

PUBLISHED WEEKLY

THE RADIO RECORD

AND

HOME JOURNAL

Vol. IV., No. 33.

WELLINGTON, FRIDAY, FEBRUARY 27, 1931.

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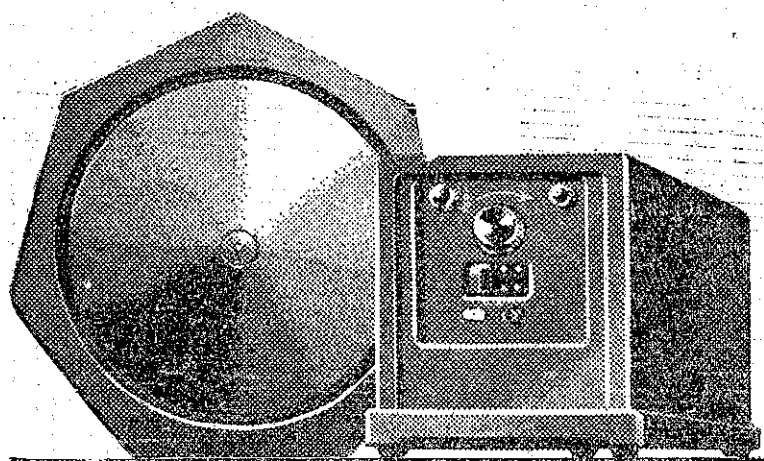
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present...

Joan of Arc

A Historic Drama in Five Episodes

IT is difficult indeed for us in the twentieth century to imagine the state of France in the fifteenth century. Now the country is unified, but then, one spoke of the Burgundians, Armagnacs, Bretons and Provencaux and regarded them distinct from France. One strong man had unified them, several weak ones had allowed them to become disintegrated, to become ruled by petty barons always at war with one another. It was in some respects an England of the reign of Stephen, but worse, for the country was at war with the English, who were then strong and more or less unified.

When Charles VII of France nominally began his reign, his own relatives were as determinedly his opponents as was Henry V of England, whose frank object was to take the crown of France from his head. To make matters worse, the French king was mad and incapable of any real share in the internal government of his country, or in resistance to its invader. Everything was out of joint. The Burgundians and the Armagnacs were more bitterly at war than were the English and the French. The Scotch were taking the part of the French.

This is the scene upon which the beautiful, but pathetic, story of Jeanne d'Arc is laid.

The English with their allies, the Burgundians, were in occupation of the most important towns of France. In Paris an English Regent ruled, for the rightful heir to the throne had fled to Poitiers and by a disgraceful act of treachery his mother had bartered the crown to England. The shame and hopelessness of France was almost complete; when in a few short years all this was changed by a girl.

We are inclined to look upon the story of Jeanne d'Arc, or, as she is spoken of in English, Joan of Arc, as mythical or as some moral story that is told children for their edification. But this is far from true; we can read the actual words spoken in the inquiry or the testimony of the soldiers, herds-men and monks. They have been preserved throughout all these five hundred years and are a striking testimony to all that is noble and brave. She manifested that fervent faith that is echoed in high indignation in the poems of Victor Hugo and in the researches of Pasteur, who worshipped more the thought of Infinity as he saw more into the marvels of Nature.

Jeanne was born on January 5, 1412, in the village of Domremy, on the banks of the Meuse, one of the little grey hamlets with its little church tower and remains of a little chateau on the



Jeanne d'Arc.

soft elevation of a mound not sufficient for the name of a hill. In this quiet corner of Lorraine life was calm and humble. Once during the English wars they had fled in terror before the Burgundians and had returned to find their village looted. It was a taste of war that even this inoffensive countryside must feel.

Her parents were labourers, and when she was old enough Jeanne joined with them spinning hemp or wool, following the plough, or going to harvest, according to the season. She sometimes minded the village cattle for her father. A devout girl, she was sometimes made the butt of jokes, directed against her going to church so regularly. Who could picture her, a typical French village maid, tender and meek, controlling armies and over-ruling the decisions of counsellors.

But behind this simple exterior there was another Jeanne who dreamed of the liberation of France and the restoration of its monarch. For long she brooded over the presentiment that she must play an active part in the liberation of her country. When she was not quite thirteen, a child in all innocence, yet full of dreams, confused, no doubt, and vague, she heard a mysterious voice. Between her and the church shone a light unlike anything she had ever seen before, and the voice was coming from it. "Jeanne, be a brave and wise child; go to church often."

After what intervals the vision returned we are not told. It seems to have come to her out of doors, in the silence and freedom of the fields or gardens. Finally, the message came clear-cut, "Jeanne, you must go to the help of the King of France and it is you who shall give him back his kingdom." The message was followed by direction to go to a M. de Bauricourt, one of the French captains, who was to lead her to the king.

It was with (Concluded on page 2.)

