Foxtrot—Willie Creager's Orchestra, "On Top of the World Alone."
 Foxtrot—Ambassadors Band, "Second Hand Rose" (Clarke) (01566).
 9.42: Hawaiian—Milford's Hawaiian Players, "Hawaiian Hotel" (Naimas).
 Foxtrot—The Harmonians, "When My Dreams Come True" (Berlin).
 Foxtrot—Paul Whiteman's Orchestra, "China Boy" (Winfree) (07025).
 Foxtrot—Stellar Dance Band, "This is Heaven" (Yellen).
 Waltz—The Piccadilly Players, "Lisette" (Major and Andrew).
 9.57: Soprano—Marie Burke, "I'd Rather be Blue Over You" (Rose).
 Foxtrot—Paul Whiteman's Orchestra, "I'm in Seventh Heaven."
 Foxtrot—Paul Whiteman's Orchestra, "Oh! Miss Hannah" (Deppen).
 Foxtrot—Paul Whiteman's Orchestra, "Little Pal" (de Sylva).
 Foxtrot—Rhythmic Troubadours, "You're the Cream in My Coffee."
 10.12: Hawaiian—Milford's Hawaiian Players, "Honeymoon Chimes."
 Foxtrot—Royal Canadians, "This is Heaven" (Yellen) (01632).
 Foxtrot—Royal Canadians, "I Get the Blues when it Rains" (Weaver).
 Waltz—Milford's Hawaiian Players, "Kawaihan" (Hawaiian air).
 10.24: Soprano—Marie Burke, "You Kiss My Hand, Monsieur" (Erwin).
 Foxtrot—Rhythmic Troubadours, "Jericho" (Robin) (Regal G20532).
 Foxtrot—The Piccadilly Players, "I Found You Out When I Found You In" (O'Flynn-Pence) (01660).
 Foxtrot—Rhythmic Troubadours, "Do Something" (Green).
 Foxtrot—Ray Starita's Ambassadors, "Ever So Goosey" (Wright).
 Foxtrot—Ipana Troubadours, "To Be in Love" (Turk) (01660).
 10.42: Hawaiian—Milford's Hawaiian Players, "Aloha Land" (Herzer).
 Foxtrot—All-Star Trio, "Dream Mother" (Burke) (01630).
 Foxtrot—Rhythmic Troubadours, "To Know You is to Love You."
 Foxtrot—Corona Dance Band, "Olaf" (Bauer) (Regal G20549).
 Waltz—All-Star Trio, "Evangeline" (Jolson) (01630).
 11.0 : God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—TUESDAY, JULY 22.

SILENT DAY.

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

- 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—"H.M.V." Hour:
 Orchestral—New 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).
 6.18: 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" (EAC631).
 6.20: Tacet.
 6.30: Band—H.M. Coldstream Guards, "Belle of New York" (Kerker).
 Cello—Beatrice Harrison, "Tiennese 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" (EAC631).
 Band—H.M. Coldstream Guards, "Geisha Selection" (Jones) (C1708).
 Orchestral—Salon Orchestra, "Wedding of the Painted Doll" (EAC633).
 6.58: Tacet.
 7.0 : News session.
 7.40: Talk—Mr. R. W. Marshall, "Tourist Resorts of New Zealand."
 8.0 : Programme of music to be rendered by Kalkorai Band under direction of Mr. T. J. Kirk-Burnand.
 March—The Band, "The Winning Fight" (Holyman), "Melodies from 'Il Trovatore'" (arr. Sutton).



Flashlight Photograph Taken at the

OFFICIAL OPENING OF NIMMO'S NEW BUILDING

on THURSDAY, JULY 3, 1930

RADIO RECITALS

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Fridays 7 to 9 p.m.

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---HAMILTON---

NIMMO & SONS

LIMITED

CORNER WILLIS AND BOND STREETS, WELLINGTON.
Also at The Square, Palmerston North, and New Plymouth.

- 8.11: Baritone—Mr. C. S. Hawes, (a) "Fisher Lad" (Day), (b) "The Windmill" (Nelson).
- 8.17: Violin—Efrem Zimbalist, "Liebeslied" (Kreisler) (Columbia 04221).
- 8.21: Recital—Miss Isobel McGregor, "The Sisters" (Whittier).
- 8.26: Grand selection—The Band, "Gounod's Greatest Works" (Gounod).
- 8.33: Soprano—Miss T. C. Blackman, "Two of Latest Hits."
- 8.44: Brass quintet—Members of Band, "Two Quartets by Fletcher."
- 8.51: Humorous vocal items—Mr. B. Brown, "I Loved Her Ever Since She was a Baby" (Lauder).
- 8.55: Entr'acte—The Band, "No. 1 of 'Petite Suite de Concert'" (Golaridge-Taylor).
- 8.59: Contralto—Miss Constance Poole, "Wings" (D'Hardelot).
- 9.2: Weather report.
- 9.4: Orchestral—Herman Finck's Orchestra, "Gaiety Echoes" (Col. 02914).
- 9.12: Baritone—Mr. C. S. Hawes, "Home-Along" (Sanderson).
- 9.15: Fantasia—The Band, "A Venetian Carnival" (Watson).
- 9.23: Recital—Miss Isobel McGregor, "Comfort" (Service).
- 9.29: Band—Mandolinistico, "Torna a Surriento" (De Curtis) (Col. 01210).
- 9.33: Soprano—Miss T. C. Blackman, "Latest Hit."
- 9.37: Valse—The Band, "Golden Grain" (Trussell).
- 9.44: Humorous vocal items—Mr. B. Brown, (a) "The Bounding Bounder" (Lauder), (b) "The Portobello Lassie" (Lauder).
- 9.59: Organ—Milton Charles, "From the Land of Sky-Blue Water" (Cadman).
- 9.58: Contralto—Miss Constance Poole, (a) "Little Old Garden" (Hewitt), (b) "Beyond the Dawn" (Sanderson).
- 9.59: March—The Band, "Half-and-Half" (Morris).
- 10.2: God Save the King.

Wednesday, July 23

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

- 12.30: Relay community singing from 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 music session—"Columbia" Hour:
Band—Royal Italian Band, "Marcia Reale" (Gabetti) (Col. 01182).
Instrumental—Court Symphony Orchestra, "In Venice" (Sellars) (896).
Kinema organ—Stanley MacDonald, "Was it a Dream?" (Coslow).
Band—Royal Italian Band, "Garibaldi's Hymn" (Olivieri) (01182).
- 6.12: Tacet.
- 6.15: Instrumental—Ketelbey's Concert Orchestra, "Sanctuary of the Heart" 'Cello—W. H. Squire, "Melody in F" (Popper) (04178).
- 6.26: Tacet.
- 6.30: Instrumental—W. H. Squire's Celeste Octet, "Mignon": (1) Introduction and Romance, (2) Polonaise (Thomas) (02749).
'Cello—W. H. Squire, "Silver Threads Among the Gold" (04178).
- 6.42: Tacet.
- 6.45: Band—H.M. Grenadier Guards, "Turkish Patrol" (Michaelis) (4111).
Kinema organ—Stanley MacDonald, "Nicolette" (Batten) (Regal).
Waltz—Jacque Jacobs Ensemble, "Weiner Blut" (Strauss) (02556).
Idyll—H.M. Grenadier Guards Band, "Smithy in the Woods" (4111).
- 6.58: Tacet.
- 7.0: News and market reports.
- 7.40: Talk—Madame Mabel Milne, "Health and Diet."
- 8.0: Chimes.
- March—Leys Institute Symphony Orchestra, under the direction of Mr. Harold Baxter, (a) "Great Little Army" (Alford), (b) "Cavatina."
Morceau—Leys Institute Symphony Orchestra, under the direction of Mr. Harold Baxter, (a) "Cavatina" (Raff); (b) "Entr'acte to 'Rosamunde'" (Schubert).
- 8.12: Soprano—Miss Joan R. Laird, (a) "A Birthday" (Woodman), (b) "Cherry Ripe" (Horn).
- 8.19: Violin solo—Master W. Wheeler, (a) "Brindisi Waltz" (Alard).
Incidental music—Leys Institute Symphony Orchestra, (b) "Monsieur Beaucaire" (Rosse).
- 8.32: Vocal duet—Miss Joan R. Laird and Lorrigan, "Rose of My Heart."
- 8.36: Morceau—Leys Institute Symphony Orchestra, (a) "Hymn to the Sun."
Selection—Leys Institute Symphony Orchestra, (b) "Katinka" (Friml).
- 8.45: Contralto—Mrs. B. Jellard, (a) "A Light Song and Bright Song" (Drummond), (b) "A Little Glean of Sun" (Drummond).
- 8.52: Waltz—Leys Institute Symphony Orchestra, "Elfentanz" (Lehar).
- 8.58: Evening weather forecast and announcements.
- 9.0: Vocal duet—Miss Joan R. Laird and Mr. Lorrigan, "Look Down, Dear Eyes" (Phillips).
- 9.4: Morceau—Leys Institute Symphony Orchestra, (a) "Spring Song."
Flute solo—Master W. O'Connor, (b) "Graceful Dance" (Fletcher).
- 9.11: Contralto—Mrs. B. Jellard, "Down the Vale" (Lohr).
- 9.15: Selection—Leys Institute Symphony Orchestra, (a) "Irish Folk Songs."
March—Leys Institute Symphony Orchestra, (b) "Farewell to the Gladiators" (Blankenburg).
- 9.23: Tenor—Mr. Lorrigan, (a) "Now Sleeps the Crimson Petal" (Quilter), (b) "Come into the Garden, Maud" (Falfe).
- 9.30: Gramophone lecture-recital—A Commentator, Latest Recordings.
God Save the King.

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

SILENT DAY.

- 3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, JULY 23.
- 2.0: Afternoon session—Gramophone recital.
- 4.25: Sports results.
- 4.30: Close down.
- 5.0: Children's hour, "Uncle John."
- 6.0: Dinner session, "Parlophone" hour.
Selection—Edith Lorand Orchestra, "La Boheme" (Puccini) (E10558).
Waltz—Edith Lorand Orchestra, "La Serenade" (Metra) (E10522).
Violin—Tossey Spiwakowsky, "Turkish March" (Beethoven) (A2561).
- 6.12: Tacet.
- 6.15: Waltz—Edith Lorand Orchestra, "Venetian Barcarolle" (Leoncavallo).
Trio—Dajos Bela Trio, (a) "Traumerel" (Schumann); (b) "Ohan D'Automne" (Tchaikowsky) (E10573).
'Cello—Gregor Platigorsky, "The Swan" (Saint-Saens) (A2628).
- 6.28: Tacet.
- 6.30: Edith Lorand Orchestra, (a) "Minuet" (Boccherini); (b) "Toreador and Andalous" (Rubenstein) (A4108).
Waltzes—Royal Music Makers, (a) "Kiss Me Again" (Herbert); (b) "Ah, Sweet Mystery of Life" (Herbert) (A2722).
- 6.44: Tacet.
- 6.45: Suite—Paris Opera Comique Orchestra, "Ballet Egyptien" (Luigini).
- 6.57: Tacet.
- 7.0: News session.
- 7.30: Addington stock market reports.
- 8.0: Chimes.
- Overture—Kauffman's Orchestra, "The Gypsy Baron Selection."
- 8.9: Baritone—Mr. J. Graham Young, "Danny Deever" (Damasch).
- 8.13: Organ and trumpet—Arnold Grier, "Softly Awakes My Heart" from "Samson and Delilah" (Saint-Saens) (Zono. A309).
- 8.17: Soprano—Miss Corrie Aslin, "L'adieu ne Lieti Calici" ("La Traviata").
- 8.21: Instrumental—Studio Instrumental Octet (Conductor, Mr. Harold Beck), "Ballet Music 'La Source'" (Delibes).
- 8.29: Vocal mixed quartet—The Salon Quartet, "Carry Me Back to Old Virginny" (Bland).
Contralto—Miss Dulcie Mitchell, "Ah! See Tu Dormi" ("Romeo and Juliette") (Vaccal).
- 8.35: Instrumental—Studio Instrumental Octet, (a) "March and Habanera" (Bizet); (b) "Toreador's Song" from "Carmen" (Bizet).
- 8.43: Tenor—Mr. H. Blakeley, (a) "Lorraine" (Sanderson); (b) "Oft in the Long Twilight" (R. A. Horne).
- 8.49: Recitation to piano accompaniment—Miss Mavis Ritchie, "Good-bye Lynette" (Oglivie).
- 8.54: Band—National Military Band, "Lohengrin Prelude" (Wagner).
- 8.58: Male duet, tenor and baritone—The Valetta Duo, "The Battle Eve."
- 9.2: Weather announcements and station notices.
- 9.4: Instrumental—Studio Instrumental Octet, operatic selection "Sally."
- 9.17: Baritone—Mr. J. Graham Young, (a) "You in a Gondola" (Clarke); (b) "Marcheta" (a Mexican Love Song) (Schertzingler).
- 9.23: Trio—Neapolitan trio, "Serenita Silvestri" (Silvestri) (Zono. EE79).
- 9.26: Duet soprano and contralto—The Salonelle Duo, "Oh! Wert Thou in the Cauld Blast" (Mendelssohn).
- 9.30: Instrumental—Instrumental Studio Octet, "Barcarolle" ("Tales of Hoffman" (Offenbach); (b) "Gavotte" (from "Mignon" (Thomas).
- 9.36: Soprano—Miss Corrie Aslin, "Under the Greenwood Tree" (Arne).
- 9.39: Organ and trumpet—Arnold Grier, "The Lost Chord" (Sullivan).
- 9.42: Tenor—Mr. H. Blakeley, "The Arrow and the Song" (Balfe).
- 9.45: Miss Dulcie Mitchell, "A Memory" (Goring Thomas).
- 9.48: Band—National Military Band, "Tannhauser March" (Wagner).
- 9.51: Recitation, humorous—Miss Mavis Ritchie, "Keeping a Seat at a Matinee" (MS.).
- 9.56: Mixed quartet—Salon Quartet, "Sing a Song of Six-pence" (Cornwall).
- 9.59: Instrumental—Studio Instrumental Octet, (a) "Laguna Lullaby" (Hope); (b) "Serenade" (Ern).
God Save the King.

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

- 3.0: Chimes. Selected Gramophone Items.
- 3.15: Talk—Home Science Department of Otago University, under auspices of 4YA Primary Productions Committee.
- 4.25: Sporting Results.
- 4.30: Close down.
- 5.0: Chimes. Children's Hour, conducted by Big Brother Bill.
- 6.0: Dinner Music, "Columbia" Hour.
Waltz—Symphony Orchestra, "Artists' Life" (Strauss) (02577).
Instrumental—Columbia Symphony Orchestra, "Al Fresco" (Herbert).
Foxtrot—La Nuova Orchestra, "Di Napoli" (Romani) (3066).
Band—H.M. Grenadier Guards, "La Paloma" (Tradier) (0887).
- 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."
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 Session.
7.15: Talk—A. A. Hume, Department of Agriculture, under auspices of 4YA Primary Productions Committee, "Grassland Experiments in Otago."
8.0: Chimes.
Orchestral—San Francisco Symphony Orchestra, "Valse de Concert."
Presentation of Novelty Programme by "The Optimists," entitled "Words and Music."
9.0: Weather Report.
9.2: Continuation of Presentation of "Words and Music."
9.30: Dance programme, "Brunswick."
Foxtrot—Lloyd Huntley and His Isle o' Blues Orchestra, "Moaning For You" (Goulding-Dougherty) (4703).
Foxtrot—Roger Wolfe Kahn and His Orchestra, "Without a Song."
Foxtrot—Club Orchestra, "It's You I Love" (Davis-Coots-Swanstrom).
Foxtrot—Lloyd Huntley and His Isle o' Blues Orchestra, "Alone in the Rain" (Goulding-Dougherty) (4703).
Foxtrot—Colonial Club Orchestra, "Why?" (Davis-Coots-Swanstrom).
9.45: Duet—Billy Murray and Walter Scanlan, "Shut the Door."
Foxtrot—The A and P Gypsies, "South Sea Rose" (Gilbert-Baer).
Foxtrot—Roger Wolfe Kahn and His Orchestra, "Great Day."
Foxtrot—A and P Gypsies, "Only the Girl" (Ruby-Jerome) (4645).
9.57: Waltz—Hal Kemp and His Orchestra, "Romance" (Leslie-Donaldson).
Foxtrot—Herman Waldman and His Orchestra, "Marbles" (Canicas).
Foxtrot—Hal Kemp and His Orchestra, "Navy Blues" (Turk-Ahlert).
Foxtrot—Benny Meroff and His Orchestra, "The Talk of the Town."
Foxtrot—Colonial Club Orchestra, "March of the Old Guard" (Mardia de la Guardia Vieja) (Grey-Stothart) (4690).
10.12: Vocal—Frances Williams, "Bigger and Better Than Ever."
Foxtrot—Colonial Club Orchestra, "Sweetheart We Need Each Other."
Foxtrot—Herman Waldman and His Orchestra, "Waiting."
Foxtrot—Ben Bernie and His Orchestra, "What Is This Thing Called Love" (Cole-Porter) (4707).
10.24: Waltz—Regent Club Orchestra, "You're Always in My Eyes."
Foxtrot—Ray Miller and His Orchestra, "Funny Dear, What Love Can Do" (Bennett-Little-Straight) (4675).
Foxtrot—Benny Meroff and His Orchestra, "Happy Days Are Here Again" (Ager-Yellen) (4709).
Foxtrot—Ray Miller and His Orchestra, "Finesse" (Maltin Doll).
10.36: Duet—Billy Murray and Walter Scanlan, "Sergeant Flagg and Sergeant Quirt" (Klein-Moll) (4611).
Foxtrot—Colonial Club Orchestra, "Charming" (Grey-Stothart) (4690).
Foxtrot—Ben Bernie and His Orchestra, "She's Such a Comfort to Me" (Furber-Parsons) (4707).
10.48: Waltz—Lloyd Huntley and His Isle o' Blues Orchestra, "Molly."
Foxtrot—Ray Miller and His Orchestra, "My Victory."
Foxtrot—Al Goodman and His Orchestra, "M-a-r-y" (Gordon-Rich).
Foxtrot—Ray Miller and His Orchestra, "Blue Butterfly."
Foxtrot—Al Goodman and His Orchestra, "Lonesome Little Doll."
11.0: God Save the King.

Thursday, July 24

1YA, AUCKLAND (900 KILOCYCLES)—THURSDAY, JULY 12.

- 3.0: Afternoon Session—Selected Studio Items.
3.15: Home Science—Talk prepared by Home Science Extension Service Otago University, "Worry."
3.30: Further Selected Studio Items.
4.30: Close down.
5.0: Children's Session, conducted by Peter Pan.
6.0: Dinner Session, "Parlophone" Hour.
Waltz—Dajos Bela Orchestra, (a) "Sulamith" (Hansen-Milde); (b) "Mignonette" (Nicholls) (E10571).
Instrumental—Dajos Bela Orchestra, "Eldgaffeln" (Landen).
6.12: Tacet.
6.15: Instrumental—Frank Westfield's Orchestra, "Classica."
Organ—Sigmund Krumgold, "Indian Love Call" (Friml) (A2339).
Waltz—Dajos Bela Orchestra, "You, Only You" (Arnold) (E10592).
6.27: Tacet.
6.30: Selection—Rael Da Costa Ensemble, "Funny Face" (Gershwin).
Waltz—Dajos Bela Orchestra, "The Sphinx" (Poppy) (E10592).
6.42: Tacet.
6.45: Instrumental—Orchestra Mascotte, (a) "The Flowers Dream" (Tran-lateur); (b) "Whispering of the Flowers" (Von Blon) (A2559).
Organ—Sigmund Krumgold, "Gypsy Love Song" (Herbert) (A2339).
Instrumental—Dajos Bela Orchestra, "Electric Girl."
6.58: Tacet.
7.0: News and Market Reports.
8.0: Chimes.
Orchestral—1YA Orchestral Octet, under direction Mr. Eric Waters, "Master Melodies from Famous Operas Pt. 2" (Roberts).
8.11: Tenor—Mr. Tom Moffitt, (a) "I Know a Lovely Garden" (D'Hardelot), (b) "Wait" (D'Hardelot).
8.18: Orchestral—1YA Orchestral Octet, Intermezzo "Call of Spring."
8.22: Soprano—Mrs. Laetitia Parry, (a) "Afton Water" (trdtl.). (b) "Bonnie Banks o' Loch Lomond" (trdtl.).