On the evening of March 3 Mr. J. F. Montague and his players will present in five episodes the historical play "Joan of Arc," the story of which is told here. This moving story will be set forth in the present production, upon which Mr. Montague has been working for some time past. The presentation should be profoundly interesting to all listeners, both on account of the story and of the fact that a wonderfully fine cast has been arranged, including several new performers. Striking features of the production will be the exquisite music, rising at times to sublime heights, and the accompanying "effects," to which special attention has been given. Listeners will do well to keep a note of the date of this play—March 3.

Joan of Arc

(Continued from page 1.)

difficulty that she obtained audience to de Baudricourt, for she was but a raggedly-dressed, poor peasant girl. It was her fixed conviction that she alone could liberate France that gained her admission. At length she convinced the captain. He gave her men's clothes, a horse and an escort, and after a perilous journey of eleven days she came safely into the presence of the Dauphin.

From the first the chief advisers were strongly against any encouragement of the visionary, or dealings of the super-natural. She was even made fun of by the younger members of the Court, who were deprived of their normal sport because of their expulsion from Paris. Charles, however, was more serious. Touched by her sincerity, he took the girl aside. Her story impressed him, but more than he had to be impressed before this girl could be turned over to her military command. She went before all the ecclesiastical wisdom, the university and the local parliament; she was pitted with a constant succession of questions by all who cared to assail her with them, but no one could find anything against her.

The decision to equip her for war came at last, and she took her place with the military leaders. She reformed the undisciplined army. She inspired it. Volunteers flocked to her side, she over-ruled the counsel of old soldiers, and her generalship was always right. In three months she had raised the siege of Orleans, taken Troyes, won the battle of Patay, and led the Dauphine to his crowning at Rheims.

This the voice had promised her, and she wished to return to the simplicity of her home, but the King forced her to stay. She advised him not to make peace until France was free from English invaders, but he was weak and sought the path of least

resistance. He was lazy, hesitating and timorous. It is not surprising that, hampered by foolish orders, Joan was betrayed into the enemy's hands. She was trying to regain the town of Compiègne, but a party of Burgundians reached the bridge before her and, cut off, she was made a captive.

She was purchased from the Burgundians for a king's ransom, some £15,000 in our money, and led to her trial as a witch. Before the English could try her the Paris University had claimed her as a proper victim for the inquisition. Charles made no attempt to ransom her. From end to end of France not a finger was raised to help her. Those who did not condemn her kept quiet. The English were no better than the French; they at least had the excuse of being the enemy.

As a captive the messages still came to her. To Jeanne the messages might have meant liberty, but they meant relief in another way. The sunshine of her life was over, and now the long shadow of the bitter storm was to come.

In Paris, bonfires were lighted to show the joy of the people, the Te Deum was sung at Notre Dame. At the court of Charles the counsellors amused themselves with another prophet from the hills who was to rival Jeanne's best achievements, but never did so. Only the towns that she had delivered had a tender thought for her.

Without the intervention of the French, the English were left to do their own willing with the captive. Her trial was in every way illegal. The lawyers who were brave enough to demand right were coerced into silence. She was submitted to subtle questioning, she was insulted and treated like a common prisoner. Her prison guard was of the roughest element.

Against her they could find nothing tangible. She had not carried even a sword. Only the lily banner of France protected her. She had not harmed a soul.

But they falsified her evidence and sent a spy as her confessor. They took her to the torture chamber, but she told them that even if she were to be torn limb from limb she could tell them nothing more.

At length, in 1431, a year after her capture, this innocent maid, who was not yet nineteen, was led out to die. "I would rather be beheaded seven times than burned," she told them. But her appeals fell on deaf ears. She had been condemned as a relapsed heretic, a daughter of perdition, and as one she must die—at the stake.

A paltry sermon was muttered, she took the last sacrament, still believing that her voices came from God. A

the clang of swords and trumpets of rescuing knights as she had pictured but by the sole hand of God.

Thus died the Maid of Orleans.

The remorse that followed is well known. Twenty years after the martyrdom of Jeanne, long after Paris and all that had been lost had been regained, a new trial was appointed to revise the decision of the old. In the same palace a full and complete reversal of judgment was given. Her whole career was re-examined in detail, and her name expunged from the role of shame on which it had been entered. This remarkable and unique occurrence, does not seem to have received any enthusiasm. Perhaps France felt too guilty. Only in the last century has it come to any glory.

"I have no desire," says Mrs. Oliphant in "Jeanne d'Arc," "to lessen our guilt, whatever cruelty may have been practised by English hands against the Heavenly Maid. And much was practised—the iron cage, the chains, the brutal guards, the final stake, for which may God, and also the world, forgive a crime fully and openly confessed. But it was the French wits and French ingenuity that tortured her for three months and betrayed her to her death. A prisoner of war, yet taken and tried as a criminal, the first step in her downfall was a disgrace to two chivalrous nations; but the shame is greater upon those who sold her than upon those who bought; and the greatest of all upon those who did not move Heaven and earth, nay, did not move a finger, to rescue her. And indeed we have been the most penitent of all concerned; we have shrived ourselves by open confession and tears. We have quarrelled with our Shakespeare on account of the Maid, and do not know how we could have forgiven him but for the notable and delightful discovery that it was not he after all, but another and lesser hand that endeavoured to befoul her shining garments. France had never quarrelled with her Voltaire for a much fouler and more intentional blasphemy."

MUSIC LECTURES FOR SCHOOLS.

BEGINNING on Monday, March 9, the first of a series of weekly lectures on music illustrated by films, will be broadcast from 2YA by Mr. Douglas Tayler, Director of School Music. These talks will be for the special benefit of schools. They will be given from 2.40 to 3 p.m., and all schools listening in are to be asked to report on the quality of the reception and the value of the talks.



MR. DOUGLAS TAYLER.

—S. P. Andrew, photo.

priest who sought to comfort her was hustled away by soldiers, who exclaimed, "Wilt thou have us dine here?"

Jeanne was no abstract heroine. She felt every pang to the depth of her natural, spontaneous being. She called to the saints, but they did not answer her; she was shamed in the sight of men. Then the executioner stepped in and seized the victim. He said afterwards that the method of fastening her to the stake was cruel, for the English had caused a high scaffold of plaster to be made so that the witch might be clearly seen, and this made it difficult for him to hasten the end.

From amid the smoke and flame that began to reach to the clouds came suddenly a great cry, "My voices have not deceived me; they were of God." She had seen and recognised at last. Here was the great victory that had been promised—though not with

Order of Presentation.

FOLLOWING are the five episodes and the incidental music as will be presented at 1YA:—

Overture, organ solo, with trumpets: "Vision de Jeanne d'Arc Meditation" (Gounod)—Paul Manaia.

Episode 1. Domremy: The Voices. Entr'acte "Kamennoi-Ostrow" (Part 1) (Rubenstein — arr. Herbert)—Bunswick Concert Orchestra.

Episode 2. Paris. The Victories. Entr'acte, Coronation March from "Le Prophete" (Meyerbeer)—Berlin State Opera House Orchestra.

Episode 3. Rheims. The Coronation.

Entr'acte, Meditation from "Thais" (Massenet)—Edith Lorand Orchestra.

Episode 4. Rouen. The Trial and Condemnation.

Entr'acte, "Symphony in D Minor, First Movement" (Part 1) (Caesare Franck)—Philadelphia Symphony Orchestra.

Episode 5. Rouen. Execution and Death.

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See page 10 for details

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A Hundred Dealers are Proud to Demonstrate this Fine Radio.

"It Must Make a Clean Break"



WHAT exactly will radio drama be like five, ten or twenty years from now? There are probably few prophets in our midst. The truth of the matter, of course, is that nobody knows. Personally, I doubt whether any useful purpose is served in trying to forecast the future of the wireless play. I should prefer instead to ask whether it has a future at all?

At the moment nobody seems to be quite certain about what broadcasting can do for drama. May I further suggest that the B.B.C. appears to be as uncertain as the rest of us? The present situation with regard to radio drama may be fairly summed up, it seems to me, in the celebrated words of Mr. Sean O'Casey's Paycock: "Everything is in a state of chass." On the one hand, radio producers are trying—quite legitimately and benevolently, though not always successfully—to bring the theatre within reach of everybody; on the other, they seem to be trying, by a reasonable show of experiment, to create a distinctive type of broadcast play. Both are laudable aims, but the unfortunate thing is that they are widely divergent ones; they are, in fact, totally irreconcilable. It is this wavering between two irreconcilable aims which accounts for the present unsatisfactory state of wireless drama. In entertainment, as in so much else, it is impossible to make the best of both worlds.

Artistically speaking, the trouble is, of course, that there is as yet no recognised theory or aesthetic of radio drama. Leonardo da Vinci said that practice must always be founded on good theory. This is a weighty truth in matters of art, and it has peculiar relevance to the broadcast play. We must discover an aesthetic basis and work out a technique of expression for wireless drama before it can stand on its own feet and rank as an independent art.

Put more simply, we must in the first place be quite clear about what we want and expect from it if it is to develop in a satisfactory way. And the point I wish to make in this article is that radio drama is an extremely vague thing to-day, that we have only the vaguest ideas about what we would like it to be, that what passes as radio drama nowadays is either a borrowed form of entertainment or else raw experiment, and that it cannot develop satisfactorily unless it evolves a coherent method of its own, peculiar to it and to nothing else.

There is no future—no "real" future, as metaphysicians would say—for radio drama, it seems to me, except on the condition that it makes a clean break from its origins—from stage drama and the theatre and the conventions of theatrical art in general. It must lose its own life to find its soul. It must be born afresh.

Tribute must be paid, of course, to the value of popularising ordinary drama.