- 8.29: Novelty Piano Duo—Miss Helena Venables and Mrs. Clark, (a) "Rag Doll" (Brown); (b) "You'll Find Your Answer in My Eyes" (Baer).
8.36: Orchestral—1YA Orchestral Octet, "Grand Galop Chromatique."
8.40: Elocution Humour—Mr. T. T. Garland "Some Humour."
8.47: Selection—1YA Orchestral Octet, Musical Comedy, "Rose Marie."
8.57: Evening Weather Forecast and Announcements.
8.59: Tenor—Mr. Tom Moffitt, "It Is Only a Tiny Garden" (Haydn-Wood).
9.3: Novelty Piano Duo—Miss Helena Venables and Mrs. Clark, (a) "Kewpie" (Rose); (b) "I'm Following You" (MacDonald).
9.10: Soprano—Mrs. Laetitia Parry, "Last Rose of Summer" (Moore).
9.14: Orchestral—1YA Orchestral Octet, "Molloy's Songs" (arrgd. Baynes).
9.20: Elocution Humour—Mr. T. T. Garland, "Fireside Chat."
9.25: Orchestral—1YA Orchestral Octet, "Latest Novelties."
9.33: Programme of Dance Music, "Columbia."
Foxtrot—The Harmonians with chorus, "I'm in Seventh Heaven."
Foxtrot—The Knickerbockers with vocal refrain, "Song of Siberia."
The Harmonians with vocal chorus, "Used to You" (de Sylva).
Foxtrot—Ernie Golden and His Orchestra, "Satisfied."
9.42: Vocal—Eddie Walters, with piano and guitar accompaniment, "Goodness Gracious Gracie" (Abbott, Casem and Wimbrow) (01680).
Foxtrot—Stellar Dance Band, "Dancing Goblin-Novelty Trot."
Foxtrot—Harry Reser's Syncopators with vocal chorus by Tom Stacks, "The Flippity Flop" (Coslow-Robin and Whiting) (01681).
Foxtrot—Stellar Dance Band, "Giggling Goliwog" (Tisley and Evans).
Waltz—Ben Selvin and His Orchestra, "I've Waited a Lifetime For You" (Edwards and Goodwin) (01741).
9.57: Duet—Ford and Glenn with novelty accompaniment, "Where the Sweet Forget-Me-Nots Remember" (Dixon-Warren) (G20578).
Foxtrot—Guy Lombardo and His Royal Canadians, with vocal trio, "When We Canoe-Die-Ooodle Along" (Woods-Tobin and Bohr).
Foxtrot—Ben Selvin and His Orchestra, with vocal chorus, "Junior."
Foxtrot—The Midnight Revellers with vocal refrain, "Tru Blue Lou."
Foxtrot—Ipana Troubadours with vocal refrain, "There Was Nothing Else To Do" (Kalmar-Ruby-Warren) (01703).
Foxtrot—Ipana Troubadours with vocal refrain, "Just a Glimpse of Paradise" (Kalmar-Ruby and Warren) (01699).
10.15: Duet—Peace Brothers (Al and Cal) "If I Give Up the Saxophone."
Foxtrot—Ben Selvin and His Orchestra, "Am I Blue?" (Akst & Clarke).
Foxtrot—The Midnight Revellers, "If I Had My Way."
Foxtrot—Ted Fiorito and His Edgewater Beach Hotel Orchestra, "Candle Light Lane" (Lewis and Fiorito) (01755).
Waltz—Frank Ferara's Hawaiian Trio with vocal chorus, "Pagan Love Song" (Brown and Freed) (G20560).
Foxtrot—Guy Lombardo and His Royal Canadians, "You Want Lovin'."
10.30: Vocal—Marie Burke, "The Song I Love."
Foxtrot—Guy Lombardo and His Royal Canadians, "Here We Are."
Foxtrot—Ted Fiorito and His Edgewater Beach Hotel Orchestra, "You've Never Been Blue" (Lewis, Young and Fiorito) (01755).
Foxtrot—Ted Lewis and His Band, with vocal refrain, "My Love Song" (Yoell and Lewis) (01699).
10.45: Duet—The Two Gilbert's Comedians, with orchestra, "Smith's Crisis Crisps" (Weston-Lee and Weston) (G20578).
Foxtrot—Ray Starita and His Ambassadors' Band, "Iz Izzy Azzy Wozzy" (A. le Clerq) (01703).
Foxtrot—Harry Rester's Syncopators with vocal refrain, "Piccolo Pete" (Baxter) (01756).
Waltz—Frank Ferara's Hawaiian Trio, with vocal chorus, "Ua Like a No a Like" (Everett) (G20560).
11.0: God Save the King.

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

- 3.0: Chimes. Selected studio items.
3.15: Home Science—"Worry" talk arranged by the Home Science Extension Department of the Otago University.
3.30 and 4.30: Sporting summary.
4.55: Close down.
5.0: Children's Hour, conducted by "Uncle George," assisted by the juvenile pupils of Miss G. Helen Gardner.
6.0: Dinner music session—"H.M.V." Hour:
Selection—Kauffman's Orchestra, "The Gipsy Baron" (Strauss).
Waltz—La Vittoria Orchestra, "Wedding of the Winds" (Hall) (Zono).
6.12: Tacet.
6.15: Orchestral—Piccadilly Orchestra, "If Only I Had You" (Davies).
Orchestral—Piccadilly Orchestra, "Lolita" (Ferrete) (B2713).
Hawaiian—Kolomoku's Honoluluans, "Aloha Oe" (Liliuokalani).
Orchestral—Piccadilly Orchestra, "Charmaine" (Rapee) (B2528).
6.27: Tacet.
6.30: Orchestral—New Mayfair Orchestra, "This Year of Grace" (Coward).
Orchestral—Waring's Orchestra, "Ah! Sweet Mystery of Life" (EB37).
Hawaiian—Kolomoku's Honoluluans, "Three O'Clock on the Morning."
6.42: Tacet.
6.45: Orchestral—Victor Concert Orchestra, "Minuet in G" (Paderewski).
Orchestral—Victor Concert Orchestra, "Amaryllis" (Thys) (EA240).
Orchestral—Piccadilly Orchestra, "Bird Songs at Eventide" (Coates).
Waltz—International Concert Orchestra, "Blue Danube" (Strauss).
6.57: Tacet.
7.0: News session, market reports and sports results.
7.40: Talk—Mr. L. D. Webster, "The Ninth of a Series of Musical Talks." Answers and Questions.
8.0: Chimes. Relay from the Town Hall of the second concert of the 1930 season of the Wellington Symphony Orchestra (Conductor, Mr. Leon de Mauny).

Overture—Orchestra, "Don Giovanni" (Mozart).
 Cello concerto—Mr. Claude Tanner and the Orchestra, "Concerto in D Major" (Haydn).
 Orchestra, "Symphony in D Minor," No. 5 (Tchaikowsky)—first performance in New Zealand.
 From the Studio:
 Weather forecast and announcements.
 Vocal duet—Miriam Licette and Dennis Noble, (a) "Give Me Thy Hand, O Fairest" ("Don Giovanni"—Mozart); (b) "The Manly Heart" ("Magic Flute"—Mozart) (Columbia 02825).
 From the Town Hall:
 "The Vorspiel" from "Tristan and Isolde" (Wagner).
 "Praeludium" (Jarnefeldt).
 "La Source" Ballet Music" (Debises).
 God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, JULY 24.

- 2.0 : Afternoon session—Gramophone recital.
 3.15 : Home Science—"Worry," talk arranged by the Home Science Extension Service, Otago University.
 4.25 : Sports results.
 4.30 : Close down.
 5.0 : Children's hour, "Ladybird and Uncle Frank."
 6.0 : Dinner music session—"Columbia" Hour.
 Selection—B.B.C. Wireless Symphony Orchestra, "La Boutique Fantasque" (Respighi) (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 Suite": (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 Quintet, (a) "Romanza" (Mozart), (b) "Allegro" (Mozart) (Regal G20407).
 Pianoforte—Ignaz Friedman, "Romance in E Flat" (Rubinstein).
 Basle Symphony Orchestra, "'Rosamunde' Entr'acte No. 2" (Schubert).
 6.57 : Tacet.
 7.0 : News session.
 7.30 : Talk—Mr. M. J. Barnett, Superintendent of City Reserves, "Rock Gardening," arranged by 3YA Primary Productions Committee.
 8.0 : Relay of concert programme by the Christchurch Male Voice Choir, assisted by the Cathedral Choristers under the conductorship of Dr. J. C. Bradshaw. The following items will be on the programme:
 Ballet for five voices—Christchurch Male Voice Choir, assisted by Cathedral Choristers, "Now is the Month of Maying" (written by Morley in 1595).
 Male part-song—Christchurch Male Voice Choir, assisted by Cathedral Choristers, "Beware" (words by Longfellow) (Terry).
 Male part-song—Christchurch Male Voice Choir, assisted by Cathedral Choristers, "Fate's Discourtesy" (from "The Fringes of the Fleet" (Elgar).
 Glee for five voices—Christchurch Male Voice Choir, assisted by Cathedral Choristers, "The Bells of St. Michael's."
 Two shanties—Christchurch Male Voice Choir, assisted by Cathedral Choristers, (a) "The Drummer and the Cook" (Maurice Jacobson), (b) "Tom's Gone to Hilo" (Maurice Jacobson).
 Baritone solo and part-song—Solo by Mr. H. E. Hamilton with Christchurch Male Voice Choir, "The Little Admiral" from "Songs of the Fleet" (Stanford).
 Tenor solo and part-song—Solo by Mr. Ernest Rogers and Christchurch Male Voice Choir, "Blow, Blow, Thou Winter Wind."
 Tenor and part-song—Mr. James Shaw and Male Voice Choir, "Peaceful Slumbering on the Ocean," from the opera "The Pirates."
 Part-song—Choir, "What Care I How Fair She Be?" (Blumenthal).
 The Cathedral Choristers will also sing separate numbers.
 Soloists: Mabelle Esquillant, contralto; Ernest Rogers, tenor; J. Graham Young, baritone; Miss Aileen Warren and F. A. Judkins at the piano; Dr. J. C. Bradshaw, conductor.
 God Save the King.

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

SILENT DAY.

Friday, July 25

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

- 2.0 : 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.

Orchestral—Mengelberg's Concertgebouw Orchestra, "Oberon Overture" Parts 1, 2 and 3 (Weber) (04347-8).
 Octet—Squire's Chamber Orchestra, "L'Arlesienne Suite" (Intermezzo).
 6.13 : Tacet.
 6.15 : Orchestral—Menorah Symphony Orchestra, "Shulamite Selection." Band—B.B.C. Wireless Military Band, "Indian Queen" (arr. C. Sharp).
 Octet—Squire's Chamber Orchestra, "L'Arlesienne Suite—Minuet."
 6.29 : Tacet.
 6.30 : Orchestral—New Queen's Hall Orchestra, "Slavonic Dance in G Minor." Band—B.B.C. Wireless Band, "Helston Furry Processional" (02981).
 Orchestral—Classic Symphony Orchestra, "Classical Memories."
 6.44 : Tacet.
 6.45 : Octet—Squire's Celeste Octet, "Ave Maria" (Bach) (02569).
 Poltronieri String Quartet, "Quartet in E—Andante and Canzonetta" (Haydn) (05084).
 Orchestral—Squire's Celeste Octet, "On Wings of Song" (Mendelssohn)

- 6.58 : Tacet.
 7.0 : News and market reports.
 7.40 : Talk—Mr. J. F. Montague, "Maori Pronunciation and Place Names."
 8.0 : Chimes. Orchestral—Berlin State Opera Orchestra, "German Dances."
 8.9 : Mezzo-soprano—Miss Audrie G. Golder, "I Love Thee" (Greig).
 8.13 : Orchestral—1YA Orchestral Octet, Selections from "Salome" (Strauss).
 8.23 : Lecture-recital—Mrs. Daisy Basham, assisted by Miss Lola Solomon (soprano), "Strauss."
 8.38 : Orchestral—1YA Orchestral Octet, (a) "Serenade" (Chaminade), (b) "Sarf Dance" (Chaminade).
 8.47 : Piano—Ignace Jan Paderewski, "Valse Caprice" (Rubinstein) (H.M.V.).
 8.51 : Bass-baritone—Mr. Frank Sutherland, "Cargoes" (Coningsby Clarke).
 8.56 : Musical quartet—Flenzaley Quartet, "Quartet in D Minor—Scherzo."
 9.0 : Weather forecast and announcements.
 9.2 : Cello—Beatrice Harrison, "Harlequinade" (Popper) (H.M.V. C1626).
 9.6 : Mezzo-soprano—Miss Audrie G. Golder, (a) "I Attempt from Love's Sickness" (Purcell), (b) "Cupid" (Sanderson).
 9.13 : Lecture-recital—Mrs. Daisy Basham, assisted by Miss Lola Solomon, "Chaminade."
 9.28 : Orchestral—1YA Orchestral Octet, "Callirhoe Suite" (Chaminade).
 9.38 : Organ—Regimental Goss-Custard, "Romanza" (Wolstenholme).
 9.42 : Bass-baritone—Mr. Frank Sutherland, (a) "Like to a Damask Rose" (Elgar), (b) "The Minstrel" (Schubert).
 9.49 : String quartet—Flenzaley Quartet, "Quartet in D Major—Andante."
 9.53 : Selection—1YA Orchestral Octet, "Der Rosenkavaller" (Strauss).
 10.2 : God Save the King.

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

- 3.0 : Chimes. Selected studio items.
 3.30 and 4.30 : Sports results.
 4.55 : Close down.
 5.0 : Children's session, conducted by "Big Brother Jack."
 6.0 : Dinner music—"Columbia" Hour:
 Orchestra—Orchestre Symphonique de Paris, "L'Arlesienne Suite" (Bizet): (1) Prelude, (2) Entr'acte—Pastorale, L'Etange de Vaccarès, (3) Chœurs—Suivant la Pastorale (01324-5).
 6.12 : Tacet.
 6.15 : Selection—Columbia Symphony Orchestra, "Faust" (Gounod) (02708).
 Violin—Toscha Seidel, "Chanson Arabe" (Rimsky-Korsakov) (09505).
 6.27 : Tacet.
 6.30 : Orchestral—Orchestre Symphonique de Paris, "L'Arlesienne": (1) La Cuisine de Castellet, (2) Minuetto, (3) Le Carillon, (4) Adagietto.
 6.42 : Tacet.
 6.45 : Orchestral—Orchestre Symphonique de Paris, "Farandole" ("L'Arlesienne"—Bizet) (01323).
 Band—Band Garde Republicaine de France, "Carmen Entr'acte."
 6.56 : Tacet.
 7.0 : News session, market reports and sports results.
 7.40 : Lecturette—Miss M. S. Christmas, "Dogs and Cats—Their Winter Wants."
 8.0 : Chimes. (Note.—During the course of this programme an excerpt from a sound film feature will be relayed from the Majestic Theatre.)
 Overture—2YA Orchestral, "Arion" (Walter).
 Soprano—Miss Veronica McKenzie, "Caro Nome" ("Rigoletto"—Verdi).
 Piano—Miss Eileen Bradley, "The Musical Box" (Friedman).
 Bass—Mr. W. Binet Brown, "Love That's True Will Live for Ever."
 Selection—2YA Orchestral, "Chocolate Soldier" (Strauss).
 Elocution—Miss Dorothy Miller, "Rosabelle" (Sir Walter Scott).
 Selection—Band of H.M. Grenadier Guards, "Ivanhoe" (Sullivan).
 Tenor—Mr. Chas. Williams, "Lend Me Your Aid" ("Irene"—Gounod).
 Baritone—Mr. Will Goudie, "Even Bravest Heart" ("Faust"—Gounod).
 Selection—2YA Orchestral, "Girl Behind the Counter" (Talbot).
 Weather forecast and announcements.
 Twenty minutes of vocal gems from Frim's musical comedy "Katinka" by the Lyric Quartet, assisted by Miss Veronica McKenzie.
 Quartet, "In This Ruby Cup of Wine, Katinka."
 Tenor solo, "My Paradise."
 Soprano solo, "Rackety Coo."
 Soprano with male quartet, "I Want to Marry a Male Quartet."
 Selection—2YA Orchestral, "Two Old French Dances" (Bombie): (a) "Minnet a la Princesse," (c) "Petit Couer."
 Humour—Miss Dorothy Millers, "Hoodoo McFiggings's Christmas."

Chorus and orchestra—Columbia Light Opera Company, "Lionel Monckton Memories" (arr. Finck).
God Save the King.

3YA, CHRISTCHURCH (930 KILOCYCLES)—FRIDAY, JULY 25.

- 8.0 : Afternoon Session Gramophone Recital.
4.25: Sports Results.
4.30: Close down.
5.0 : Children's Hour, conducted by Peterkin.
6.0 : Dinner Session, "H.M.V." Hour.
Light Orchestra—Marek Weber and Orchestra, "Lehariana" (Geiger).
Cello—Cedric Sharpe, "Air" (Pergolesi) (B3040).
Band—Coldstream Guards, "Wedding of the Rose" (Jessel) (B3064).
6.14: Tacet.
6.15: Orchestra—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: Orchestra—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. Ghiblario (piano), J. Pacey (cello), "O Sole Mio" (Di Capua) (B2588).
Organ—Herbert Dawson, "Idylle" (Edward Elgar) (B2263).
Orchestra—Berlin State Opera Orchestra, "German Dances" (Mozart).
6.57: Tacet.
7.0 : News Session.
7.30: Talk—Mr. D. Cosgrove, 2nd of series of "Radio Service" talks.
8.0 : Chimes.
Overture—San Francisco Symphony Orchestra, "Coppelia Ballet"
8.4 : Mixed Quartet—Valencia Quartet, "Anchored" (Watson).
Soprano—Miss Lucy Fullwood, "Love's a Merchant" (Carew).
8.11: Clarinet solo—Mr. M. E. Withers, "The Ash Grove" (Clarke).
8.17: Tenor—Mr. T. G. Rogers, "I Hear You Calling Me" (Marshall).
8.23: Instrumental—Studio Instrumental Octet (Conductor Mr. Harold Beck) "Pique Dame Overture" (Suppe).
8.29: Contralto—Miss Mary Taylor, "At Grendon Fair" (Marie).
8.33: Popular Song—Mr. Cheslyn O'Connor, "Louise" (Whiting).
8.37: Instrumental—Studio Instrumental Octet, "Celtic Lament" (Foulds).
8.43: Bass—Mr. E. J. Johnson, "Shipmates o' Mine" (Sanderson).
Mixed Quartet—Valencia Quartet, "Londonderry Air" (Irish tradt.).
8.50: Clarinet solo—Mr. E. Withers, "Polonaise" (Mignon) (Ambroise Thomas).
8.54: Soprano—Miss Lucy Fullwood, "Waiting" (Croke).
8.58: Instrumental—Studio Instrumental Octet, "Scottish Tunes."
9.2 : Weather Report and Station Notices.
9.4 : Tenor—Mr. T. G. Rogers, "Til Sing Thee Songs of Araby" (Clay).
9.8 : Popular songs—Mr. Cheslyn O'Connor, (a) "Smiling Irish Eyes" (Perkins); (b) "Sunny Side Up" (Henderson).
9.15: Instrumental—Studio Instrumental Octet, "Legende" (Friml).
9.19: Bass—Mr. E. J. Johnson, "The Windmill" (Nelson).
Soprano and Contralto Duet—Valetta Duo, "When Song Is Sweet."
9.26: Instrumental—Studio Instrumental Octet, Foxtrot, "Indian Dawn."
9.30: Dance music until 11 p.m. "H.M.V."
Foxtrot—The Rhythmic Eight, "I'm Doing What I'm Doing For Love."
Foxtrot—The High Hatters, "Hoosier Hop" (Dreyer-Macdonald).
Foxtrot—Jack Hylton and His Orchestra, "Button Up Your Overcoat."
Foxtrot—Nat Shilkret and His Orchestra, "Chant of the Jungle."
Foxtrot—Jack Hylton and His Orchestra, "My Lucky Star."
9.45: Vocal—Duet—The Duncan Sisters, "I'm Following You."
Foxtrot—The High Hatters, "Look For the Silver Lining."
Foxtrot—Rudy Vallee and His Connecticut Yankees, "You're Just Another Memory" (Oots-Davis-Klages) (EA689).
Foxtrot—The High Hatters, "Wild Rose" (Grey-Kern) (EA708).
Foxtrot—Waring's Pennsylvanians, "Navy Blues" (Turk-Ahlert).
Foxtrot—Leon Reisman and His Orchestra, "Happy Days are Here Again" (Yellen-Agar) (EA701).
10.3 : Waltz—George Olsen and His Music, "Romance" (Leslie-Donaldson).
Foxtrot—Rudy Vallee and His Connecticut Yankees, "I Love You, Believe Me, I Love You" (Cowan-Bartholomae-Boutelje) (EA684).
Foxtrot—Nat Shilkret and His Orchestra, "Bigger and Better Than Ever" (Friend) (EA689).
Vocal—Daniel Haynes and Dixie Jubilee Singers, "Waiting at the End of the Road" (Berlin) (EE186).
10.15: Foxtrot—George Olsen and His Music, "After a Million Dreams."
Foxtrot—New Mayfair Orchestra, "There's Room in My Heart."
Foxtrot—Nat Shilkret and His Orchestra, "That Wonderful Something" (Goodwin-Alter) (EA674).
Foxtrot—New Mayfair Dance Orchestra, "I'll Be Getting Along."
Foxtrot—The Rhythmic Eight, "I'm Feathering a Nest."
10.30: Waltz—Rudy Vallee and His Connecticut Yankees, "If You Were the Only Girl in the World" (Grey-Ayer) (EA684).
Foxtrot—The High Hatters, "I'm Following You" (Dreyer-Macdonald).
Foxtrot—Jack Hylton and His Orchestra, "The Banjo" (That Man Joe Plays) (Porter) (B5622).
Vocal duet—The Duncan Sisters, "Hoosier Hop" (Dreyer-MacDonald).
10.42: Foxtrot—Jackie Taylor's Orchestra, "A Night of Happiness."
Foxtrot—Jack Hylton and His Orchestra, "Turn on the Heat."