The skill and the enthusiasm with which stage plays are adapted for wireless performance are not wasted; the broadcast performance of a play



like "Journey's End" is a boon for hundreds of thousands of people. Shakespeare, too, more than passes muster as a radio dramatist, and the microphone does something for playwrights like Strindberg and Ibsen and (possibly) Tschekov.

Experimental productions are of genuine pioneering value; they are attempts at creating an autonomous form of radio art, and their degree of success is less important than their ability to suggest a technique of radio expression. But none of these experiments has done a great deal to clarify our ideas about the wireless play in general. There have been hints, indications, promises, but never a consistent method to make us say to ourselves: "Ah, that is what radio drama ought to be like!" The truth is that we are always expecting or hoping for more than we get.

What do we really want? It is hard to say. Samuel Butler said that life is the art of drawing sufficient conclusions from insufficient premises, which is another way of saying that we should arrange our affairs much better if we could prophesy them. It may be easier, therefore, without trying to teach the radio dramatist his job, to remind him of the conditions under which he works.

The microphone is not the stage. Listening to a wireless play, a man has only his ears to guide him—his ears and his imagination. He has nothing else for all practical purposes he is deprived of four of his five senses. He can see nothing—there is nothing to be seen. There is no physical illusion, no stage, no actors in the flesh, no trace of the excited atmosphere of the theatre before the curtain goes up. The audience the microphone creates is not an audience in the colloquial sense of the word;

Says

R. D. CHARQUES

in Answer to a Question

"Is There a Future for Radio Drama?"

it is a sort of infinite series of listeners, unseen and unseeing.

The conclusion to be drawn from this state of affairs, elementary though it may be, cannot be too strongly emphasised. It is this: the naturalistic play designed for the picture-stage (or for any other theatrical stage for that matter) is out of the question so far as wireless drama is concerned. It simply will not do for the purpose of the microphone, although in certain cases—"Journey's End," for instance, with its poignant memories of Armistice Day, or a dialectical comedy of Mr. Shaw's—it may prove effective up to a point. Generally speaking, however, the last thing in the world that radio drama can accommodate is the ordinary type of naturalistic play.

Take the case of what is called "drawing-room comedy," for example. If you tried to transfer a play by Mr. Lonsdale or Mr. Milne to the microphone, it would mean putting a considerable strain on the ordinary man's imagination. You would be asking him, in effect, to picture a dinner party

of eight, at which the hostess wore red velvet and her daughter-in-law gold brocade, while one man, distinguished for a Grecian nose, wore a white carnation in his button-hole, a fashionable waistcoat and was disrespectful to the parlourmaid, who was blue-eyed and freckled. . . . So that the ordinary man would get up ten minutes after the play began and go out for a stroll. At any rate, his protest that he was not sitting in a theatre would be a perfectly reasonable one. 'I want to hear drama,' he might say; 'I don't want to be bothered with a thousand things I have to visualise. Just consider me as a pair of ears.'

The moral of his complaint may seem to be that we must await the practical advent of television. This is possibly true. I think, however, there may still be a way out, television apart. Radio drama is unsatisfactory at the present time, because radio dramatists seem unable to face the fact that their only medium of expression is sound.

(Concluded on page 7.)

Experimental productions are of genuine pioneering value." Our illustrations depict two scenes used in connection with the experimental television play, "The Man with a Flower in His Mouth." This was successfully broadcast by 3LO a few months back.



The New Zealand Radio Record

—AND—

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, FEBRUARY 27, 1931.

RADIO ADVERTISING IN RELATION TO THE LISTENER.

WITH the frank declaration that broadcast advertising had got out of hand, Mr. W. E. Macfarlane, business manager of the "Chicago Tribune," challenged the thoughtful consideration of a Convention of American Newspaper Proprietors recently. The newspaper with which Mr. Macfarlane is associated itself owns and operates a radio station, and as the advertising chief of both the newspaper and the radio station, Mr. Macfarlane is in a unique position to discuss business angles of the new medium of advertising and its reflex action upon the radio listener. Mr. Macfarlane points out initially that the United States do not follow the example of most other countries, and establish a tax upon receiving sets for the purpose of maintaining a broadcasting service. With their usual devotion to private enterprise, the United States threw the field open, and as a result it to-day has some 600 independently-owned private broadcasting stations which maintain themselves by advertising revenue. This advertising revenue is derived from advertising presented in two main forms: First, direct advertising in the form of price lists and direct sales talk; and secondly, the sponsored programmes where the advertiser seeks to build goodwill by presenting a musical entertainment of high quality. This creates the situation that the broadcast station in the United States depends upon the same means of economic support as the newspaper. Whereas, however, the newspaper collects a small charge from its reader for each copy (which costs more than that to produce) the broadcaster gives the listener free auditory sound. In each case, however, the real fountain-head of the service is the advertiser.

THE manner in which this advertising has developed is what creates the definite problem facing the American listener. At the National Radio Conference held in 1925, a resolution was adopted, reading in part: "That the conference deprecates the use of radio broadcasting for direct sales effort and any form of special pleading for the broadcaster or his products, which forms are entirely appropriate when printed or through direct advertising mediums"—but, it might have been added—"are inappropriate when used by radio." If that philosophy had been followed, the newspaper and the radio services

would have been supplementary to each other. Instead of that, Mr. Macfarlane points out, they have become directly competitive in the United States. The advertiser has not been content, in his use of radio, to seek goodwill only. He became insistent upon direct advertising of the most pronounced type—not merely special pleading, but lists of prices, continuing in some cases for a quarter of an hour. This is admitted to be a bad form of publicity, and Mr. Macfarlane is broad enough to admit: "As a radio listener I am frequently disturbed by the advertising which I have to admit into my home in order to hear programmes in which I am interested." This observation applies to the sponsored programme as well as to that of direct advertising.

WITH American experience as a guide, New Zealand has so far steered clear of the pitfall of advertising over the air. Efforts have been made to introduce it, and possibly will be renewed in spite of existing recommendations and declarations. We understand that recently a deputation representing B Class stations, when approaching the Postmaster-General in connection with their copyright problems, broached the question of being permitted to seek advertising revenue through the use of sponsored programmes. This permission was naturally not given, nor was any hope held out that the position would alter. On the whole we believe this decision to be fundamentally sound in the interests of listeners themselves. In our circumstances in New Zealand, with a relatively small revenue on which to operate, it is tempting to consider the possibility of sponsored programmes under judicious control and restriction. The difficulty, however, is to maintain them under control. The old tag has it that he who pays the piper calls the tune, and once give the advertiser an entry into the ether, the tendency would be for him to demand more and more definite return for his cash outlay regardless of psychological reaction. Further, the right to advertise could not be given to one radio section without another, and the practice once started would create a competition which would be uneconomic to the community in general. Both radio and the newspaper have their separate function in our daily life, and the decision to keep those functions separate and distinct, particularly in a small community such as New Zealand, is in our opinion definitely wise.

Musical and Dramatic "B" Class Stations and Copyright Committee

A MEETING of the 4YA Musical and Dramatic Committee was held on Thursday, February 5, Mr. H. P. Desmoulins (representing the Choral Society) presiding. There were also present: Mr. Max Scherek (Society of Professional Musicians), Mr. J. G. Butler (Royal Dunedin Male Choir), Mr. G. Angus (Anderson's Bay Glee Club), Mr. H. McFarlane (Dunedin Orchestral Society), Mr. A. Cook (Burns Club), Mr. S. Osborne (Dunedin Shakespeare Society), Mr. A. F. O'Donoghue (Station Manager).

Mr. O'Donoghue, having taken up his duties as Station Manager at 4YA, was cordially welcomed. The question of arranging a New Zealand Composers' Night was discussed, and the matter referred to a sub-committee, with Mr. T. J. Kirk-Burnand, Programme Organiser, as convenor. On the motion of Mr. Cook, recommendations concerning an Old Time Concert were adopted.

The Station Manager submitted a report on the outstanding features of the past month and on the attractions scheduled for the coming month. He intimated his intention of featuring sporting events as much as possible. Discussing the "horrible tremolos" in the voices of some radio performers, Mr. Desmoulins soundly condemned the tendency, which he attributed to faulty training. He said that Sir Henry Wood had described the tremolos as a terrible "wobble." The date of the next meeting was fixed for Friday, March 6.

Position Not Yet Finalised

IN our issue last week, in referring to the position between B class stations and the Copyright Association, we said: "We are given to understand that a statement in the daily Press (and accepted by us in good faith) allegedly emanating from the secretary of the recently-formed association of B class stations, etc. . . . is not fully correct."

In connection with this statement, Mr. H. Booth, secretary of the B Class Stations Association, writes that he was not responsible for issuing the statement in question. This assurance by Mr. Booth is quite accepted by us. We based our remarks upon information which was in conflict with a newspaper statement. As was pointed out last week, the arrangement between the B class stations and the Copyright Association are not yet finalised, but negotiations are, we are informed, still in progress. One or two stations have, it is understood, effected arrangements; notably that of the New Zealand station operated by the Manawatu Radio Society, and we believe a station in Dunedin.

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2YA Overhauled

From Microphone to
Aerial

A COMPLETE overhaul of 2YA's transmitting equipment has just been completed by the company's chief engineer, Mr. J. M. Bingham. The station is now working perfectly. Every piece of apparatus, from microphone to aerial, has been thoroughly examined and tested.

The quality of the transmission has been carefully checked by an oscillograph. Of recent evenings listeners may have heard 2YA broadcasting the whole range of frequencies. These tones were generated by a low-frequency oscillator and the transmission of 2YA, covering the very wide range from 60 cycles to 6000 cycles, has flat characteristics; that is, the amplification of the original sound is the same for all frequencies within this range.