Foxtrot—Jackie Taylor's Orchestra, "Sitting by the Window."
Foxtrot—Jack Hylton's and His Orchestra, "If I Had a Talking Picture Of You" (de Sylva-Brown-Henderson) (B5741).
Foxtrot—George Olsen and His Music, "South Sea Rose."
Foxtrot—Leo Reisman and His Orchestra, "Lucky Me Lovable You."
11.0 : God Save the King.

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

- 3.0 : Chimes. Selected gramophone items.
4.25: Sporting results.
4.30: Close down.
5.0 : Children's session, conducted by Aunt Sheila.
6.0 : Dinner music, "H.M.V." hour.
Suite—London Symphony Orchestra, "Czar Sultan Suite" (Rimsky-Korsakov) (D1491).
Waltz—International Concert Orchestra, "Waltz Dream" (Strauss).
6.12: Tacet.
6.15: Suite—New Light Symphony Orchestra, "Peer Gynt Suite" (Grieg).
1—Ingrid's Lament; 2—Arabian Dance (C1571).
New Light Symphony Orchestra, "Prelude in G Minor" (Rachmaninoff).
6.27: Tacet.
6.30: Suite—New Light Symphony Orchestra, "Peer Gynt Suite" (Grieg).
1—Return of Peer Gynt; 2—Solveig's Song (C1572).
New Light Symphony Orchestra, "Prelude in C Sharp Minor."
6.42: Tacet.
6.45: Philadelphia Symphony Orchestra, "Danse Orientale" (Glazounov).
Waltz—International Concert Orchestra, "Sari" (Kalman).
March—Philadelphia Symphony Orchestra, "March of the Caucasian Chief" (Ippolitoff-Iwanoff) (E521).
6.57: Tacet.
7.0 : News session.
8.0 : Chimes.
Orchestra—B.B.C. Wireless Symphony Orchestra, "La Boutique Fantastique" (Respighi, arr. Coward) (Regal G80018).
8.9 : Soprano—Miss Muriel Eagar, "The Wood Nymph's Call" (Williams).
8.13: Instrumental—4YA Trio, "Phantasie in A Minor" (Ireland).
8.25: Recital—Miss Leonore Mackenzie, (a) "West Wind" (Masefield); (b) "Who Won?" (Farjeon).
8.31: Tenor—Mr. J. E. Davies, "Two Welsh Folk Songs" (in Welsh).
8.36: Piano—Ignace Friedman, "Hark, Hark the Lark" (Schubert).
8.40: Contralto—Mrs. Nellie G. Shrimpton, "My Ain Folk" (Lemon).
8.44: Instrumental—4YA Trio, "2nd Trio by Hummel" (Hummel).
8.56: Bass—Edward Bond, (a) "The Irish Fusilier" (Squire); (b) "The Merry Monk" (Bevan).
9.0 : Weather report.
9.2 : Orchestra—Menorah Symphony Orchestra, "Shulamith Selection."
9.10: Soprano—Miss Muriel Eagar, (a) "Chanson Florian" (Godard); (b) "Dainty Little Maiden" (Dunhill).
9.16: Duet—Max Scherek and J. A. Wallace, "1st Movement from Kreutzer Sonata."
9.22: Chorus—Don Cossack's Choir, "Serenade" (Abt) (Col. 02792).
9.26: Recital—Miss Leonore Mackenzie, "Mrs. L'leerie's Country Visit."
9.30: Tenor—Mr. J. E. Davies, "Mary" (Richardson).
9.36: Instrumental—4YA Trio, (a) "2nd Movement from Trio in D Minor" (Mendelssohn); (b) "Rondo" (Haydn).
9.46: Contralto—Mrs. Nellie G. Shrimpton, (a) "My Treasure" (Trevalse); (b) "When the House is Asleep" (Haigh).
9.52: Cello—Mr. P. J. Palmer, "Chant Russes" (Lalo).
9.56: Bass—Mr. Edward Bond, "The Song of Hybias the Cretan" (Elliott).
9.59: Orchestra—New Queen's Hall Orchestra, "Wood Nymphs" (Coates).
10.3 : God Save the King.

Saturday, July 26

1YA, AUCKLAND (900 KILOCYCLES)—SATURDAY, JULY 26.

- 2.15: (Approx.)—Relay of description of Third Rugby Football Test Match, Britain v. New Zealand.
4.30: (Approx.)—Close down.
5.0 : Children's session, conducted by Cinderella.
6.0 : Dinner session, "H.M.V." hour.
Orchestra—Boston Symphony Orchestra, "Frühlingsstimmen" (Strauss).
Organ—Jesse Crawford, "Serenade" (Romberg) (EA638).
Band—National Military Band, "Ben Hur" (Byng) (A365).
6.13: Tacet.
6.15: Vienna Philharmonic, "Dorfschwalben" (Strauss) (C1685).
Violin—David Wise, "Canzonetta" (D'Ambrosio) (Zono. 5Z420).
Orchestra—Jack Hylton and His Orchestra, "Steppin' Out."
6.29: Tacet.
6.30: Orchestra—New Mayfair Orchestra, "Wake Up and Dream" (Porter).
Organ—Jesse Crawford, "Indian Love Call" (Friml) (EA638).
Orchestra—International Novelty Orchestra, "To Die Dreaming."
Orchestra—International Novelty Orchestra, "Four Little Farms."
6.43: Tacet.
6.45: Orchestra—Jack Hylton and His Orchestra, "Old Time Songs."
Violin—David Wise, "Cavalleria Rusticana" (Mascagni) (Zono. 5420).
Orchestra—Jack Hylton and His Orchestra, "Lonesome Little Doll."
6.59: Tacet.
7.0 : News and market reports.

- 8.0 : Chimes.
Relay of concert from the Town Hall by the Auckland Municipal Band, under the conductorship of Mr. Christopher Smith.
- 10.0 : Programme of dance music, "Brunswick" hour.
Foxtrot—Red Nicholls and His Five Pennies, "I May be Wrong."
Foxtrot—Bob Haring and His Orchestra, "How Am I to Know."
Foxtrot—Irving Mills and His Hotsy Totsy Gang, "Can't We Get Together" (Razaf) (4482).
Foxtrot—Ben Bernie and His Royal Roosevelt Orchestra, "Bottoms Up" (Friend-White) (4516).
- 10.12 : Vocal—Chester Gaylord, "Sing a Little Love Song" (Conrad-Gottler).
Foxtrot—Colonial Club Orchestra, "When You're Counting the Stars Alone" (Russell-Rose) (4517).
Foxtrot—Ray Miller and His Orchestra, "Moonlight and Roses."
Foxtrot—Irving Mills and His Hotsy Totsy Gang, "Sweet Savannah."
Waltz—Carter's Orchestra, "On Miami Shore" (Le Baron) (4471).
- 10.27 : Male duet—Billy Murray and Walter Scanlan, "The Whoopee Hat Brigade" (Siegel-Jaffe) (4513).
Foxtrot—Earl Burnett and His Los Angeles Biltmore Hotel Orchestra, "If I Had a Talking Picture of You" (de Sylva) (4501).
Foxtrot—Earl Burnett and His Los Angeles Biltmore Hotel Orchestra, "Doin' the Boom Boom" (Gottler) (4502).
Foxtrot—Earl Burnett and His Los Angeles Biltmore Hotel Orchestra, "Sunnyside Up" (de Sylva) (4501).
Foxtrot—Dan Russo and His Oriole Orchestra, "Because You Said 'I Love You'" (Sanders) (4502).
Waltz—Carter's Orchestra, "A Little Love, A Little Kiss" (Ross).
- 10.45 : Male duet—Billy Murray and Walter Scanlan, "Last Night Honey."
Foxtrot—Red Nicholls and His Five Pennies, "The New Yorkers."
Foxtrot—Colonial Club Orchestra, "The Boomerang" (Rose) (4517).
Foxtrot—Ben Bernie and His Hotel Roosevelt Orchestra, "Bigger and Better than Ever" (Friend) (4516).
Waltz—Roy Fox and His Montmartre Orchestra, "I've Waited a Lifetime for You" (Goodwin) (4495).
- 11.0 : God Save the King.

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

- 2.30 : Rebroadcast from Auckland of the Third Rugby Test Match, between the British and New Zealand Rugby teams.
- 4.55 : Close down.
- 5.0 : Children's session, conducted by Uncle Toby, assisted by Pupils of Miss Zena Jupp.
- 6.0 : Dinner music 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, "Chn Chin Chow" (Norton).
Orchestra—Dajos Bela Orchestra, "O Sole Mio" (arr. Lindeman).
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) "Songe D'Amour Apres Le Bal" (Czibulka).
Instrumental—Dajos Bela Orchestra, "Humoresque" (Dvorak).
- 6.42 : Tacet.
- 6.45 : Dance Orchestra—Dorsey Brothers Orchestra, "Was it a Dream?"
Wurlitzer organ—Leslie Harvey, "Until" (Sanderson) (A2728).
Waltz—Dajos Bela Orchestra, "Faust" (Gounod) (A4010).
- 6.55 : Tacet.
- 7.0 : Lecturette—Mr. A. D. Mackintosh, M.A., a W.E.A. Lecturette, "A New Book about New Zealand."
- 8.0 : Chimes, followed by "The Eight O'clock Revue." The first instalment of a series of grown-up children's hours. Specially written and arranged by Will Bishop, featuring Elsie Croft, Doris Clarke, The Melodie Four (Sam Duncan, Frank Bryant, Syd. Allwright, Wally Marshall), and Will Bishop.
Supported by the 2YA Salon Orchestra, under the direction of Mr. M. T. Dixon.
- 10.0 : Dance programme, "H.M.V." hour.
Foxtrot—Victor Arden-Phil Ohman and Their Orchestra, "How Am I to Know?" (Parker King) (EA700).
Foxtrot—New Mayfair Orchestra, "Mickey House" (Carlton) (B5754).
Foxtrot—Waring's Pennsylvanians, "Alma Mammy" (Marion-Whiting).
Foxtrot—Jack Hylton's Orchestra, "House on the Hilltop" (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 Weem's Orchestra, "Miss Wonderful" (Bryan-Ward).
Foxtrot—The Rhythmic Eight, "Welcome Home" (Clarke-Akst).
Vocal—Mildred Hunt, "S'posin'" (Razaf-Denniker) (EE184).
- 10.39 : Foxtrot—Leo Reisman's Orchestra, "Charming" (Grey-Stothart).
Foxtrot—Henry Busse Orchestra, "I Came to You."
Waltz—Leo Reisman's Orchestra, "Shepherd's Serenade."
- 10.48 : 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."
Foxtrot—Bernie Cummins and His Hotel Orchestra, "Cooking Breakfast for the One I Love" (Rose-Tobias) (EA712).

- 11.0 : Sporting summary.
11.10 : God Save the King.

3YA, CHRISTCHURCH (930 KILOCYCLES)—SATURDAY, JULY 26.

- 3.0 : Afternoon session—Gramophone recital.
4.25 : Sports results—Scores of Third Test Match.
4.30 : Close down.
- 5.0 : Children's hour, "Aunt Pat and Uncle Charlie."
6.0 : Dinner session—"H.M.V." Hour:
Orchestral—Piccadilly Orchestra, (a) "My Beloved Gondolier" (Tibor), (b) "Souvenir de Capri" (Beece) (B2575).
Instrumental—New Light Symphony Orchestra, "Just a Memory."
Violin and kinema organ—Elsie Southgate, "I Hear You Calling Me."
- 6.12 : Tacet.
- 6.15 : Waltzes—Marek Weber's Orchestra, "Potpourri of Waltzes" (Robrecht).
Waltz—Hilo Hawaiian Orchestra, "Sweet Hawaiian Dream Girl."
- 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, "Sleepy Honolulu Town" (Earl).
Instrumental—Jack Hylton's Orchestra, "I Kiss Your Hand, Madame."
- 6.56 : Tacet.
- 7.0 : News session.
- 7.30 : Sports results.
- 8.0 : Chimes. Overture—Plaza Theatre Orchestra, "Gipsy Suite" No. 1: Valse (Lovely Life); No. 2: "Allegro" (The Dance) (German).
- 8.9 : Baritone—Mr. Leslie Stewart, "My Old Shako" (Trotiere).
- 8.13 : Violin—Miss Irene Morris, "Chanson Napolitaine" (D'Ambrosio).
- 8.16 : Soprano—Mrs. Lucy O'Brien, "My Hero" ("The Chocolate Soldier").
- 8.20 : Trombone solo—Woolston Trombone Trio, Messrs. W. Lanham, W. Steere, and E. Williams, "The Three Trombonists" (Clough).
- 8.28 : Contralto—Mrs. D. W. Stallard, "Sunshine and Rain" (Blumenthal).
- 8.32 : Organ—Milton Charles, (a) "At Sundown" (Donaldson), (b) "Cheerle Bealie Be" (Young).
- 8.38 : Recitation, humorous—Mrs. Margaret Williams, "Oh, Dear: I Dunno."
- 8.43 : Instrumental—Christchurch Broadcasting Trio, (a) "Love Song" (Flegier), (b) "Serenade" (Czerwonkey), (c) "Rondo" (Mozart).
- 8.55 : Bass—Mr. F. S. Jackson, (a) "Brown Eyes I Love" (Coates), (b) "Since You Have Smiled" (Dorothy Forster).
- 9.1 : Weather report and station notices.
- 9.3 : Orchestral—Plaza Theatre Orchestra, "Gipsy Suite" No. 3: "Menuetto" (Love Duet) (German) (Col. 02538).
- 9.7 : Baritone—Mr. Leslie Stewart, (a) "For You a Rose" (Nicholls), (b) "A Devonshire Wedding" (Phillips).
- 9.14 : Instrumental—Christchurch Broadcasting Trio, "Rondo Finale."
- 9.22 : Soprano—Mrs. Lucy O'Brien, (a) "The Boat Song" (Ware), (b) "Life Has Sent Me Many Roses" (Lohr).
- 9.29 : Hawaiian—South Sea Islanders, (a) "Hanalei Bay" (Alohikea); (b) "All Because of You" (Anahu) (Columbia 0737).
- 9.33 : Contralto—Mrs. D. W. Stallard, (a) "Dear Little Boy of Mine" (Ball), (b) "Barney Take Me Home Again" (Persley).
- 9.39 : Recitation—Mrs. Margaret Williams, "A Hindoo's Paradise" (Anno).
- 9.44 : Trombone trio—Woolston Trombone Trio, Messrs. Lanham, Steere, and Williams, "Comrades in Arms" (arr. Code).
- 9.50 : Bass—Mr. F. S. Jackson, "Mollie o' Donegal" (Austin).
- 9.54 : Orchestral—Plaza Theatre Orchestra, "Gipsy Suite" No. 4, "Tarantella" (The Revel) (German) (Columbia 02538).
- 9.58 : Dance programme—"Columbia" Hour:
- 10.0 : 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" (Regal).
Foxtrot—Hal Swain and His Band, "Am I Blue?" (Regal G20616).
Foxtrot—Stellar Dance Band, "I'm Thirsty for Kisses, Hungry for Love" (Davis, Coots) (G20603).
- 10.12 : Vocal—Ruddy Morgan and His Veterans, "Don't Get Collegiate."
Foxtrot—Ray Starita and His Ambassadors, "That's What I Call Heaven" (Wimbrow) (01761).
Foxtrot—Ipapa Troubadours, "Steppin' Along" (Kernell) (01722).
Foxtrot—Ipapa 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) (Regal).
Waltz—Hal Swain and His Band, "Let Me Have My Dreams" (Regal).
- 10.30 : Vocal—Pete Woolery, "Beautiful" (Stern) (Regal G20622).
Foxtrot—Stellar Dance Band, "Lonesome Little Doll" (Cowan) (Regal).
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—Ipapa 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).
Foxtrot—Paul Whiteman and His Orchestra, "When You're Counting the Stars Alone" (Rose) (07029).
Foxtrot—Paul Whiteman and His Orchestra, "Let's Do It" (Porter).

Waltz—Paul Whiteman and His Orchestra, "Love Me" (Morse).

11.0 : God Save the King

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

3.30: Running description of football matches at Carisbrook by the Rev. A. L. Canter.

4.30: Close down.

5.0 : Chimes. Children's session, conducted by Aunt Anita.

6.0 : Dinner session—"Columbia" Hour.

Medley—H.M. Grenadier Guards Band, "Sir Harry Lauder Medley."

Waltz—Symphony Orchestra, "Doctruen" (Strauss) (02529).

6.12: Tacet.

6.13: Piano solo—Gil Dech, "Wedding of the Painted Doll" (Freed)

Piano solo—Constance Mering, "So Dear" (Caesar) (01224).

Eddie Thomas Collegians, "Waltz Medley" (02904).

Saxophone—Rudy Wiedoeft, "Minuet" (Beethoven) (01176).

6.28: Tacet.

6.30: Mandoline band—Circolo Mandolinistico, "La Traviata—Prelude Acts 1 and 4" (Verdi) (02566).

Waltz—Symphony Orchestra, "When the Lemons Bloom" (Strauss).

6.42: Tacet.

6.45: Musical Art Quartet, "Mighty Lak' a Rose" (Nevin) (01506).

Saxophone—Rudy Wiedoeft, "Valse Mazanetta" (Wiedoeft) (01174).

Piano—Gil Dech, "I Kiss Your Hand, Madame" (Erwin) (01549).

Eddie Thomas Collegians, "Beautiful Ohio" (Earl) (02004).

6.57: Tacet.

7.0 : News session.

8.0 : Relay of vaudeville music from 3YA, Christchurch.

10.0 : Foxtrot—Nat Shilkret and His Orchestra, "Nobody But You."

Foxtrot—Jack Hylton and His Orchestra, "Orange Blossom Time."

Foxtrot—Nat Shilkret and His Orchestra, "Your Mother and Mine."

Foxtrot—The Rounders, Jack Hylton and His Orchestra, "Singin' in the Rain" (Freed-Brown) (B5700).

Foxtrot—The High Hatters, "Low Down Rhythm" (Klages-Green).

10.15: Waltz—Leo Reisman and His Orchestra, "Dance Away the Night."

Humour—Norman Long, "Is it British?" (K. and G. Weston).

10.21: Foxtrot—Henry Busse and His Orchestra, "Since I Found You."

Foxtrot—Waring's Pennsylvanians, "Button Up Your Overcoat."

Foxtrot—Charles Dornberger and Orchestra, "May Be, Who Knows."

Foxtrot—Waring's Pennsylvanians, "My Lucky Star."

Foxtrot—Leo Reisman and His Orchestra, "Doing the Boom Boom."

10.36: Waltz—Henry Busse and His Orchestra, "Like a Breath of Springtime" (Dubin-Burke) (EA648).

Vocal—Norman Long, "I Think of You" (K. and G. Weston).

10.42: Foxtrot—Victor Arden, Phil Ohman and their Orchestra, "Love, Your Spell is Everywhere" (Janis-Goulding) (EA642).