The attainment of this desirable result was not achieved by merely testing each individual piece of apparatus separately, but by carrying out the frequency tests with the whole of the station's apparatus in use—all the circuits, including the land-line to the studio, the amplifiers, the modulating equipment, etc.

Strange as it may sound, visual proof of the accuracy of the transmission was obtained by means of the oscillograph referred to, a very delicate instrument which showed the nature of the transmission and the effect of the various adjustments made.

The oscillograph, an expensive piece of apparatus, is the latest addition to the Broadcasting Company's equipment and has been used for the first time in this overhaul of 2YA.

The Pope's Address

Successful Rebroadcast

IN connection with the very successful rebroadcast of the opening of the new short-wave station in the Vatican City on Friday, February 13, last, Dr. James M. Liston, Bishop of Auckland, has written to the Station Director at 1YA as follows:—

"On all sides our people are speaking of the delight with which they heard the broadcast from 1YA of the Pope's address on Friday morning. Whilst offering you my cordial congratulations on the great success of the broadcast, may I add that we all appreciate very highly the excellent manner of the announcements."

Following on the rebroadcast, Mr. A. R. Harris, General Manager of the Broadcasting Company, forwarded a cablegram to Senatore Marconi at Rome, advising him of the result of the broadcast by the New Zealand stations. Senatore Marconi promptly replied:

"Most sincere thanks for your kind message and most efficient co-operation, for which please accept my very sincere congratulations.—Guglielmo Marconi."

"Radio Record and Home Journal."
12/6 in Advance; 15/- Booked.
BOX 1082, WELLINGTON.

The Advantages of Crystal Control

Synchronised Programmes

AS recently reported, crystal control has been installed at 3YA and various alterations have been effected at the studio. The policy of the R.B.C. is to keep the transmitting equipment and studios of their stations completely up to date, and to that end additions and alterations in accordance with the best practice are continually being made.

It is quite two years since crystal control was installed at 2YA, and this is indicative of the policy of the Broadcasting Company, for, apropos this, the latest news which the company has received from America shows the development in that country of automatic crystal control. Most broadcasting stations in the United States are maintaining their frequency within 100 to 200 cycles of their assignments.

In a country like America, where the air is crowded with stations, it is of vital importance that frequencies should be strictly adhered to.

The development of commercial equipment maintaining carriers within five or ten cycles of a given frequency is a matter of the utmost economic importance in Europe and America, where the number of broadcast stations to be accommodated is considerably greater than the number which can be accommodated on the available channels. As the standards of frequency control continue to improve, the day is approaching when carrier differences between stations on the same channel will be below the audio range, eliminating heterodyne interference where carriers overlap.

Experiments in Synchronisation.

AT the same time that progress is being made toward independent local sources of stable carrier frequencies, steps are being taken for an exhaustive experiment to learn the effects of phase distortion occurring

from the reception of two stations, the carriers and programmes of which are synchronised. The synchronisation method employed will be the transmission of carried frequencies and programmes over wire lines, and means will be provided for altering the phase relation between the audio components of the two stations.

Four leading stations of the National Broadcasting Company system, WEA, WJZ, WBAL, and WTIC, are participating. WEA and WJZ are of 50,000 and 30,000 watts power, respectively, located near New York City, and enjoy full time operation on clear channels. WTIC, Hartford, Conn., and WBAL, Baltimore, MD., on the other hand, share a cleared channel, which each uses on alternate days.

In order to permit the simultaneous operations of both of these stations, each will synchronise with one of the New York stations during that period when it would normally be standing-by for the other. WTIC, in Hartford, will synchronise with WEA, a distance of about 108 miles, while WBAL has the use of the cleared channel.

On the other hand, when WTIC is entitled to use the cleared channel, WBAL will synchronise with WJZ, a distance of 140 miles from Baltimore.

The reason that this experiment is particularly significant is that the listener will be able to hear each of the stations with and without synchronisation. The availability of a comparison makes it possible for the uninitiated to pass judgment upon the effect of synchronisation upon quality. Furthermore, the experiment affords two ratios of local to distant signals of significant values. The high quality service area of WTIC and WEA overlap, and are of equal and substantial value at many points. On the other hand, WBAL is but 10,000 watts and 140 miles from WJZ, so that almost any ratio of field strength difference can be observed.

Abusing Their Privileges

Station Proprietors
Indicted

RECENTLY a paragraph appeared in these pages concerning the charges brought by the Federal Radio Commission of America against the proprietor of a radio station for broadcasting "obscene, profane and indecent language."

It now appears that this broadcaster, who was convicted on the charge in question, has again been brought before the Radio Commission to determine whether or not he should be permitted to "go over the air" again. In support of his claim he was able to bring forward 167,000 affidavits in which listeners attested that "they could not live without his programmes." So great, indeed, was this avalanche of testimony that it could not be contained within the court itself, and a room was rented specially to hold it.