Foxtrot—Nat Shilkret and His Orchestra, "You Made Me Love You."

Why Did You?" (Lombardo-Kippel) (EA647).

Foxtrot—Leo Reisman and His Orchestra, "Look What You've Done to Me" (Conrad-Mitchell-Gottler) (EA652).

10.51: Waltz—Ben Pollack and His Orchestra, "You're Always in My Arms."

Foxtrot—Ben Pollack and His Park Central Orchestra, "Sweetheart, We Need Each Other" (McCarthy-Tierney) (EA646).

Foxtrot—Charles Dornberger and Orchestra, "I Want to Meander in the Meadow" (Wood-Tobias) (EA651).

11.0 : God Save the King.

Sunday, July 27

1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, JULY 27.

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

4.30: Close down.

6.0 : Children's Song Service, conducted by "Uncle Bert."

6.55: Relay of Divine Service from Beresford Street Congregational Church.

8.30: (approx.) Orchestral—Philadelphia Symphony Orchestra, "Toccata and Fugue in D Minor" (Bach).

Mezzo-contralto—Mrs. Pearl Owen, (a) "The Song My Mother Sang" (Grimshaw); (b) "Chinese Flower" (Phillips).

Instrumental trio—Studio Trio, "Second Movement Abridged from the Unfinished Symphony" (Schubert).

Baritone—Mr. Stan Pritchard, "The Watchman" (Squire).

Piano solo—Mr. Eric Waters, "Carillon" (O'Neill).

Orchestral—San Francisco Symphony Orchestra, "Funeral March of a Marionette" (Gounod, (H.M.V. ED5).

Mezzo-contralto—Mrs. Pearl Owen, "Love, the Jester" (Phillips).

Instrumental trio—Studio Trio, (a) "Promenade, from 'Carnival'" (Schumann); (b) "Rondo Alla Turca" (Hummel).

Baritone—Mr. Stan. Pritchard, (a) "The Rani's Messenger" (Martin); (b) "Tired Hands" (Sanderson).

Piano solo—Mr. Eric Waters, "Polonaise in E Major" (Liszt).

Choral—Westminster Abbey Special Choir, "O Bone Jesu" (Child).

Instrumental trio—Studio Trio, "Last Movement from Trio in D Minor."

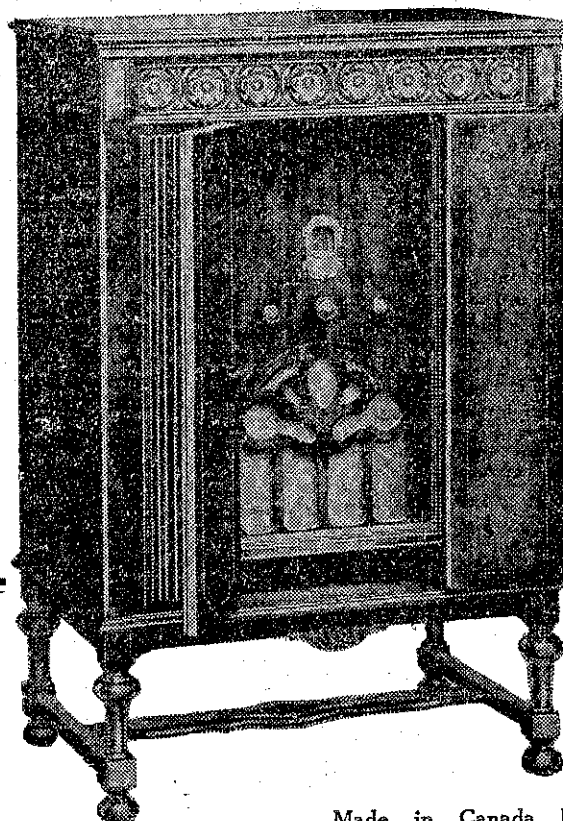
Orchestral—Boston Symphony Orchestra, "Wiener Blut" (Strauss).

9.36: (approx.) God Save the King.

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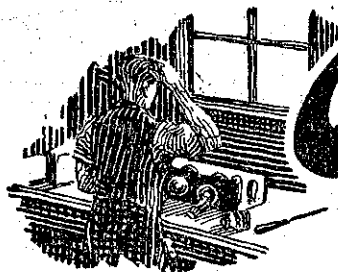
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Questions and Answers



"F.P." (Hokitika) asks what would be the cost of running a 6-valve all-electric set.

A.: You would need to name the valves you are using, and state if you are using a dynamic cone speaker, and how the field is energised. If you do this, we can give you some idea of the running cost.

"A.C.Y." (Auckland).—You sent a covering letter for your questions but omitted the actual questions. Send us these, and we will endeavour to answer them for you.

"W.M.M." (Glen Murray) has a 4-valve set, but cannot get any short-wave stations. The set is quite dead when the short-wave coils are plugged in. What is the matter?

A.: Increase the detector voltage (probably marked HT1) to 45 or even 67½ volts. The tuning is very fine, but needs some practice before stations can be tuned in. Removing the earth frequently makes the set more sensitive. A fairly short aerial is better than a long one.

"H.G." (Hammer Springs) asks us when the D.C. eliminator is coming along.

A.: We have been temporarily held up with it, but it should appear within the next month. Our difficulty in Wellington is that there is no D.C. current with which to experiment.

"W.H.H." (Earnslough) asks us where a switch which was described in a previous issue might be obtained.

A.: This was a news item concerning a piece of apparatus which has just made its appearance in America. No doubt within a very short time it will be available in New Zealand.

"J.B." (Longford) sends a report on the frequency test, and asks if his apparatus, comprising a horn speaker and H.R. set, came up to scratch. It reproduced well between 200 and 3000 cycles.

A.: It appeared to be slightly lacking on the higher frequencies, with, of course, the usual horn speaker cut off of the lower. Other than this the performance was normal.

"J.H." (Sandringham) asks concerning the Daniells cells.

1. Would the charger supply 6 volts to the valve filaments if connected to the accumulator as shown in the diagram?

A.: No, it would be quite safe.

2. Are the two extra cells in the charger to overcome all resistance?—Yes.

3. How many of these cells would be required to charge a 6-volt accumulator, and could they be left permanently connected to the accumulator?

A.: Eight would be required, and they could be permanently connected.

4. Would they keep the accumulator fully charged if .75 amps. were taken out per hour and the set used for three hours a day?

A.: In all probability, yes.

5. I have constructed the eliminator for small sets, but it hums very badly. I have departed from the specifications in that I did not shellac the laminations as they were already insulated. I used 1700 turns on the transformer primary and reduced the other accordingly.

A.: Probably the insulation is not sufficient. The laminations should have been shellaced as specified. It is quite a simple task. You need only a jar of shellac and can put in the strips by the dozen, and lift them out singly and leave them to dry. You should not have made the primary less than specified, for it would not have harmed the eliminator to have made a join. It seems that you will have to pull the transformer down and make it up again.

"H.W.Y." (Herekino) asks advice on certain points.

1. When I use "Round-the-World" Two as an adaptor plugged into the detector socket of a 4-valve Browning Drake I get nothing but a continuous whistle.

A.: Reverse the connections to the primaries of one of the audio transformers.

2. I have built the 4-valve B.D. exactly as specifications, with the coils, aerial 74 turns tuned with a .0005 condenser, secondary 88 turns tuned with a .00025 condenser. There is a great difference in the readings of these two dials.

A.: The coils are not matched. Make them both the same, preferably 74 turns tuned with a .0005 condenser.

3. Rotating the tickler makes no difference.

A.: Try a .0005 fixed condenser across the primary of the first audio transformer. Try reversing the connections to the primary and to the tickler.

4. The neutralising condenser is full out.

A.: The capacity appears to be too big. Can you reduce it by removing fixed plates.

5. I cannot neutralise the set as de-

scribed because I cannot receive signals with the R.F. valve turned off.

A.: Use the other system for regenerative receivers. That is, rotate the tickler till the set howls and then advance the neutralising condenser to prevent the howl. The method has been fully described in several of our publications, including the last "Guide" and the "Record."

"R.V.P." (Petone) has an A.C. set which stops after from 1½ to 2 hours work. The valves light, but there is no signal from any stations. The maker's agents have taken the set back and cannot find any trouble.

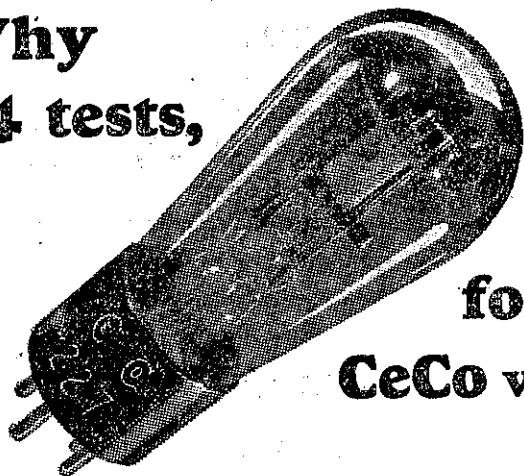
A.: Unless your aerial is defective we cannot suggest anything. Examine this equipment very carefully to see if not a possibility of the aerial shorting to the earth. We would advise you to have the representative of the firm come to your home and examine the conditions there.

"NOVICE" (Nelson) wishes to construct the Daniells cell charger and wants to know a few points:

1. Is the battery charger left connected to the set all the time, even when the set is in use?—Yes.

2. How are the connecting wires joined to the copper and zinc rods? Is it best to solder them direct or by brass terminals to the copper and the zinc? I have plenty of brass terminals from dry "A" batteries. Could I use these or the strips of zinc off the old dry "A" batteries to which the terminals are already attached?

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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. Do not become impatient if replies are held up for a week or so, as frequently space has to be curtailed.
6. Address all technical correspondence: "The Technical Editor, P.O. Box 1032, Wellington."

"J.E.S." (Whangarei) has a standard H.R.4. and asks if he can use parts of this to build a screen grid set. He wants to use the wire from the coil.

A.: This will be quite in order. The gauge usually used in these being No. 22 s.w.g.

2. Can I use the transformers and the two .00035 condensers where .00025 are specified?

A.: The .00035 can be used quite well, but to reduce their capacity to .00025 use a .00375 condenser (or near equivalent) in series. The exact value can be built up by separate condensers paralleled. These should give quite good results.

"J.J.S." (Wellington) asks if a .0005 and .00015 condenser may be used in Round-the-World Two.

A.: .0005 is too large—but .00015 may be used for tuning. It will slightly alter the tuning on the wavebands. It would not be necessary to alter the coils, if anything they must be made slightly larger. You may try to use the .0005 for reaction by using in series with it a .001 condenser.

"R.M.D." (Auckland) has a factory-built A.C. receiver which hums badly. He wants to know how he can stop this.

A.: We do not advise amateurs to interfere with factory-built receivers.

There is always a danger of shock, and furthermore, the regulations do not provide for inexperienced amateurs interfering with receivers. Consult your dealer.

"G.E.W." (North Auckland) has a six-valve factory-made set using batteries, and asks:

1. Can I connect a pair of 'phones in place of the loudspeaker when signals are weak?

A.: No. Besides damaging the phones you would hear a disproportionately great amount of background noise due to the action of the set.

2. The set is placed against an outside wall, and earthed immediately outside. A veranda has now been erected over the wall, and the ground is getting dry. Will it be all right to drive another pipe down outside the veranda in a wet place.

A.: Yes. Where possible, long leads are to be avoided, but in this case it would be better to have one.

"NEW CHUM" (Tauranga) is doubtful about the advantages of low loss coils. he asks:

1. Will low loss coils improve either tone, volume or selectivity?

A.: They will very slightly. It is now considered that they are not worth the trouble they take to construct.

2. Are they worth while in a district noted for its poor daylight reception?—No.

3. In the 2-R.F. B.D. should the coils be vertical?

A.: Placed vertically they take less room than when horizontal, and they do not come so near to the shield as they would in any other position.

4. In the 1930 "Guide" "Valve Equivalents" AC3 and 102T, Mullard are given as equivalents of 226 and 227, but they are missed from the other list. Why?

RADIO DIRECTORY

What to Buy and Where

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A.: They are the exact equivalents of 226 and 227. There was no point in doubly reproducing the characteristics.

5. Why are A.C. receivers in the "Guide" and All-Electric confined to one stage of R.F.?

A.: Because more than one stage

makes construction very difficult, and are generally speaking not worth while for the average amateur.

6. Do the grid leads of both R.F. valves have to be wrapped in tinfoil when separate shields are provided for each valve?

A.: It may not be necessary, though this is usually a preventative of hum.

7. In some factory-built sets why are the R.F. and A.F. stages intermixed?

A.: Manufacturers have reasons of their own for doing these things. Undoubtedly it is the best way for the particular circuit they are using.

"INCUBU" (Waitaha) has a battery set which requires a 4-volt "A" supply. He wishes to know if he can use a 6-volt battery broken down through resistance.

A.: Yes, there are two ways of doing this. You can either take a lead from one of the terminals provided and one from the cross bar farthest from this tap, or you can use a series resistance. To calculate the value, find the total "A" consumption of the set in amperes by referring to the valve characteristics, and divide it into two (2).

2. A friend has an H.R. set on which the first condenser tunes very broadly.

A.: This is a characteristic of this particular circuit, and it does not usually indicate a fault. There may, however, be some stray capacity, due to the wiring.

"W.S." (New Plymouth) has built a 4-valve screen-grid short-wave receiver, but cannot get the set to oscillate.

A.: Increase the detector voltage and take off the earth.

2. There seems to be a short circuit. Continuity tests are all right, plate voltages seem O.K., but when one is plugging into the phones there is a chance of a shock.

A.: This is quite in order, and quite normal.

3. If a voltmeter has one tip on the B+ side of the phone jack and the other on the panel, there is a reading of 120 volts. What does this indicate?

A.: A perfectly normal state. Your A+ is connected to the shield, and as far as resistance is concerned the "A" battery may be neglected. A-, which for our purposes can be regarded as A+, is connected to B-, so in effect you are connecting the voltmeter across the "B" supply.

4. Am I likely to burn out the valves with the set in this condition?—No.

5. Is it possible that B- is getting to earth through the "A" battery?

A.: As we have explained, yes.

"POWER-VALVE" (Palmerston North) wants to add a power-valve to a 4-valve set. He is using Philips valves, but is thinking of using an Osram in the last stage.

A.: The two power valves suitable for your set are Philips B509 and Osram P610.

"D.M.B." (Stratford) has seen in an "English" journal that a 4-volt "A" battery can be charged from a car 12-volt battery by changing over at half charge so that the drain from the battery is equalised. He asks:—

1. Is this method likely to injure either the car or wireless battery?

A.: You would have to be very careful in the charging. Keep an hydrometer handy and test the car battery to see that it is not run down too much.

2. Is the enclosed wiring correct?—Yes.

3. Would the change-over at half-charge equalise the current drawn from the car battery?—Yes.

4. Does the car dynamo have to be running before the "A" battery will charge?

A.: No, providing the car battery is fully charged, it will do the job.

"K.O.P." (Carterton) has experienced a puzzling phenomenon. Attached to his set is a battery eliminator and a charger. The cases of these are earthed, and there is no connection between B- and the case. Reception has fallen off un'til now he finds that on removing the earth from the set the signals are again built up to their former strength and tone. He asks why.

A.: On the face, it is a difficult and puzzling phenomenon. We can only offer a theory. The correspondent has said that A- is not earthed, and we presume that in normal cases there is an earth return in the aerial coil. This provides a return for high frequency current but none for the low, for which the A battery must be earthed. The audio frequency is probably earthed through the secondary windings and back into the primary of the eliminator. Furthermore, high-frequency current can get away through the condenser resulting from the proximity of the earthed casing. There is, with the earth removed, a state of unbalance, there being no direct return for audio current. On removing the earth, the balance is somewhat restored. A- or A+, B- and C+, must always be earthed directly, and apart from open or short circuits within the set, the set will then work better with an earth. Frequently, sets using eliminators or A.C. sets do not require an earth. Then, of course, there is the simple explanation, that your earth is in some way connected with the aerial.

"SIMPLICITY" (Wanganui) wants certain questions cleared up with regard to a 2-RF B.D.

1. Is the variable condenser in the aerial designed to dispense with the tickler?

A.: No, it is merely to sharpen tuning. It is not altogether essential.

2. Can I gang the other condensers?

A.: Yes, you can gang as many as convenient other than the reaction condenser. Generally speaking, the first radio should be kept on a separate dial, second radio and detector on another, though the three may be used on the one dial if a balancing condenser is connected across the detector condenser.

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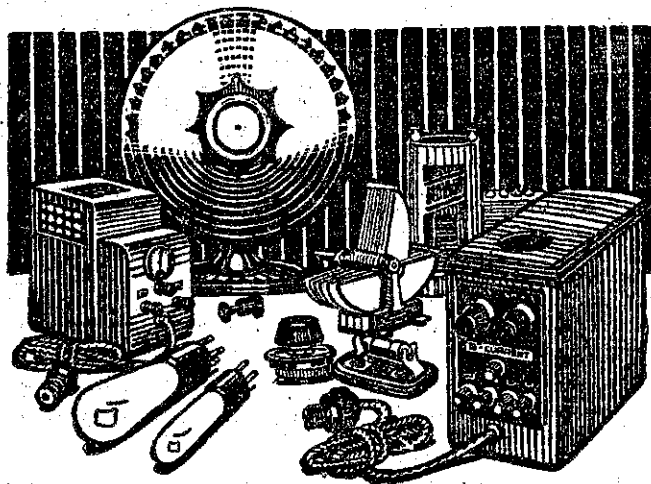
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R5

Identification Wanted

ON 9/7/30 I heard a station on about 208 metres (1440 k.c.) calling up Awarua and Point —, asking if M. — heard them to report to Te Anau Hotel. The announcer said something about point-to-point telephony. After this they called up Awarua, and then shut down. Would this be a small amateur station or an experimental station?—D.B. (Seatoun).

IN answer to "Philco" (Dunedin), the address you were inquiring about is c/o General Electric Company, Oakland, California.

STATION heard between about 1 a.m. and 3.30 a.m. on July 6. Wavelength about 240 metres (1360 kilocycles). Call sounded like PHCJ or PHC. Woman announcing at first, later a man. Gramophone records apparently, one called "There's Danger in Your Eyes." About 3 a.m. transmission ceased, but carrier wave was still on at 3.30 a.m., when I switched off.—"J.E.S." (Whangarei).

ON June 13 and 14, between 11.30 p.m. and 1.30 a.m., on 357 metres (846 k.c.), I tuned in to a weak station relaying a description of the Test cricket in England. On the 15th I heard them again. The announcer's description could be just followed on headphones, fading being bad at times. I listened for two hours each night and have never heard a call. On June 28 there were just audible on music at 1.30 a.m. On 435 metres (690 k.c.), I heard music. Speech was almost inaudible. I first tuned in at 11.10 a.m. and again at 1 and 2 p.m. Station closed down at 3.15 p.m.—A.G. (Inglewood).

STATION heard June 28, 7.40 p.m. Call sounded like AMB or 2GMB. It evidently belongs to some American oil company, and operates on 1320 k.c. (227 metres). Items heard: "Little Pal," and after several more pieces "Little Pal" was played again by request. Finally the next days programme was announced concluding with a dance programme played by Noble's Jazz Band.—Universal (Ladbrooks).

MANY thanks, "A.E.C." (Taneatua) for information re WTHI. Can anyone identify American station operating on 22H, Napier's, wavelength on June 27. I held him from 7.30 p.m. till after 9 p.m., but could not get his call. One item announced was "I'm Keeping My Job For You," by the "High Hatters," phonograph recording. At times he was very loud but power induction interfered with his announcing.

I have just received a letter of confirmation from 22I, Hastings. His schedule in future will be 7 to 10 p.m. Monday and Thursday evenings, 1330 k.c. (225 m.), working with five watts in the aerial. He would be pleased to have reports. Address, Arthur Simmonds Ltd., Heretaunga Street, Hastings.—L.I. (Gisborne).

THE last three Sunday evenings I have tuned in on a foreign station I cannot locate. The announcer gave his call number, which sounds something like 2MH or 2MA, but he has such a guttural voice that it is very difficult to understand, although

THE D.X. CLUB

Views and News.

he announces the call in English. I might mention that every Sunday evening he is on the air on 1425 k.c. (210 m.) from 7.30 to 7.40. I have never been able to hear him before or after these times. My set is a seven-valve all-electric.—C.D.L. (Inglewood).