It is doubtful whether the new license will be granted, but apparently such is the appeal of the broadcasting methods described that two other station proprietors have been indicted for a similar offence.

The second was a defeated candidate for Congress who used a particular station in order to heap criticisms upon those who opposed his candidacy. He was adjudged guilty of violating that provision of the Radio Act which says that "no person within the jurisdiction of the United States shall utter any obscene, indecent, or profane language by means of radio communication."

The third case was that of a Senator who made a violent broadcast attack against the "radio trust" and was defeated in his purpose, not by the Radio Commission, but by an ingenious enemy of his. While the full flood of his inspired eloquence was in course of transmission, a spurious S.O.S. alarm caused his speech to be shut off.

Lord Baden-Powell 1YA Children's Picnic

Broadcast Schedule

Date Postponed

THE schedule of broadcasts in connection with the visit of Lord and Lady Baden-Powell to Wellington and Christchurch is as follows:—

Friday, February 27.—Civic reception in Wellington Town Hall at 8 p.m.
Saturday, February 28.—Scout and Guide Rally in Basin Reserve, Wellington, at 2 p.m.

Tuesday, March 3.—Civic reception at Christchurch Municipal Chambers, 12 noon.

Saturday, March 7.—Scout and Guide Rally at Addington Show Grounds at 2.30 p.m.

Sunday, March 8.—Special service in Christchurch Anglican Cathedral to commemorate the handing over to the Cathedral Chapter of a dedicated flag, a white ensign, from the Cenotaph, London, presented by the Boy Scouts of Britain to the Boy Scouts of New Zealand, 3 p.m.

AT a meeting of the 1YA Children's Session Advisory Committee, the question of holding a picnic was considered, and it was decided, in view of the changed circumstances which have arisen since the proposal was mooted, that arrangements in connection with the outing, which was tentatively fixed for March 7, be not proceeded with in the meantime, but that a similar attraction be organised for some future date.

The Rev. L. B. Busfield (representing the Sunday School Union) presided and there were also present: The Rev. Albert V. Whiting ("Uncle Bert"); Mrs. Jean Le Petit ("Aunt Jean"); Mr. David Faigan ("Uncle Dave"); Miss R. Palmer (children's organiser at 1YA); and Mr. L. C. Barnes (station director at 1YA).



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3YA Radio Picnic

Outstanding Success

THE radio picnic held by the Broadcasting Company on the Addington Trotting Course at Christchurch last Saturday was very largely attended, and was greatly enjoyed by all.

The picnic was proposed primarily for the entertainment of all the children who had helped "Aunt Pat" (Miss Maynard Hall) during the year, but finally an open invitation was extended, and was responded to by over four thousand children and adults.

The weather was perfect, and the varied sports programme was consequently the star attraction. In addition the many side-shows, including a miniature railway, a merry-go-round, a Punch and Judy show, Jack and the Beanstalk—to mention just a few—proved immensely popular, both with young and old alike. Music by the New Brighton Band and some excellent Highland dancing completed all that was required to make the outing an immense success.

FOR SALE OR EXCHANGE

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

SALE.—Radio apparatus, sets and accessories; 20 per cent. off list prices. Send for lists. Limited time only. Ultimate Radio Service, Kaitiaki.

SHAPELY Figure restored to you by taking Youth-O-Form Capsules. Absolutely harmless. 6/6 posted. A. C. Timms, Chemist, Pahiatua.

WANTED to Sell: 1 Radiotron 250 Valve, 1 280 Rectifier, had 10 hours' use, £4 the pair, or will sell separately. 1 Ferranti A.F. 5 Transformer, 30/-, 1 Philips 4-volt 5 amp. Filament Transformer, £1. Apply "150", "Radio Record."

WE repair Battery and Electric Radios, Speakers, Eliminators. Estimates given. Latest appliances. Valves tested free. R. H. Co., 553, Colombo Street, Christchurch.

WANTED to Buy, "B" Eliminator. State price and particulars to "Rastall," C/o "Radio Record," Wellington.

OVERWEIGHT eliminated by Youth-O-Form Capsules which keep body toned up in glorious health. 6/6 posted. A. C. Timms, Chemist, Pahiatua.

£26 Triple Screen Grid Metrodyne Chassis and Dynamic, less valves. Powerful, easily tuned, Phono. Connection. R. H. Co., 553 Colombo Street, Christchurch.

£14. 7-Valve all-electric chassis, Complete with Valves and M.P.A. Speaker. Absolutely new and guaranteed six months. Wonderful bargain. N. R. Cunningham, Ltd., Box 147, Masterton.

BATHING? Look your best in bathing costume. Reduce 20lb. 6 weeks with Youth-O-Form. 6/6 posted. A. C. Timms, Chemist, Pahiatua.

3 VALVE Aero Short-wave Set, complete with Valves and Coils, 15-600 metres, cash price £5. 186 Featherston Street, Palmerston North.