WHO was working on 244 metres (1230 k.c.) from 1 a.m. till 1.30 a.m. on July 11? Items heard were: Selection by stringed orchestra, three tenor solos, dialogue (lady and gent), band item with solo and chorus (vocal), and a military sketch and song (humorous). Speech was unreadable, static bad, signals surging. Did not sound like an American.—"Amazon" (Palmerston North).

STATION on about 265 metres (1130 k.c.), transmitting July 6, 3.20 p.m. till 3.45 p.m., from full volume to R2. Faded when announcements were made. Heard about six piano solos and two or three orchestral pieces. Station appeared to be testing, as fre-



MRS. B. JELLARD,
a popular Auckland vocalist, whose
next appearance from 1YA is
scheduled for July 23.
—S. P. Andrew, photo.

quent pauses occurred in transmission.—T.S. (Palmerston North).

[To our knowledge, there is no station of call-sign 22I located at Hastings.—Ed.]

COULD any knob-twiddler give particulars of the following short-wave station which I heard on July 10 between 7 and 8 a.m.? Lady speaking in a foreign language, probably German. Man speaking in good English about the weather forecast and broadcast. He said it was very dry in Germany for July last year, also talked about the rainfall in Bulgaria and Italy and Alberta and the United States of America. Orchestral music followed. The reception was quite good, the English being 100 per cent. readable.—H.L.R. (Wairoa).

Stations Identified

IN reply to L.H. (Mercer), whose query appeared in issue dated July 11, the Hamilton station, 12H, broadcasts on the following hours:—Monday, Wednesday, Friday, 12 noon to 1 p.m.; Tuesday, Thursday, 12.30 to 2 p.m.; Saturday, 11 a.m. to 12.30 a.m. A Wednesday evening session from 8 to 10.30 p.m. will shortly be inaugurated.—D.J. (Waikato).

IN reply to S.B. (Christchurch). Write to the management of the station heard, giving full particulars concerning reception (i.e., time heard; items, or description of items, broadcast; strength of transmission, etc.). The Australian stations will send a card upon receipt of a report.

DX Topics

A Seldom-Heard Station.

HAS anyone heard VCIA, Fiji? Picked him up shortly after 6 p.m. on July 10, when, after mention of a talk on "Aviation," to be given "to-morrow

night" (Friday), by a gentleman whose name I missed, the announcer gave the above call, and the station went off the air. The announcer could be understood 4 ft. from the speaker. This station is located $\frac{1}{2}$ degree above KGO, i.e., between KGO and KTM, and was at times heterodyning slightly with the former station.

Also, has anybody heard the call of the Jap. operating just above 2UE? Another stranger I picked up at 10.30 on July 8, I take to be a small Aussie. He is to be found a degree below 1YA, or $1\frac{1}{2}$ degrees above 3UZ. WOAI came in splendidly on the same evening. He is located between KFOX and 3ZC.

Further to my letter re VCIA, Fiji, I heard the announcer state to-night (July 11) that the station is transmitting on approximately 380 metres (790 k.c.). He did not state the station's location, but, in concluding the weather report, said, "The weather in Suva today has been fine and clear." This might indicate that the station is in Suva.—"Ray Dio" (Shannon).

Morning Reception.

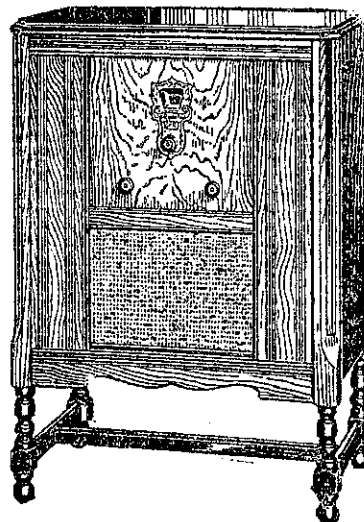
IS it unusual to be able to receive 2FC, Sydney, in the morning? The other morning we heard the 7 o'clock chimes (Sydney) strike (8.30 a.m., N.Z. time), and the 2FC announcer giving the cricket scores. The score we heard was that the Aussies had 404 for two wickets. He then went on to give individual scores and some other news—the weather report, as far as I can remember—followed by musical items.

Each morning since we have had this station in, and on July 3, at 11.30 a.m., we could still hear it. We rang an-

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other owner of a wireless set, but he said that he could not get a "cheep" from over there. Our set is a Brown-ing Drake, 4-valve, home constructed, operated from an A battery and a B eliminator.—F.E.M. (Waipukurau.)

Early Morning Loggings.

BETWEEN midnight and 2 a.m. on July 11 I logged an American on 333 metres (900 kc.), a stranger on 244 metres, and JOFK on 353 metres (850 kc.), after 2BL closed down. KFOX must have been working late, as I heard an American of that frequency, but could not get the call owing to static. DX-ers, keep your column full. I could almost weep when I open the "Record" and find no DX notes.—"Amazon" (Palmerston North.)

Verification from France.

A FEW weeks ago I reported hearing a French short-wave station on 24.46 metres, working a station on 25.20 metres which I thought was St. Gall, Switzerland, and which another listener took to be Senegal, Africa. I have just received confirmation from these stations. The letter reads as follows:—We are in receipt of your letter of March 4, 1930, and thank you for its contents. The transmissions have taken place between Paris on 24.46 metres and Saigon on 25.20 metres, on the date and hour you indicated. For a public service which was opened on April 10 the following waves are used: Paris, 16.44 metres. FTN: Saigon, 18.8 metres, FZA. Actually the two-way communications have taken place between 14 and 15 hours 30 minutes G.M.T. (12.30 a.m. and 1.30 a.m. N.Z. time.—Ed.)—Yours faithfully, Socials Francaise Radio, Electrique, Liege Souals Bureaux, 79 Boulevard Haussmann, Paris.—Trim.

An Amazing Reception.

CAN any listener explain the following reception:—On June 26, at about 11 p.m., I was "keeping an ear" on all Australian stations for cricket scores. I had been listening to 3DB Melbourne (which must be operated by "The Sun" newspaper) for a few seconds, and on leaving this station I struck as I thought a new station, just above 3DB and a point below. (on the dial reading) of 22M, Gisborne. However, on listening in I was amazed to hear an announcer at Lord's cricket ground describing the Test match. He described each ball of every over, saying who hit the ball, who fielded it, etc., and between overs, when the field was being changed, someone else spoke on topical subjects. The reception was good, and I listened until 1.15 a.m. The Australian stations giving progress reports were fully half an hour behind with their information. I am only a novice, and would be very interested to know how the reception was made possible.—"Screen Grid" (Opunake).

A Constructor's Success.

I HAVE built the Combination Receiver described in the April 12, 1929, issue, of the "Radio Record," and have had first-class results with it. The following is a list of stations received: 2YB, 3UE, 3YA, 2GB, 1YA, 2BL, 3LO, 4QG, 5CL, 2YA, 2FC, 4YA, 3AR, and several amateur stations in New Zealand.—J.M. (Wellington).

The King Broadcasts.

DID any other listener pick up station KGO, California, 379 metres (702 kc.), at 10.45 p.m. on July 8,

rebroadcasting the King's Speech from India House in London? It was coming in at fair speaker strength, with occasional fading. After the speech, "Song of India" and two other items were played before KGO closed down at 11 p.m.—R.C.S. (Hawera).

Recent American Loggings.

ON June 30, KGER was coming in well on 1350 kc., while at 6.45 p.m. the Honolulu station KGMB, 1325 kc., were received well with "Loch Lomond" and "Annie Laurie" (a duet). At 7.30 p.m. 2ZI Hastings was on the air, on 1330 kc., with the "Yeomen of the Guard," by the Zonophone Light Opera Company. At 7.20 p.m. KFSG, 1140 kc., with the "Tales of Hoffman" was heard. At 7.45 p.m. IZB was on with increased power and came in exceedingly well on 1120 kc., though it is listed as operating on a frequency of 1090 kc. They were having a night of old-time numbers, but at 8.20 p.m. they put on the song of the N.S.W. Optimist Club, "Give Yourself a Pat on the Back," and remarked that it was for the especial benefit of a number of pessimists in the Auckland district.

On July 1 I logged for the first time the Los Angeles station KPLA, on 1000 kc., at 7.10 p.m., with the following items: "News from Somewhere," "Where the Golden Daffodils Grow," and an organ number. On July 2 at 6.40 p.m. I managed to also log for the first time station KEJK on a frequency of 711 kilocycles. On the 3rd I logged a station at 5.50 p.m. on 1342 kilocycles with the song, "Where is the Song of Songs for Me." Then it faded right out, and though I tried for some time to get it I was not successful. Did any other listener happen to hear it?

On Saturday, July 5, at 7.50 p.m., station WFAA, Dallas, Texas (798 kc.), was coming in so strongly with music that it was completely drowning 3LO, but faded rapidly and often for the first fifteen minutes, then was consistently steady and strong until I switched off at 10 p.m. Among the numbers I heard from this station were "Land of Hope and Glory," "Rio Rita," a laughing record, "I'm a Dreamer," and several announcements that WFAA, Dallas, was testing and operating on a frequency of 800 kc. with phonograph recordings. This reception is something unique, as though this station is the same power as 3LO and is something like 6700 miles from here (as against 1200 miles) it was completely drowning it. Only by careful tuning was it possible to pick up 3LO above WFAA. I am wondering if the Texas station has increased their antenna power.

We have a new arrival in the radio circle in this district, and a most unwelcome one, too, for he has a howl all of his own. I'm sure any boat would be proud to have it for a fog horn. It beats any I have heard, and I am sure it is not many yards away, either. I would like to give him a few lessons in tuning. What has happened to our old friends of the D.X. Club, for during the last four weeks there has only been a dozen short letters in two issues of the "Record." Surely the members are sufficiently interested to keep the club going. One short note a week on their receptions is not going to take up too much time.

Come on, boys, let's hear from you.—"Vogeltown" (New Plymouth).

THE writer understands that parents occasionally telephone the 2YA studios, while the children's sessions are in progress, asking for birthday announcements to be put on the air. The correct method of procedure is for parents to write their requests, and post them to 2YA in time to arrive before the evening on which the birthday announcements are to be made.

THE other evening the writer happened upon the "B" class station at Wairoa, Hawke's Bay. Although its power is stated to be only 7½ watts, the volume of this station was really surprising. Those desiring to seek out the Wairoa station will find it on a wavelength about midway between 2BL/Sydney, and 3LO, Melbourne, but close to the wavelength of the latter station.

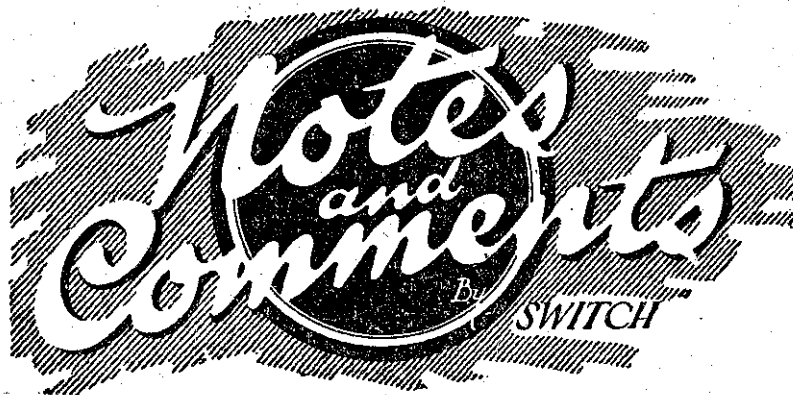
A PECULIARITY in volume of reception of certain "outside" stations characterises certain points in the city of Wellington. Take the case of the station 2ZR, Wanganui, which can be heard nearly all day in certain areas of Wellington, with almost full gramophone volume. High-class sets in other localities of the city of Wellington can barely hear 2ZR in the daytime.

SOME beginners persist in the belief that the fading of distant broadcast stations is due to fluctuations in the electrical supply at the stations. A case in point was brought under the writer's notice the other day, but when the novice was told about the Heaviside layer and the ionisation of the atoms of the atmosphere he was much enlightened and decided not to blame the transmission.

THERE are still some areas in Wellington where electrical leakages are holding back the progress of broadcast listening. Probably the worst instance is that in the locality of Constable Street, where there is almost a continuous roar from some nearby source. Things must be rather bad in that vicinity when an owner of an expensive set has decided to give up broadcast listening, and is offering his equipment for sale.

THE gospel of radio receives an undoubted impulse whenever there is a broadcast of any special importance. This is more evident on a Wednesday when the city radio shops are open than on Saturday afternoons. The broadcast description of the Rugby match between the British and the Maori teams at Wellington caused groups of the public to assemble at the doorways of the city radio shops to listen to the description of the play issuing from the loudspeakers.

A CORRESPONDENT ("Tip," Hataitai) sends along a suggestion that the P. and T. Department when allotting sign or call letters to New Zealand "B" class stations should endeavour to avoid using letters which sound similar to one another. He quotes as an example such letters as B, C, E, and F, which are now in use



by New Zealand "B" class stations. He points out that there are several other letters not touched yet which could not be mistaken for those now in use.

"TIP" (Hataitai) has something to say about the slipshod method of announcing by the majority of New Zealand "B" class stations. He writes: "I hear a number of these smaller stations, and it is positively annoying to listen to the careless, hurried method adopted by the majority of these stations when giving their call letters.

Reception Table for 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	10
4QC, Brisbane	7
3AR, Melbourne	8
3LO, Melbourne	8½
2GB, Sydney	6½
2UE, Sydney	5
3DB, Melbourne	4
7ZL, Hobart	2
3UZ, Melbourne	3
5CL, Adelaide	2
2KY, Sydney	11

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

They rush the letters through as though they were ashamed of their call. Why can't they take a pattern from the announcers at the YA stations and articulate each letter clearly?"

THOSE listeners who have heard the thoroughly Eastern flute solos from the Japanese stations may be interested in a description of the Japanese ancient flute, one of which was played upon in the writer's home by Mr. K. Kubota, the recently-arrived Japanese Government trade correspondent. The instrument is of bamboo, 23 inches in length, 2 inches in diameter at the

blowing end, and one and a half inches at the other extremity. It is played like a clarinet. There are only four holes for the fingers, one hole being underneath, and the flute has no metal keys. The inside is painted with dark red lacquer, and there is an aperture at each end of the instrument, which can be taken apart in two pieces by a joint in the middle. Mr. Kubota is an accomplished player of the Japanese flute, and his renderings of Japanese love melodies hundreds of years old has a peculiar charm.

AN up-country listener who tunes in a number of American stations in the early evening lately called on "Switch" and was somewhat surprised at the amount of electrical noise picked up in Wellington. "To get long-distance stations down here," he said, "could be compared with trying to view distant objects through a heavy hail storm with a powerful telescope. The more you magnify the object the greater the interference."

LOCALITY of the receiving set means a tremendous amount in long-distance reception, and it is, therefore, interesting to note the various criticisms of reception of the YA stations. The most notable that attracted "Switch's" attention is the criticism lately published in the "Record" by Mr. E. W. Anglesey, of Nelson district. This listener states 1YA comes in best, 3YA next, 2YA a poor third, and 4YA "can't be depended on—only occasionally can it be heard decently." "Switch" classes the YA "outside" stations with 3YA an easy first, 1YA next, and 4YA a close third. All three are dependable as a rule, and excepting on odd occasions are not seriously affected by fading. It is all a question of the locality of the receiving set.

"SWITCH" trusts that the Taranaki people will rally around their own little broadcast station, 2YB, New Plymouth, which is in sore need of financial support. 2YB is a credit to the Taranaki Radio Society not only for the quality of its transmission but for the unvarying excellence of its programmes.

WHEN 2YA, Wellington, happens to go off the air for a few minutes it would seem that every listener for miles around who has a telephone calls up the studio to disclose the fact. The telephone is kept busy until the station is on the air again. A direct telephone line connects the transmitting station of 2YA with the studios, and when there is anything amiss at the transmitter the information is promptly telephoned by the engineer in charge to the studios.

THE Melbourne "Listener In" says: "The series of 'Women of the Orient and Pacific,' by Mrs. H. G. Shannon, broadcast from 3AR, may be recommended as something very special. Mrs. Shannon, a New Zealander by birth, has crowded a remarkable wealth of incident into her life, and has the distinction of being the one woman passenger to cross to England on a troopship with a 'cargo' of 1500 souls. In company with her husband she has spent many years travelling through Egypt, India, New Guinea and the Far East, and has collected much inside information en route. With a vivid imagination, a ready wit, and a facile pen, Mrs. Shannon has prepared some of the most interesting talks that have been over the air for some time, and which should be greatly appreciated by all concerned."

MOTORISTS can convey warnings to pedestrians and other drivers by means of an amplifier and loudspeaker developed by a Frenchman for motor-car installation. The microphone is mounted in front of the driver, who speaks into it in his normal voice. The speech is amplified, and issues from the loudspeaker at the rear of the car.

A UNANIMOUS expression of opinion was voiced the other day by a gathering of Wellington listeners that the relays by 2YA, Wellington, of the talkies from the Majestic Theatre are perfect. The dialogues and words of the various songs come through with striking clarity.

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Short-wave News

Short Waves from Rabat.

RABAT, Morocco, already famous for its broadcasting station, is to have a short-wave transmitter. The apparatus is nearing completion, and tests will probably begin in the near future.

Twin Transmitters in Czecho-Slovakia.

IT is reported that the new short-wave station at Podedbrady will comprise twin transmitters working on wavelengths between 15 and 20 metres.

Short Waves from the Vatican City.

THE new Vatican City short-wave wireless station will be opened at an early date. It is stated that in the course of the ceremony the Pope will broadcast a message to the world.

Is It ARI, Hong-Kong, China?

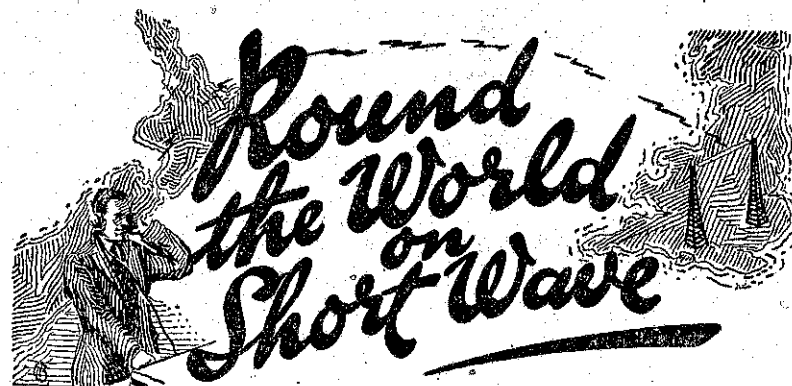
ON Wednesday, Thursday, Friday and Saturday evenings, from 10 p.m. till 10.30 p.m., a station has been logged on about 49 metres, at good strength, with severe fading, transmitting records. Until Saturday no word was spoken, just one record after another from start to finish. About 10.30 p.m. on Saturday some talk was heard between a man and woman in what was probably Chinese.

Later an item was put on after the style of the music we so often hear from Japan and Siam. A recent radio magazine from America gives a station in Hong-Kong with the call of ARI working on 49 metres.

Log for Week

Monday, July 7.

DID not listen till the evening. 2ME and GBP at 6.30 p.m. were R9 and



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.

R5 respectively, the latter being extra clear and steady. RB15 (late RA97 and RFM) was R9 at 10 p.m., static being very severe.

Tuesday, July 8.

FROM 6 a.m. till 6.30 a.m. the whole band was silent except for one or two weak morse stations.

At 7 a.m. Zeesen was gushy at R5, increasing to R7 by 7.30 a.m. GBP and 5SW at 7.30 a.m. were R4, while 2ME was not audible. 2ME at 6.45 p.m. was R9 and GBP R2. KIXR was very rough at R4 at 10 p.m. RB15 had its usual share of static at 10.30 p.m., strength of signals was R9.

Wednesday, July 9.

ZEESSEN at 6.30 a.m. was very gushy at R4, but by 7.30 a.m. was excellent at R8.

GBP increased from R1 at 6.30 a.m. to R8 by 7.30 a.m., while 2ME made more rapid increase in volume, being inaudible at 6.30 a.m. to R8-9 by 7.30 a.m. 5SW at 6.30 a.m. was R1, and still very weak at 7.30. W2XAD was found at 6.30 a.m., with a musical programme. Strength was only R3, but perfectly clear. They were only just audible at 7.30 a.m.

On about 34 metres at 7.40 a.m. a British post office station, probably GBS, was heard on duplex at R3. GBP at R7, and 2ME at R8, were heard at 7 p.m. KIXR at 8 p.m. was R5, and about the same during the next session from 9.30 p.m. Very gushy each time. RB15 was quite good with an orchestra at 10 p.m.

On about 49 metres music was tuned in at 10.10 p.m., at R6. This soon increased to R7-8. Orchestral and band

items were heard till 10.30 p.m., without any call or announcement during this period.

Thursday, July 10.

DID not listen till 7 p.m., when 2ME and GBP were R9 and R8 respectively. KIXR at 7 p.m. was very noisy at R5, but at 10 p.m. they were R8-9, and except for slight gushiness, the best I have heard this station for some time. The 49-metre station started again about 10 p.m., and continued till 10.30 p.m. with records, without any call. Volume R6 at first, increasing to R8 by closing time.

Weak music was heard on about 49.8 metres and 51.6 metres, probably harmonics of Australian broadcast stations which have been heard before on these wavelengths. Static prevented calls being heard. RB15 was R9 with talk at 10.15 p.m.

Friday, July 11.

STATION PCJ took a turn for the better this morning, being quite good at 6 a.m., R7; increasing to R9 by 7 a.m., and remaining at that till 7.30 a.m.

Zeesen also was good, being a trifle louder than PCJ all through. 2ME at 6.15 was R6, and GBP R7-8. 5SW was much stronger than usual, but too gushy to be readable; R7 from 6.20 a.m. till 7.30 a.m. On about 25 metres at 6.30 a.m. a voice was calling "Hullo, London operator," at R4.

On about 31.6, probably CXY, Denmark, music was heard at R4. Static and hissing noises spoilt reception.

2ME at 7 p.m. was R9. GBP, R4. KIXR was very gushy at 7 p.m., R3. At 10 p.m. they were R8 and still as bad with gushiness. The 49-metre stranger was on again from 10 p.m., R8 with severe fading. Not any talk—musical items.

RB15 was spoilt by static; R8 at 10.15 p.m., with orchestral music.

HEAR !

HEAR !

The New Type of Loud Speaker

The FARRAND INDUCTOR DYNAMIC

Of outstanding quality in ALL respects. Its special points are

- TONE** - - - True and lifelike—with full round bass—yet with no sacrifice of those subtle higher tones which are so important and which so many other speakers fail to reproduce satisfactorily.
- VOLUME** - - This is governed entirely by the power your set or amplifier will deliver.
- ADAPTABILITY** - Remarkable—sensitive enough to work excellently from a one-valve amplifier and yet has ability to handle the output of a large power push-pull amplifier.
- HUM** - - - None at all—The very nature of construction makes it impossible for the speaker to add any to that of the set.
- BAFFLE** - - Yes—all good cone units use a baffle, although in the case of the inductor dynamic the baffle may be a very simple affair as the bass notes are naturally present in the speaker.

AND

NO EXTERNAL OR ADDITIONAL CURRENT SUPPLY IS REQUIRED from either battery or mains.

See it on Stand 5, Radio Exhibition, Town Hall, July 16 to 19, or at

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Agents for New Zealand

American on about 100 metres was tuned in about 10.20 p.m. Strength was R8 with severe fading, static also was bad. Santiago and Hawaii were mentioned several times during the talk. At 10.30 p.m. the speaker said, "I'll see you a little later, etc.," and closed down.

Saturday, July 12.

THIS morning PCJ was very gushy. At 7.30 a.m. they were R7, about 20 per cent. readable on account of cgush. All stations heard at this time were very gushy. Zeesen, R8; 5SW, R3; GBP, R3; 2ME, R7; and CXY (?) just audible.

W2XAF was R3 at 1.30 p.m., but had gone when tried for later. W8XK R2 at 1.30 p.m., also gone a little later. CJRX was audible at 2 p.m., a little better at 2.30 p.m., but too weak to be readable.

NRH was just audible with music at 2.15 p.m. "London Technical Operator" was being called at 2.15 p.m. on about 32 metres. KL, 2ME at 2.30 p.m. was calling GBP at R9, but could not get any reply.

W9XF were R7 at 4.15 p.m., increasing to R8-9 by 4.30 p.m. W9XAA did not get above R3. W3XAL was quite good with dance music from the Hotel Pennsylvania, New York City, closing at 4.31 p.m. (one minute past 1 o'clock Eastern daylight-saving time). W2XE was too weak to be interesting.

PCJ was not heard till nearly 4.30 p.m., when they were only R3, increasing to R7, but too noisy and mushy to be readable. The 49-metre station was forgotten till 10.30 p.m. An organ item was heard at R8, with slight surging. After this a man and woman were heard in Chinese (?) Music was again heard till 10.55 p.m., when they closed without any announcement. They were heard again later, but were much weaker.

RB15 at 10.45 p.m. were R9; static bad. KIXR was very gushy at 11 p.m. Volume was R8. 3UZ appeared to be describing a boxing contest about 11 p.m. Volume was R7, but a strong roaring noise spoilt reception, odd words only being readable. On about 50.4 metres, at R3-4, some talk was heard at 11.30 p.m. Call and wavelength was given, but could not get. Volume increased, but morse started on top. The voice appeared to be American.

Growth of Words

(Concluded from page 17.)

Smiths, Carpenters, Taylors, Carters, Brewers, Butchers (with whom the Fleshers keep company, though the Fletchers were once makers of bows and arrows). These workpeople are nominally a great host.

In the growth within words meaning is apt to become smothered, and this phase of verbal change has raised complaints about the difficulty of English spelling and pleas for phonetic spelling. But at bottom these complaints and pleas are tokens of laziness; more, they betray a lack of appreciation of the things of the mind. A little education may be needful to appreciate the history in "chandler" and its relation to "chandler," or to connect "cerise" with a cherry and an "apricot" with an apple, but no high-brow skill is wanted to sense the poetry in "daisy" as the day's eye.

Some are ready to throw all such things away, none more than those who would have a universal language displacing all others and have it spelt on rigid phonetic lines. These vandals are doing mischief. Meaning to encourage international fraternity, they treat as rubbish the manifold, wonderful links between peoples fashioned by the mutual borrowing of words and symbols.

In words is an educational apparatus of great value—the commonest and the cheapest, always at hand, but ready for every need. Those interested in the spelling bee are dealing with a great inheritance; there is none greater in the world. To them all, whether contestants or listeners, I pass on the cordial wish—Good hunting!

Vienna on Short-wave

IN recent numbers of your paper you frequently mention a station,

VOR2, Vienna. This call sign is incorrect. It should be UOR2. I have received two letters from this station, one dated February 7, 1929, and the other December 17, 1929. Wavelengths of 49.4 and 24.7 metres are used. When I first received this station on 24.7 metres a power of 13 watts was used. Volume was about R3. In July of 1929 the power was raised to 20 watts, and that is the power used now. The following is a copy of the most recent letter received from this station.—V.W. (Auckland).

Our transmissions are experimental

tests on 49.4m. and 24.7 m. respectively, with a carrier power of 20 watts, and are performed on the following days:—

Tuesday, 11-13h. on 49.4m.; 15-17h. on 24.7; Wednesday, 23-1h. on 24.7; Thursday, 11-13h. on 24.7m.; 15-17h. on 49.4m.; Saturday, 23-1h. on 49.4m. —(C.E.T.)

The transmissions of Tuesday and Thursday between 15h. and 17h. are omitted if bad atmospheric conditions do not make possible aerial change for 24.7m. and 49.4m. respectively.—Oesterr Radioverkehrs, A.G.



Mr. H. L. O'Heffernan (G5BY), of Croydon, Surrey, has been awarded first prize in the International contest organized by the American Radio Relay League to determine the World's best Amateur Radio Station. It is significant that Mullard Valves are used throughout the installation. You cannot go wrong by following the lead of this expert. Make it a Mullard Valve for every stage in your own receiver.

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THE MASTER VALVE

Advt.—The Mullard Wireless Service Co., Ltd. Mullard House, Charing Cross Road, London, W.C.2.

Obtainable from all good Radio Dealers in 2, 4 and 6 volt UX and English bases. Sole New Zealand Selling Agents: SPEDDING, LTD., 2 Anzac Avenue, Auckland; Dominion Bldgs., Wellington; 214 Madras St., Christchurch; 42 Crawford St., Dunedin.

Notes on the Condenser Speaker



Now that at least one commercial receiver employs a reproducer the operation of which depends upon the principle of electro-static attraction, it should be of some interest to investigate the theory and possibilities of this type of speaker.

As may be guessed, the speaker consists of two metallic plates separated by a thin sheet of insulating material or dielectric. The speech currents are applied between the two plates and traverse the capacity existing between them. A condition for successful operation is that the plates shall be polarised; that is to say, one plate must be charged with a direct current E.M.F. of several hundred volts. Where the circuit and power supply employed does not permit of the automatic application of the polarising voltage, it may

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readily be obtained from alternating current mains by means of a small transformer-rectifier combination and blocking condenser. The rectifier tube may well be of the ordinary 201A type, as it is called upon to pass only three or four milliamperes.

Constructional Details.

The unit of a condenser speaker is naturally very thin. This, combined with its ruggedness, makes it a simple matter to disguise it effectively. It may be embodied in the furniture

of the room as a table-top, a wall tapestry, or a screen; alternatively, it may form the top or front panel of a console model radio receiver.

The most successful form of construction as yet adopted consists essentially of (a) a perforated metal back-plate having small corrugations or other undulated surface; (b) a flexible dielectric diaphragm stretched over the back plate so as to bridge the corrugations or depressions; and (c) a thin and flexible conductive coating cemented or otherwise secured to the surface

of the diaphragm opposite the back-plate.

The corrugated back-plate is really the feature which contributes most to the success of the speaker. The writer has a lively recollection of his own early experiments with the condenser speaker. After making the discovery that extremely thin sheet rubber of the toy balloon type was about the only material for the diaphragm that would give any results at all, and after spending a considerable sum in buying sheets of rubber until one was found sufficiently free of defects to stand the polarising voltage, it was found that anything approaching efficiency was even then unobtainable.

A flat back-plate was in use, of course, the idea of a corrugated plate not then presenting itself, and when the diaphragm placed in contact with the back plate, the possible movement

RADIO ECONOMICS.

We have already despatched over 40,000 80-page Radio Catalogues to enthusiasts throughout N.Z. If you have not yet received yours, please send us your address, and a fresh copy will be gladly posted.

This catalogue contains full details of practically everything for Radio, and is, as one customer expressed it, the "RADIO BIBLE OF N.Z." It sets the seal on "quality" in Radio and is, in addition, brimful of information. It is, and intended to be, as another customer puts it, "HONEST."

In radio, new lines are constantly appearing, hence the following remarks:—

FARRAND INDUCTOR SPEAKER.

Originally invented in U.S.A., this speaker gives results very nearly approaching those of the dynamic, an opinion shared, after full test, by a well-known radio magazine. Because it cannot in itself cause any hum, and especially, because it requires no extra field current, the inductor speaker will be tremendously popular, and we have no hesitation at all in recommending it for home use. Like the dynamic, it is practically impossible for an inductor to rattle.

The speaker is sold as a complete unit, with cone and chassis, ready to be mounted in your own cabinet, or it can be supplied with a cabinet. It requires cabinet on a baffle, just like the dynamic. We can supply two types, one made in U.S.A. by the Farrand Co., and selling at £6/17/6 each. The other one will be available very shortly, and is made by the N. and K. Company in Europe, apparently under license from U.S.A. Samples of these have arrived, and give a very fine performance on test.

The price of the N. and K. Inductor has been provisionally fixed at between £5/10/0 and £6, and orders are being taken now for prompt delivery on arrival, probably in about eight weeks. Customers ordering now will be certain of securing theirs at £5/10/0. Cabinets £3/12/6, or £2/12/6 extra.

But order now—the shipment is being very rapidly booked.

LOFTIN WHITE AMPLIFIERS.

Details of these have been published locally, but some difficulty is still experienced in obtaining suitable Resistors. We have cabled to U.S.A. for complete kits of Resistors, and expect them in about six weeks.

In the meantime, we can supply special transformers for the Loftin White, with filament windings for two extra valves, at £4 for 250 valves, and £3/12/6 for 245 valve type. Condensers, etc., are already listed in our catalogue.

On arrival of the Resistors, we will immediately market a complete kit with aluminium chassis.

ELECTRIC MOTORS.

We have secured a shipment of 1/6 h.p. Emerson 230-volt 50 cycle single phase motors, with grooved pulley. These are brand new, and of a very superior manufacture, being adopted as standard by the B.G.E. We are offering these at the ridiculous price of £3/17/6 each. They will drive small lathes, sewing machines, dynamos, pumps, picture plants, etc. They are worth about £5 each. There is one of these, used, at £2/17/6, and a G.E.C. 110-volt at 45/-, also used. A Repulsion Induction 1/4 h.p. motor, G.E.C., new, is offered at £12/10/0. One only, and worth £17/10/0.

GRAMOPHONE MOTORS.

Liquidated stocks account for us being able to offer one of the best of the celebrated Thorens Swiss Gramophone Motors, double spring, retelling at 70/- or more, for 50/- each, complete with 10-inch turntable, regulator and brake. There is no catch here—just a plain bargain. Buy one to replace your present worn-out motor, or to use with a gramophone pick-up, to make your set an electric gramophone. Cash will be refunded if these motors do not satisfy you.

GRAMOTROPE.

This consists of a gramophone motor, pick-up and volume control, in a small case. It is merely connected to your radio and enables you to play gramophone records through the radio.

We are offering first-class components, less cabinets (these will be quoted when desired, with everything fitted ready for use), for £4 complete. The outfit includes Thorens motor, as above, tone arm, Royalty, volume control and good quality pick-up.

Or with the famous B.T.H. pick-up, probably the best ever made for tone qualities, £5. Everything brand new, and one of the best bargains ever offered. A butter box makes a very good case for the gramotrope.

DYNAMIC SPEAKERS.

We have a number of assorted dynamic speakers here, mostly new, which we are offering at very attractive prices. They comprise 230 volt A.C. and D.C. 6 volt, 32 volt (the only dynamic able to be used directly from a 32-volt lighting plant) and 2500 ohms, for use with the usual U.S.A. radio chassis. Write us, giving us some idea of the price you wish to pay, and we will quote for the most suitable.

Of course, if you want the best dynamic, order the Jensen from our catalogue. Concert type, 10in., with Nu-Core, at the same price as others 7 inch.

VALVES.

ALL VALVES BELOW ARE NEW, AND WE ABSOLUTELY GUARANTEE SAFE DELIVERY, AND SATISFACTION, OR YOUR MONEY WILL BE REFUNDED. This should convince you that the valves are really good value.

Good valves at low prices are always interesting. Probably, for results, the best screened grid valve to-day, is the old Osram 8625. Its shape was not popular. Originally priced at 30/-, we are offering a few dozen at 15/- each, and where two are ordered, one free holder is included. This offers excellent opportunity for cheap experimenting.

For amplifying, the Ediswan DE5, with English base, matches in performance the 201A. Price is 6/- each, including an English valve holder free; 6 volts, 25 amps.

Lastly, power valves are always in great demand. We can offer a good make of 112 at half price, 9/- each, and 171 at the same price. Again, we guarantee safe arrival and satisfaction with these—you can test them, therefore, at our risk.

Remember, no mistakes about our guarantee—we mean every word of our promises as above. We are fair—we know our customers will be.

SERVICE.

We are the oldest radio firm in Auckland, and proud of it. Ten years' success in the radio business has been attained only by giving our many customers the best of service. We are out to sell you, not mere radio apparatus, but RADIO SERVICE. We want you to get the very best possible from radio, at the minimum of expense.

Recently, we have been simply overwhelmed with orders, inquiries and requests for advice. Unfortunately, we have to apologise for delay at times in filling orders, owing to this unprecedented rush. In radio one cannot obtain useful help readily, and we trust that those who have experienced inconvenience will at least appreciate our difficulties recent additions make. The total staff now under our control is now about 40, so we are rapidly getting our service back to normal.

JOHNS LTD.,

CHANCERY STREET, AUCKLAND.

(limited to the elasticity of the diaphragm) was so small as to render the output of a 210 type valve inaudible at five feet. Somewhat better results were obtained by stretching the diaphragm a millimetre or so distant from the back plate, but here again there were two factors which militated against success. The first was that the dimensions of the unit had to be kept very small or the diaphragm touched the back plate. An additional inducement toward small dimensions was introduced by the necessity of drilling countless holes in the back plate to provide the now essential ventilation.

The second factor was the distance and appreciable air space between the back plate and the flexible conductor (which, by the way, consisted of a smooth sheet of tinfoil solutioned to the rubber sheet). The electrostatic force existing between the two plates of a condenser varies inversely as the square of the distance between them, and directly as the square of the dielectric constant of the insulator separating them. Now in the present case not only were the plates necessarily separated by a substantial distance, but the greater part of the dielectric consisted of air, which, of course, has the very low dielectric constant of 1. So one more disappointed experimenter temporarily abandoned the condenser speaker.

Design Considerations.

THE corrugated back plate overcomes the difficulties mentioned in a most ingenious manner. The portions of the diaphragm which bridge the depressions in the back plate are practically unrestricted as to movement and can readily accommodate themselves to the large amplitude of motion necessary for realistic reproduction of bass notes. Also, a considerable electrostatic force is exerted on those portions of the flexible conductor where the diaphragm is in contact or nearly in contact with the back plate. It is the portions of the diaphragm which are nearly in contact with the back plate which are most useful.

As the diaphragm is attracted under the influence of the electrostatic force the area of contact is increased and the diaphragm rolls down the slopes of the depressions. A wedge-edged air space is still maintained adjacent to the point of contact so that the attracted area moves down the slope too. The modern condenser reproducer owes its efficiency almost entirely to this wedge-shaped air space which permits a large force to be exerted and at the same time allows a considerable movement of the diaphragm.

The depth of the corrugations or undulations in the back plate should preferably not be too great, as the efficiency is higher when the depressions are shallow. It is necessary, however, that there shall be sufficient depth to accommodate a fairly considerable movement of the diaphragm. Ventilation must be provided in the depressions of the plate so that trapped air will not restrict the movement of the diaphragm. Commercial speakers usually provide the ventilation in the form of narrow milled slots running at right angles to the corrugations. Drilled holes, provided there are enough of them, would be just as effective.

The back plate must be fairly stiff or there is danger of it resonating and "buzzing" against the diaphragm. The same "buzzing" sometimes arises through the diaphragm not being in close contact with the back plate

throughout its area. This condition is usually remedied by making the plate slightly convex toward the diaphragm. Any metal may be used for the plate, perhaps the best material for the purpose being the corrugated aluminium used for airplane construction.

The Diaphragm.

THE material used for the flexible diaphragm of the commercial condenser speakers is one known as "Kylite" and has been specially developed for the purpose. If any misguided experimenter feels disposed to tread the fields of endeavour which the writer has explored with doubtful success, he will find, as has been previously mentioned, thin sheet rubber of the "toy balloon" variety the best available material. "Kylite" is used in a thickness of five thousandths of an inch, but it is doubtful whether rubber can be obtained as thin as this, or, if it can, whether it will stand the application of the polarising voltage.

The flexible metal coating on the front surface of the diaphragm presents another difficulty to the experimenter. However, thin and uncreased tinfoil can quite well be used for experimental purposes, although beaten leaf or a sprayed metal coating is necessary where greater permanency is desired.

Fitting a Baffle.

LIKE any other speaker, for best results the condenser reproducer demands some form of baffle. However, since the considerable area of the speaker itself acts as a partial baffle, it is permissible to reduce the baffle proper to such a size as to add a margin of 10 inches round the edge of the reproducing unit. The baffle may either be in the same plane as the reproducing unit or, more conveniently perhaps, it may take the form of a rectangular box of which the speaker forms the front. The space at the rear of the speaker is then available for a radio receiver and power pack, although it must not be filled in so solidly as to interfere with the free passage of air currents.

It is very necessary with this type of speaker that nothing in the baffle or speaker mounting (e.g., wood or sheet metal panels) resonates appreciably at any frequency within the audible range. One particular form of resonance is apt to be troublesome. Speakers of this type are almost invariably built up of small units having dimensions about eight inches by twelve inches; when such a multi-unit speaker is solidly supported all round its periphery, the whole assembly sometimes vibrates as a single diaphragm, and with sufficient amplitude to separate the diaphragm from the back plate and produce a buzzing sound. The remedy is to divide the speaker by a stiffening member or to attach a brace to its centre; the speaker may also be mounted in damping material—felt or rubber—at the edges.

The necessity for a source of polarising or biasing voltage to maintain a potential difference between the two plates of the condenser speaker has already been touched upon. It is interesting to note that it is a condition for freedom from harmonic or wave-form distortion that the alternating or speech voltages shall be small compared with the polarising voltage. This calls for a high polarising or biasing voltage, as does the fact that the force exerted on the diaphragm varies as the square of the biasing voltage. Nevertheless, there is nothing to be gained by in-

creasing the biasing voltage above about 600 volts, as the diaphragm will be drawn tightly against the back plate and a loss of efficiency result. Between 500 and 600 volts is the best biasing voltage. There is, by the way, no danger of shock from this source, as there is practically no current available.

Owing to limitation of space available, the conclusion of this article and the illustrations must be held over till next week.

Trade Notes

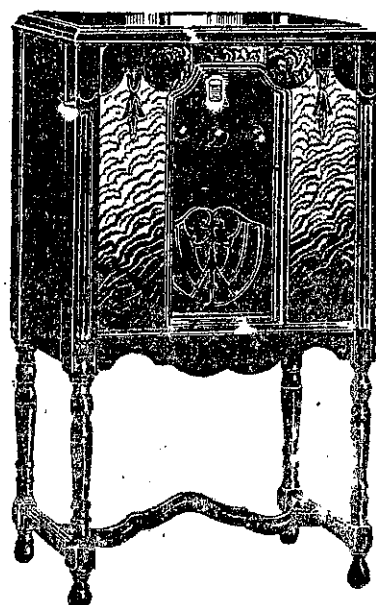
A New Valve

THE "Osram" Valve Department of the British General Electric Company announces the arrival of a new type of 4v. super power valve, which

will be known as the "Osram" P.X4. The characteristics have been developed specially with the idea of its employment in the last stage of A.C. sets using indirectly heated cathode valves in the early stages.

In order to furnish the required emission for a large power output, the P.X4 is fitted with a heavy filament consuming 0.6 amps. The current is negligible when drawn from the main. The valve provides a power output between P.625A and the L.S5A power valves. It can be allowed to dissipate 10 watts at its maximum plate voltage of 200. The P.X4 completes a very useful range of 4v. indirectly heated A.C. valves.

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Programme Features

(Continued from page 23.)

comedy items from 2YA. The operatic numbers will be taken from "Rigoletto," "Berenice," "Irene" and "Faust." The musical comedy portion of the programme will include instrumental and vocal gems from "The Rosenkavalier," "Ivanhoe," "The Girl in the Train," and twenty minutes of vocal gems from Friml's "Katinka." Miss Eileen Bradley, the pianist for the evening, will play Friedmann's "Musical Box," and the elocutionary portion of the programme will be given by Miss Dorothy Miller.

A relay of an excerpt from a sound film feature showing at the Majestic Theatre will be incorporated in the programme.

3YA Notes.

THE second of a series of talks on "Radio Service" will be given by Mr. D. Cosgrove.

A light and popular concert programme, to be followed by dance music, will be broadcast from 3YA. Quartets will include the old favourite "Anchored," and "Londonderry Air." Among the solos will be "Love's a Merchant," "I Hear You Calling Me," "At Grendon Fair," "Shipmates of Mine," "Waiting," "I'll Sing Thee Songs of Araby," and "The Windmill." The vocalists will be Miss Lucy Fullwood, Miss Mary Taylor, Mr. T. G. Rogers, and Mr. E. J. Johnson.

Another singer will be Mr. Cheslyn O'Connor, who will render such popular airs as "Smiling Irish Eyes," "Sunny Side Up" and "Louise." Two clarinet solos will be presented by Mr. M. E. Withers. On the programme to

Wellington Symphony Orchestra

Next Performance, July 24

THURSDAY, July 24, will mark something of an epoch in musical Wellington, for, in spite of the fact that Wellington's history goes back nearly a hundred years, it has not yet heard a hundredth of the finest orchestral works of the great masters. Works that have become almost hackneyed in the northern hemisphere are almost totally unknown in New Zealand—to the public at least.

When the Wellington Symphony Orchestra was formed in 1928, the idea was largely to dispel a belief that was becoming increasingly prevalent in young New Zealand minds that orchestral music ranged from the dance band arrangement of "Swanee," to the "Poet and Peasant" and the "Light Cavalry" overture of Von Suppe. The Wellington Symphony Orchestra, in its programmes to date, has done much to convince the younger generation that a wonder field of superb music—even beyond Von Suppe—is waiting to be explored. And some of the older generation have heard works performed that they did not even know existed.

Now the second concert of the 1930 season is close at hand, and, on July 24, Wellington will hear for the first time Haydn's "Cello Concerto in D Major"—a master creation that was written fifty years before Wellington was thought of! The beautiful, though difficult, solo part will be played by Mr. Claude Tanner. In addition, the Fifth Symphony of Tchaikowsky will be performed in full for the first time in New Zealand. This work, which takes up the whole of the first half of the programme, is undoubtedly Tchaikowsky's finest symphony—even excelling the famous "Pathetic," the composer's sixth and last symphony. Its music runs the full gamut of the emotions, and is as thrilling a piece of music as can be imagined. It is truly said that there is not a dull bar in the whole score.

The remaining works scheduled for performance are the "Don Juan" overture of Mozart, Wagner's Prelude to "Tristan and Isolde," and the "La Source" ballet music of Delibes. The programme is timed to start at eight sharp and to conclude at ten. In spite of the fact that the performance is to be broadcast, the Wellington Town Hall should be packed on this occasion, for many of those who listen in have already realised by now that there is much more enjoyment to be derived from all orchestral music when one is in the presence of the orchestra itself.

Mr. Leon de Mauny, well known as one of New Zealand's leading musicians, will conduct. Judging from the two rehearsals heard before this issue went to press, the performance should prove a further and yet greater triumph for what bids fair to be one of the finest orchestra in the Dominion.

be given by the Studio Octet, Scottish airs will be well represented, notably in Foulds' "Celtic Lament."

4YA's Programme.

OF an excellent standard, including much variety, will be 4YA's programme. The vocalists will be Miss Muriel Edgar (soprano), Mrs. Nellie G. Shrimpton (contralto), Mr. J. E. Davies (tenor) and Mr. Ed. Bond (bass).

Among the songs will be: "The Woodnymph's Call," "My Ain Folk," two Welsh songs sung in Welsh, "The Irish Fusilier," "The Merry Monk," "Dainty Little Maiden," "Mary," "My Treasure," "When the House is Asleep," and "Hybrials, the Cretan." The 4YA Trio will provide the instrumental portion of the musical programme.

SATURDAY THE THIRD TEST

1YA Features.

A DESCRIPTION of the third Test will be broadcast by 1YA and 2YA.

At 8 p.m. 1YA will relay a concert by the Municipal Band, under the conductorship of Mr. Christopher Smith.

This will be followed with a dance session from the studio until 11 p.m. which will conclude the evening's programme.

"THE 8 O'CLOCK REVUE"

2YA Programme.

THE W.E.A. lecturette will be in the capable hands of Mr. A. D. Macintosh, M.A., who will speak on "A New Book about New Zealand."

The concert which will follow will serve to introduce to listeners "The 8 o'clock Revue" which has been specially written and arranged by Mr. Will Bishop, the well-known entertainer and comic song writer. Practically all the numbers are original, and we have no doubt whatever that listeners are in for a thoroughly enjoyable evening. Details of the personnel will be found in another column.

From 3YA.

WELL-KNOWN singers like Mrs. Lucy O'Brien (soprano), Mrs. D. W. Stallard (contralto), Mr. Leslie Stewart (baritone), and Mr. F. S. Jackson (bass) will entertain this evening.

Humorous recitations will be given by Mrs. Margaret Williams.

A trombone trio from the Woolston Band will present two items, "The Three Trombonists," and "Comrades in Arms." Miss Irene Morris will contribute violin solos, and trios by the Broadcasting Trio will also be heard.

Broadcast from 4YA.

THE programme will be relayed from 3YA.

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A Noted Australian Artist

Concludes New Zealand Tour

MR. BAREND HARRIS, the Australian bass-baritone, who has just concluded a tour of the Dominion under engagement to the Broadcasting Company, has been a great delight to New Zealand listeners. He sang from IYA, 2YA and 3YA.

As a regular broadcasting artist in Australia, Mr. Harris was, of course, greatly interested in the New Zealand



stations, and before he left this Dominion he had some interesting comments to make concerning the New Zealand service.

"I hardly knew what to expect when I came to New Zealand," he said, "but I certainly anticipated nothing like the experiences I have had. I have nothing but praise for the stations, the staffs and the organisation. To enter a New Zealand station is like walking into one's own home. There is a delightfully friendly and homely attitude everywhere which does not in the least interfere with the efficiency with which the station is run—but it means a lot to an artist. I have no reason to suppose that I have been favoured any more than anyone else, but I speak as I find the YA stations."

"I have been particularly charmed with 2YA station," went on Mr. Harris. "It compares well with any station I have ever visited. The studio furnishings at all the YA stations have greatly impressed me. They are luxurious and yet they fit in so well with the general homely atmosphere which pervades that an artist feels as he walks up to the microphone that he is in a well-appointed drawing-room."

Speaking of New Zealand programmes generally, Mr. Harris praised the high standard of entertainment. "It was a pleasure to note the absence of 'low-brow' music. He said that during the time he had been in this country he had met many people and discussed the broadcasting service with them, with the result that he was returning to Australia convinced

Australian Programmes

Thursday, July 17.

STATION 2FC.—9.30 p.m.: The A.B.C. Musical Comedy Company presents "Little Nellie Kelly," a musical comedy. 12 p.m.: Cricket results, Scotland v. Australia.

2BL.—9.30 p.m. and 9.54 p.m.: The A.B.C. Male Quartet, in selected numbers. 10 p.m. and 10.47 p.m.: Fred Bluett, comedian, will entertain. 10.9 p.m. and at regular intervals following, the Bondi Beach Concert Band will present selections.

3LO.—9.30 p.m.: "The Local Lads," in vaudeville numbers. 10 p.m.: Dance music by Clarrie Collins and his orchestra. These items will be interspersed with variety numbers.

3AR.—9.30 p.m.: Relay from 2FC, Sydney, of the musical comedy, "Little Nelly Kelly."

Friday, July 18.

STATION 2FC.—9.30 p.m., 9.47 p.m., 10.3 p.m., and 10.36 p.m.: Organ recital by Ronald Marston. 10.9 p.m.: "The Mellow Fellows," in "A Spanish Idea." 10.45 p.m.: James Donnelly, in songs at the piano. 10.50 p.m.: Relay from 3LO, Melbourne, of the Malvern Tramways Band concert.

2BL.—9.30 p.m. and 10 p.m.: The A.B.C. Orchestra present "Zampa" (Herold) and "Tangled Tunes" (Ketelbey). 9.43 p.m. and 10.17 p.m.: Miss Edith Harry, the distinguished Welsh pianist-composer, will present a pianoforte recital prior to her departure for London. Miss Harry recently concluded a successful tour of New Zealand, having broadcast from all the YA stations. She will play the following: First group: Selections from "Six Maori Sketches" (Harry), "May Night" (Palingren). Second group: "Nocturne in E Minor" (Chopin), "In a Boat" (Zeekwer), "Melodie" (Rachmaninoff). 10.34 p.m.: "The Drama of the Marseillaise," by Captain Frederick Aarons.

3LO.—9.30 p.m.: An hour of popular classics by the National Broadcasting Orchestra. 10.30 p.m.: A description of the proceedings at the opening of the Melbourne Radio Exhibition will be broadcast. 10.50: The Malvern Tramways Band, in selected numbers.

3AR.—9.30 p.m.: Mr. Earle Cooper will speak on "The controversy concerning the death of Baron Manfred von Richtofen," the famous German war aviator. 9.45 p.m.: Community singing from the Ballarat Town Hall.

Saturday, July 19.

STATION 2FC.—9.30 p.m.: Relay of the concert from the Sydney Town Hall, arranged by the Professional Musicians' Union.

2BL.—10 p.m.: Relay of boxing contest from Sydney Town Hall. Before crossing over, there will be a half-hour popular programme contributed by John Warren, tenor, Colston Carter, novelty pianist, Craig and Graham, entertainers, and Grace Quine, vocalist. After the contest these artists will again entertain.

3LO.—9.30 p.m.: Transmission from the Radio Exhibition at the Melbourne Town Hall. During the evening the Victorian Postal Institute Champion Choir of 100 voices will present selected numbers. 10.15 p.m.: Special reproduction of the speech of the Rt. Hon. J. Ramsay MacDonald at the opening of the recent Naval Conference.

3AR.—9.30 p.m.: Relay of 2FC's programme (see above).

New Zealand was well catered for by the Broadcasting Company and that New Zealand listeners were satisfied with the service.

Mr. Harris's success in broadcasting is in a measure due to his mastery of broadcasting technique. He has made a careful study of the microphone, its capabilities and its limitations, and he sings to it in the manner calculated to give the best results when reproduced through the loudspeaker. He therefore had some qualms when asked to sing at the Christchurch Radio Exhibition, for there was there an audience before him to which he desired to give his best, and there was also a microphone into which he desired to sing as he knew he should sing for the unseen audience.

"Your station announcers all seem to be very popular with listeners. I have heard no serious criticism of them," remarked Mr. Harris. "Altogether, my experience of broadcasting in New Zealand has been a great pleasure and my recollections will be of the happiest. Every broadcast station always receives a lot of adverse criticism, for it is impossible to please every one. However, I am sure that no company could cater better for listeners than does the New Zealand Broadcasting Company."

Maori Music

(Concluded from page 9.)

coming in before his breath is exhausted. If the song lags, the leader urges the singers by adding volume to his voice—that is *whakarewa*. If a leader or chorus forgets a song, and the *tahu* is broken, that is *ka whati*; the break is *whati*, and is an evil omen. Sometimes, when all is going well, the leader will raise his pitch and sing a tenor harmony: that is *hi*. At Whareponga, on the east coast, a company of women were singing; the song was going briskly and without restraint, and one of the singers raised her pitch, singing very softly a fifth above the others. This was very effective.

There is a word, *irirangi*, which I first heard at Palmerston North when speaking of music to Dr. Buck (Te Rangī Hiroa). He remarked casually that the people often thought they heard a floating voice, or spirit-voice, singing with them; they called it *irirangi*. It was a chance remark, but

I remembered it when, at Whareponga, I first heard, as it were, a faint voice sounding above the voices of the women singing. I asked the Hon. A. T. Ngata, who was present, if the faint voice, to which I drew attention, was what they called *irirangi*; he said, Yes; and soon one of the women, who also must have heard it, raised her pitch and sang the same note as the faint voice. Speaking to Dr. Buck again later on, he remarked that the old people would often sing together to get the voice, to *reo irirangi*, and when they heard it, would sing the song over and over, listening to it. In "Williams's Dictionary," under *irirangi*, is a quotation, "Mehemea ka waiata tatonu ki roto i te whare, a ka rangona te waha e waiata ana i waho, he waha wairua, he *irirangi* tena." (If we are singing in the house and a voice is heard singing outside, a spirit-voice, that it is *irirangi*). It was said to be an evil omen; but it certainly was not always so regarded. The note heard is a harmonic, and may occasionally be heard when singing on an *ang* sound. At Te Araroa, Bay of Plenty, a woman struck in now and again a third above the others, maintaining the soft harmony not only on the principal note, but also on intricate embellishments. Incipient harmony is indicated, and no doubt all harmony had such simple beginnings; the ear perceives the harmonics before science teaches what they are, and the ear finds them pleasing or otherwise before science explains why. Probably harmonics are heard more commonly than is realised; they may be heard occasionally in the notes of birds, and it is no doubt the harmonics that form the basis of at least some of the morning choruses of the bellbird and ful.

A mellow voice is meant by the expression *puwhawhango*—a voice that sounds as if slightly muted, with just a trace of the effect of singing through a comb—a slightly nasal resonant quality. The restricted *i* sound (*ee*) is avoided as much as possible, as it makes the sound thin; it is made *e* (as in "net") or a *i* if it cannot be avoided, or is preceded by a *tō* to make *ae*: this is especially observed at the head-ends (line-ends).

The motion of the hands during singing is *aroarohaki*, or *aroarokapa*. There is a saying, *Ka kawea e te manamānau ka aroarohaki* (The singer was so elated by the song that he broke into the appropriate accompanying gestures). There is an infinite variety of these gestures, and great trouble is taken in perfecting them, certain movements seeming to the Māori to go better with certain types of music. The hands are moved now here, now there, now bending at the wrists, now trembling with the wrists as pivots, now held to the right, now to the left, now close to the body or head, now at arm's length; the knees are bent in rhythmic time, the foot taps, the head is inclined, the shoulders and the hips sway, the eyes are expressive, the lips—not a portion of the body but enters into the movements. As different songs are sung, one is astonished at the variety of the gestures, and the difference of the gestures, accompanying the different songs, at the unison of the performers. They give whole-hearted expression to their feelings, whatever they may be, and the listener-observer is continually tempted to join in, so powerful is the effect of the rhythm and the movements and the expression of the music.

THE ELECTRIC HOME JOURNAL

THE WELLINGTON Winter Show, now in progress, is so comprehensive as to require two or more visits to inspect it properly. I was very interested in the comprehensive range of New Zealand-made commodities—particularly woollens—so appropriate to this cold season.

ONE of the largest and most interesting exhibits at the show I found to be a full-sized metal baker's oil-fuel-heated oven. At first glance it bears resemblance to a bank strong-room. It is certainly an up-to-date equipment for a bakery, judging by the explanation of its operation by the attendant. The arduous work of firing the oven is eliminated, and the control of its temperature is simplicity itself.

BUT life is all contrast so, although the subject is "cold," I can't resist a glance at the electric refrigerators. They are attractive and alluring. A particularly magnificent specimen is designed for hotels and restaurants. Each compartment has a plate-glass frame, and the contents make the mouth water with their variety of viands. Refrigerators for the home are there a-plenty, and I'm sure those who can will aim to possess one.

I COULD not but be struck by the wide range of New Zealand-made comestibles—from biscuits to the most delicious preserved meats and poultry dainties they were on exhibition. By the latest processes these canned foods retain all their natural flavours, and many a housewife desiring a change from the routine dishes will do worse than make a selection from the extensive range of canned foodstuffs now available and "always ready."

QUITE entrancing I found the display of motor-cars. What more in luxury can one expect? What with vanity receptacles, cigarette boxes, electric cigarette lighters, clocks, flower vases and mirrors, these cars are almost drawing-rooms on pneumatic tires. There is an ease of running, also, which makes all roads alike to them. This luxurious freedom from jars and vibrations we owe to balloon tires and the scientific design of the modern motor-car springs.

TURNING from the cars I found myself next intrigued by the latest two-seater model aeroplane, equipped with "dual control." The pilot sits in front and the passenger exactly behind him. This model costs only £1000—but I didn't "sign on the dotted

line!" In time no doubt, aeroplanes will be more and more used by our country cousins. Till then—

I FELL to the lure of the "side-show" provided by the weighing-machine. The proprietor cleverly augmented business by his methods. He promises patrons a box of chocolates if he cannot guess within four pounds of their weight. Although he frequently loses, he is recouped by his fee. I was amused by a number of middle-aged ladies, all of ample proportions, who, imbued with the sporting spirit, were testing the showman's weight-guessing capabilities the other evening. When the dial of the weighing machine spun round to 17 and 18 stone, with odd pounds, on each test, the showman nearly collapsed, and the crowd of on-lookers, of course, laughed up-

of "2YA, Wellington." Of course these sets are of the A.C. type, doing away with all the trouble and bother of batteries. This is truly a mechanised age.

We Regret

OWING to great pressure on space, due to the special Exhibition features, the Women's Section has had to be curtailed seriously. Many regular home features are suspended till next week.

and now all one has to do to operate a modern wireless set is to plug its cord into an electric hot-point, and turn the tuning dial round till the required broadcast station is heard. Another knob is turned to control the volume. Nothing could be simpler. And to be without a radio set is to be behind the times.

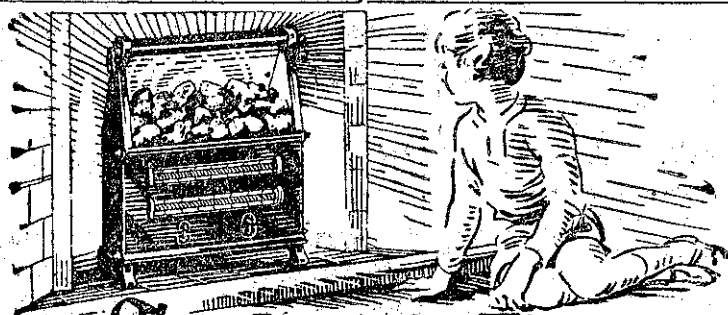
Switch Off

A NOT uncommon habit in many homes is the unnecessary burning of electric lights, due solely to thoughtlessness. Complaints are then often made when the monthly lighting bill is higher than it should be. The fact is that lights are left switched on in unoccupied rooms, and juveniles are, of the worst offenders in this respect. Some adults are less apt to get into the habit of switching off a light when leaving a room than are children. Particularly flagrant offenders are those who are not required to pay the lighting bill. Because electricity is cheap one is apt to disregard those yet desirable, economies and it is surprising how the cost of this wastage mounts up in a month.

ARE YOU A SMOKER?

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roariously. The "victims" joined in the laughter, though blushing profusely, and found some solace in an award of chocolates in each instance.

THE children's schoolwork exhibited in long glass-covered cabinets, is an exhibition in itself. To examine each exhibit with due care is to appreciate the striking talent of many of the youthful competitors.

A DISPLAY of working models was most attractive. They ranged from miniature steamers to a perfect but dwarfed working replica of a powerful railway locomotive. The ingenuity, skill and patience of the makers of these models is impressive. Altogether the show is quite thrilling in its many attractions.

RADIO sets of elaborate design are on view at the show, and it was like home to hear the familiar tones

Must Woman be Dominated to be Nice?

Has Man's Softness and Chivalry Encouraged Woman's Cruelty and Vindictiveness?

A BRITISH author and lecturer, Mr. A. Corbett Smith, now lecturing in the United States, has propounded views which are likely to precipitate a first-class controversy. He definitely charges women with being by nature cruel and vindictive and gloating in the infliction of pain. His charge is general, applicable not only to individuals but to groups, and to spinsters as well as to the married woman. Is he correct? The "Radio Record" offers a guinea prize for the best views on the subject.

Mr. Corbett Smith backs his charge with evidence. These are his main points. Women are attending prize-fights in increasing numbers and clamour for a "knock-out." When it was proposed in London that a very harrowing crucifixion scene against which critics had protested, should be excised from a play, the box-office manager expressed his astonishment at the rush of women to see it, seeking the assurance that the scene in question would be retained. Mr. Smith asserts that it is women, comprising seven-eighths of the reading public, who support the sale of lurid war books. Few men can stomach their obscenities and blood and filth, but it is in these details that women revel. The harshness and cruelty of woman managers to girls in their employ is becoming proverbial. Even more significant, he states, is their domineering behaviour to junior male employees. In this field they have a new opportunity—and seem to be exploiting it to the full.

"NOW these casual examples," he says, "with a hundred more like them, are not just symptoms of the present age. Or, rather, they are only accentuated, because history repeats itself. We face a psychological condition of womanhood which is best educated and intensified by existing social conditions."

"For it is not disputed, least of all by women, that, compared with man, woman is both largely injured and insensitive to pain and suffering, and also is more prone to the infliction of cruelty, mental and physical. This, even upon those whom they love."

"Upon the first count, we remember that the life of every woman is largely compounded of suffering, while any house surgeon of a great hospital will testify to the stoicism of women under a major or minor operation."

"UPON the second count, the history of specific ages and people is packed with examples of the more intense, the more refined cruelty of women. One recalls the women Terrorists of the French Revolution, who 'revolted even their male colleagues by their barbarity'; the patrician women of a steady swing-back to a happy femininity. Woman's imagined dominance of the moment is a myth. It is built upon self-delusion. To-morrow she will awaken, the balance will adjust itself and, in the words of Pope: *If she rules him, never shows she rules.*"

An Astounding Statement!

**"Women Must be Dominated!
They are Harsh, Cruel and
Vindictive"**

What Do Our Readers Think of This?

**Expressed Opinion to be submitted to the Lady Editor
before July 30.**

A Guinea For the Best

of Rome during the first and second centuries A.D., the women of many native races, East and West, to whom is especially given the task of torturing prisoners.

"Whenever the balance of the sexes has swung toward the dominance of woman and the degeneration of man, woman instinctively and inevitably tends to assume and exaggerate the normally accepted attributes of man. She has become impatient of his apparent failure, and so she comes increasingly to despise him. Hence her desire to wound. But, with her impulsive outlook, she makes the cardinal mistake of regarding cruelty, mental or physical, as an attribute of strength instead of weakness."

"Justified or not, this outlook by women is perhaps the most deplorable of all phases of our social life to-day. It ruins the home, it tends to dislocate business and voluntary social effort, and it keeps men in constant antagonism, leading them to retaliate in kind, when they should be seeking and winning sympathy, encouragement, and comradeship from woman, the sheet-anchor of their hopes and aspirations."

"But no society is static. It must advance or regress. The omens to-day are good. There are many sugges-

Charms by accepting; by submitting sways."

Is He Right?

THERE we have the views of Mr. Corbett Smith. How far is he

justified in his charge? That women can be cruel and vindictive when roused is beyond question. Shakespeare knew that and set the standard for all ages by his sapient "Hell hath no fury like a woman scorned." But Mr. Smith would seem to imply that woman is not waiting to be scorned individually but that as the sex balance of the world has been disturbed and larger numbers of women, the world over, are being more or less compulsorily "scorned" in being obliged to go "man-less" through inadequate "supplies of man-power," there is developing a general cruelty and vindictiveness in woman as a result. Will man have to reassert his natural dominance to put woman in her proper place as a mate—and a "nice" one? What do you think?

A prize of one guinea (£1/1/-) will be awarded to the best essay of approximately 700 words answering the questions submitted above. The accompanying article must be read in conjunction with this question. Essays must be addressed to "The Lady Editor," N.Z. Radio Record, P.O. Box 1032, Wellington. Closing date July 30. The right is reserved to publish extracts from contributions either in "The Radio Record" or over the air.

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Prize Poem Competition

Each week a prize of half a guinea is offered for the best original poem. Space rates are paid for others published. All work must be original and hitherto unpublished. Responsibility for unreturned MSS. cannot be taken, but where a stamped envelope is enclosed it will be returned if unused. Address: "The Editor."

THE prize of half a guinea this week is awarded to a new contributor, "Dulce Carman," whose brief, sweet verses, we feel sure, will be admired by many readers. Of "Eldon's" several poems we select for commendation the tribute "To a Friend," and admire that belief in the ultimate good which is expressed in "Destiny," for which it is hoped room may be found for publication.

"Miree": We are glad you find this page interesting. We liked your small poem, which shows undoubted faculty for verse form, though it is not just up to standard.

"Armored": Too long, too descriptive. Your account of a country walk reads like a horticultural catalogue!

L.M.'s demure colleen is too good to be true. Remote as the morning star, she proves inspiration of graceful lines. We hope to hear from you again.

J.R.: "Winter" is sound work, though somewhat lengthy. J.R. has an adequate sense of form and an excellent vocabulary.

"Nada" sends lines that are a kind of poetic ring-a-rosy, in which flowerets, apparently infected with "joy germs," begin each small verse with rapturous good morning to the wide world. All very well, but not quite poetry.

"M. Lynn" sends a lovely fragment that ripples along as musically as the river it defies. We hope to use the lines.

"O'Flynn": Too rough and ready, altogether.

One Summer Dawn

Thousands of stars from a sunset sky,
Bits of a rainbow gay—
Cut into charming, fantastic shapes
By an Elf and a naughty Fay—
Tumbling down through the soft spring dusk,
They came to the earth one day.

The old earth gathered them close—so close—
To the warmth of her bare brown breast,
The golden sun shone on the stranger stars,
And the soft breeze gently pressed
Kisses upon each wondrous form,
And crooned of the distant West.

So the earth and the stars slept on in peace,
Through the hush of the midnight hours,
And the soft rain fell on the rainbow guests
With all its magic powers—
Until—with the flush of a summer dawn—
We found that the earth had flowers.

—Dulce Carman.

Confession or Silence?

Our "Trials in Tact" Competition

PROBLEM No. 10, published last week, was the last of the second series. As soon as the time for solutions to be received has expired, results will be published, and the prize-winners announced. All the indications are that the finish will be even more exciting than last time. Quite a number of competitors are running "neck-and-neck."

Note.—The following names were inadvertently omitted from last week's list of marks awarded:—Lambton, 4; Michael, 3; Mrs. Mason, 5; Myra, 0; Mavis, 5; Maggie, 3.

PROBLEM NO. 9.

"A, B, and C. have a motor accident, as a result of which A. dies of injuries, B suffers loss of memory, and C. minor injuries. The accident is unwitnessed, and due entirely to carelessness on the part of B who was driving.

"As A owned the car, it is generally believed that he was the driver, and B remembers nothing at all. Should C make public the fact that A was not the driver, thus incriminating B; or should he remain silent?"

This problem has caused the hearts of many competitors to "run away" with their heads. One cannot but admire the kindly feelings of those who argue that A. is himself past being hurt, C. should endeavour to save B. by remaining silent.

They overlook, however, the fact that as A. lost his life an inquest or inquiry will be held necessarily, at which C. will be the principal, if not the only, witness. He will, therefore, be called upon to give evidence on oath, to speak "the truth, the whole truth, and nothing but the truth." If he remains silent, he becomes guilty of perjury. B. may at any time recover his memory, and divulge the actual happenings at the time of the accident; possibly, indeed probably, without C.'s cognisance. Surely then C. would find that his Don Quixotism had placed him in a very unenviable position.

Then, again, actions for damages may possibly lie. C. himself is entitled to claim, although as his injuries were only minor ones he probably will not wish to do so. But if A. left dependants they are in different case, and certainly entitled to do so. They may otherwise suffer great hardship. The position might even be reversed. B.'s friends might be advised to seek damages against A.'s estate, in which event the hardship would be greater still on A.'s heirs. C., too, would find it hard to stand aside silently and see such injustice done.

Further, apart from any question of finance or self-interest on C.'s part, recriminations might be indulged in between the families of A. and B. Altogether, painful as the circumstances are, I think it is a case of "fair play is bonny play."

C., then, I think, should speak the plain truth. As many competitors suggest, he need not enlarge upon B.'s carelessness, but should give plain, truthful, straightforward evidence.

Nemo's answer is the best received. Those from Ivy-Sen, Fanny, and Viator were also very good.—Savior-Faire.

"As B. can remember nothing of the happening, it would be kinder of C. to keep the secret of the accident to himself."—"Apple-Pie Mary."

"If the accident was due to the carelessness of B., I can't see any reason why C. should remain silent. As things are, I don't think it would make much difference to B. and it might make things a little easier for A.'s relatives."—"Unomi."

"If the accident had been witnessed there would have been no hesitation in stating that B. was the driver, and the fact that it was not does not mean that C. (however sympathetic toward B.) can help B. to evade his responsibilities, either moral or financial."—"Nemo."

"Seeing that no one but C. knows that it was due to carelessness, no dishonour would attach to A.'s name if people continued to think he was the driver, and no good purpose could be served by making it known that the accident was due to B.'s carelessness, it would be better for C. not to make public the fact that A. was not the driver. Should B. regain his memory he would probably ask for C.'s confirmation, and C. could then explain his reasons for silence."—"Sardonyx."

"C.'s duty is to the dead as well as to the living, and when asked (probably at the inquest) he must surely say that B. was the driver."—"Ivy-Sen."

"If it was known that B. was the driver, A.'s people would naturally feel antagonistic, when really they should pity him. No good could really be done through C. speaking."—"Michael."

"B.'s memory is almost certain to return, and it will by no means be easy for him to right matters then. It is most unlikely that he would wish his dead friend to bear the slur of his own (B.'s) conduct."—"Natural."

Marks Awarded.

Anon, 3; Amaryliss, 4; Anice, 0; Artful, 3; Apple-pie-Mary, 0; Ben, 5; Bonza, 5; Clericus, 4; Camp-5; Deerfoot, 0; Dimplex, 5; Diabol, 4; Devon, 5; Ecanu, 0; Effie, 5; Equity, 4; Fanny, 5; Frances, 4; Flirt, 3; Flora, 0; Grace, 4; Gunga-din, 5; Haven, 4; Heather, 3; Hopscotch, 5; Ivy-Sen, 5; Irene, 3; Iambic, 4; Jonquil, 0; Jimmy, 4; Mrs. Jones, 0; Kummel, 3; Kate, 5; Kia-Ora, 4; Lucid, 0; Lambton, 3; Michael, 0; Mrs. Mason, 5; Myra, 4; Mavis, 3; Maggie, 0; Nemo, 5; Nintz, 5; Natural, 5; Nomen, 4; Norah, 3; Never-never, 0; Nippy, 0; Mrs. Oldman, 0; Olivia, 4; Octopus, 3; Open-door, 4; Ouceny, 0; Pat, 5; Pumpkin, 5; Pansy, 5; Query, 0; Quince, 5; Radio, 4; Rosa, 0; Richmond, 0; Sardonyx, 0; Scylla, 4; Summit, 5; Thames, 0; Tuner, 3; Topaz, 3; Tommy, 3; Undine, 0; Unomi, 5; Vivat, 0; Viator, 5; Viola, 5; Verity, 0; Wynward, 4; Weaver, 5; Waterway, 0; Watchful, 3; Xerxes, 0; Xylonite, 5; Zenobia, 0.

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AS your partner had the ace, this hand ought to have meant a little slum for you.—Bridge Article. If we played often enough, the sort of hand we get would mean a great big workhouse for us.

Friar's Omelet

Method: Pare, slice and stew to a pulp three or four tart apples, sweeten the pulp with brown sugar; add spice and one beaten egg. Butter a shallow tin, strew thickly with breadcrumbs, pour in the apples, cover again thickly with crumbs and a few bits of butter, and bake in hot oven to a crisp brown.—"Jolly Jenkin."

Chocolate Pudding

Method: Put in an enamelled saucepan three-quarters of a pint of milk, four ounces of grated chocolate, and two ounces of sugar. When at boiling point, pour the mixture over five ounces of breadcrumbs. When cool, stir in the beaten yolks of three eggs; beat the whites separately and stir in lightly, flavour with vanilla, put in a mould, and steam steadily for an hour. Serve with hot chocolate sauce or with cream.—Haven.

Sponge Pudding

Ingredients: 4ozs. flour, 1 teaspoon (level) baking powder, 3ozs. breadcrumbs, 2ozs. Margo margarine or beef dripping, 1 tablespoonful milk, 1 teaspoon sugar, 1 egg, a few drops vanilla, almond or lemon essence.

Method: Mix flour, breadcrumbs, and baking powder together, rub in butter, whisk egg in milk, and mix altogether.

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Brown Pudding

Ingredients.—

6ozs. each of flour and suet; 1 teacup of treacle; $\frac{1}{2}$ teacup of milk; 1 egg; 1 level teaspoon baking soda; 1 teaspoon ground ginger.

Method.—

Mix the flour, soda and finely chopped suet, then beat the egg well and stir it into the milk and treacle. Add the ginger to the dry ingredients and mix all together thoroughly. Pour the mixture into a well-greased pudding mould or basin. Cover the top with a piece of greased paper and steam for three hours. Turn the pudding out on to a hot dish, and serve it with hot treacle in which there is a dash of lemon juice, or with sweet melted butter.

Line a basin thickly with golden syrup or jam, pour in mixture and steam for an hour and a half.—Kummel.

Baked Jam Roll

Method: Rub 6ozs. of clarified beef dripping into 1lb. of dry sifted flour, in which there is a teaspoonful of baking powder. A pinch of salt, an egg, and nearly half-a-pint of milk or water. Roll out into a long form, about a quarter of an inch thick. Spread with jam, but not right up to the edge. Roll up, moisten the edges, and press together, and bake on a buttered paper in a Yorkshire pudding tin, in a moderate oven, for about 25 minutes.—"Newlands."

Spanish Pudding

Method: Cut a sponge cake (a stale one will do) into long slices, butter a plain pint mould and arrange the slices of cake all round it neatly; sprinkle the bottom thickly with crushed rata-

fia biscuits, and place in the remaining slices of cake thickly spread with apricot jam. Now take two eggs, beat them thoroughly, add to them three-quarters of a pint of boiling milk, sweeten to taste, and pour over the cakes in the mould, allow it to stand for an hour, then steam for an hour. When required, turn out into a glass dish and serve with whipped cream piled on top and custard poured round; the cream may be omitted if one chooses and only the custard poured over.—Miss M. Gower.

Hasty Dick Pudding

Ingredients: Some apples, 2 cups flour, $\frac{1}{2}$ -cup dripping, pinch of salt, 2 teaspoons baking powder.

Method: Peel and cut up apples, place in saucepan, with small cup of sugar and two cups of water. Bring to the boil. Make a nice dough by rubbing dripping into flour and baking powder; mix with water. Knead into round just large enough to cover the apples in the pan. Place on top of apples and simmer for twenty minutes.—Hastaway.

Pears in Casserole

Method: Take twelve stewing pears and peel them carefully. Reject any that are not perfectly sound. Leave the stalks on. Place them in a fire-proof casserole. Add 10oz. white sugar, the peel of half a lemon, and about three-quarters of a pint of water. Let this melt. Cover and cook gently until

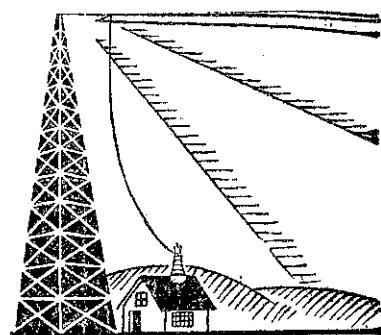
the pears are quite soft, but not at all pulpy or shapeless. Strain off the syrup, add a small potful of red currant jelly, make hot, pour over the pears and serve in casserole.—Heathen Chinese.

Raspberry Fingers

Ingredients.—1lb. butter, half teacup sugar, $\frac{1}{2}$ lb. flour, 2 tablespoons cornflour, 1 teaspoon baking powder, 2 eggs, half teacup of milk.

Method.—Cream butter and sugar, add eggs (leaving one white separate). Then add flour, cornflour, and baking powder, sifted together. Mix well. Lastly, add milk. Put into papered tin and place in oven at 275 degrees, low top and bottom. It will require about 30 minutes, according to size of tin used.

Turn out and when cool spread with raspberry jam, then white of egg, previously whisked, with one tablespoon of castor sugar. Cut into fingers and decorate with chopped nuts.—Dot.



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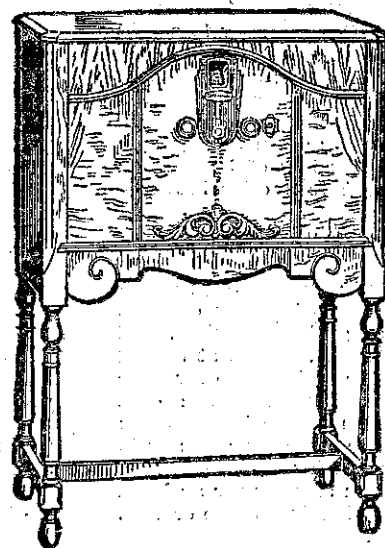
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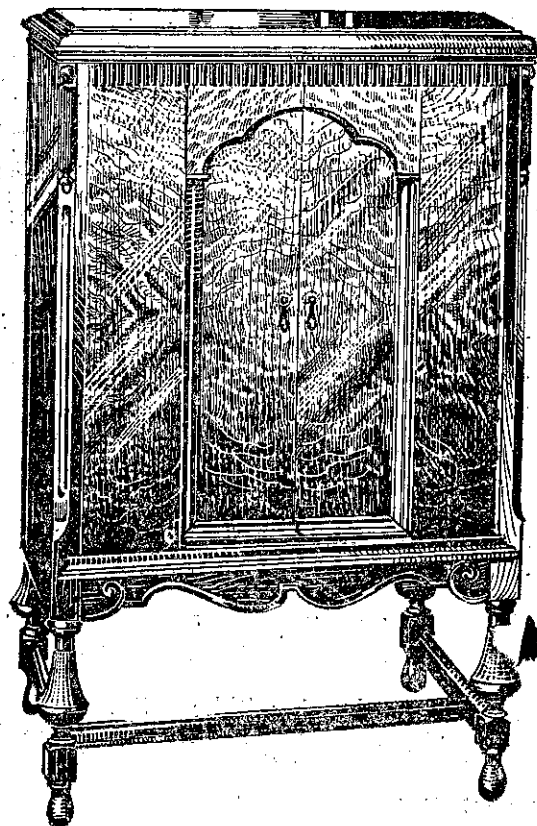
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