AERIAL Wire, 100ft., 3/-; Tinned, 3/6; Heavier, 4/9, 5/6, 6/-, 7/-, Lead-ins, 25ft., 2/-. R. H. Co., 553 Colombo Street, Christchurch.

Concert for Earthquake Funds

Generous All-round Support

WHEN the "Radio Record" made an appeal for a special concert to swell the funds of the Mayor's relief fund, it little expected the generous response that was forthcoming. Some of Wellington's leading artists in the music world willingly set aside last Monday night and gave of their best. The whole of the organisation, from the use of the hall to the printing of the programmes, was on a voluntary basis. Even the staff of the Wellington Town Hall immediately volunteered to render their full assistance at the doors.

Signor A. P. Truda's augmented orchestra, under the able leadership of Miss Ava Symonds, performed several times during the evening, and was well received on each occasion. Madame Evelyn de Mauny performed splendidly at the piano, both as official accompanist and as a soloist. The Melodie Four, that popular 2YA male quartet, were heard in one of their favourite numbers, the "Cornfield Medley," as well as in two other bracketed numbers; while another 2YA combination, the Ariel Singers, presented two delightful concerted numbers. The soloists were represented by Mr. Roy Hill, baritone; Mr. Claude Tanner, the noted 'cellist; Mr. Assheton Harbord, with humorous songs at the piano; Mrs. Wilfrid Andrews, Wellington's foremost contralto; and Mr. Leon de Mauny, in a bright violin solo, "Hejre Kati."

Quite an imposing portion of the programme was the one-act comedy by Harold Brighouse, "She Was No Lady," presented by Mr. Victor S. Lloyd and his players. As Lady Pickles, Mrs. Lloyd deserves special commendation, for she played a difficult part excellently. Mr. H. A. Painter, as Henry Learmouth, the private detective; Mrs. Susie Painter, as Mrs. Graveney, a caretaker; and Mr. Lloyd, as Sir Alfred Pickles, acted their roles effectively.

During the interval, Mr. A. J. Heighway, managing editor of the "Radio Record," introduced Mr. Troup to the audience, seen and unseen. On behalf of the organisers, Mr. Heighway thanked those present for their attendance, but remarked that he was sorry that a greater number had not turned out to support so worthy an object.

Mr. Troup, in his opening remarks, said that he could add but little to what he had already said on previous occasions. Twice in eighteen months he had had the difficult task of appealing for support for earthquake-stricken areas. To-night he was making an appeal, not to those who were present, for they had already shown their sympathy by attending, but to the vast unseen audience.

People had already responded well, and he hoped that the response would be even greater as the weeks went by. He asked that those who would wish to contribute to the Earthquake Relief Fund to send their donations to the organisers of the fund, so that they might have the gratification of seeing

by how much their efforts had swelled the central fund.

Mr. Troup then traced the work done by the various bodies in succouring those in the stricken areas. He traced the activities of the Wellington district and added that before the funds closed the total from this district would reach the £100,000 level. Already Wellington people had subscribed nearly £70,000. Even this amount would not go far, but it would relieve some of the most necessary cases and perhaps pay for the erection of some of the destroyed chimneys and so help to make homes habitable.

To every one who had helped to make the concert a success, the "Radio Record," the Broadcasting Company, the artists (mentioning them individually) and others, he asked the audience to accord their hearty thanks.

Just after 10 p.m. the relay was interrupted to allow the station to return to the studio to announce the death of Dame Nellie Melba. Her favourite recording: "Home Sweet Home," went on the air before the Town Hall relay was proceeded with.

At the conclusion of the concert, Mr. Albert Russell related incidents in connection with the earthquake in Napier, his home town, and graphically described the events and the splendid spirit with which the inhabitants were meeting their misfortunes. Nothing that listeners had seen, read or heard told the half of what had happened and the needs of the occasions required them to give and give. Mr. Russell hoped that listeners would respond liberally and send their contributions to the "Radio Record," where they would be acknowledged.

Will Bishop Again

Popular Entertainer from 2YA

LISTENERS to 2YA will be pleased to hear that Mr. Will Bishop is commencing a further series of broadcasts. This time he will be associated with the Etude Quartette. They are Ray and Rita Kemp, Gretta Stark and Mr. Will Hancock. Elsie Croft will also be included in the programme.

As before, the items will be of a spontaneous and topical nature. They will be broadcast every Saturday night, commencing on March 14, and will occupy the first hour of the programme. Following that there will be an orchestral concert provided by the Salon Orchestra with the assistance of members of the review party. Further details will appear later.

As the audience left the hall a collection was taken up in a flag by members of the Returned Soldiers' Association.

Acknowledgments must be made to Whitcombe and Tombs, who printed the programmes; to the Dominion Tobacco Co., Kayser Hosiery, Mrs. B's Stall, Macarthy's Brewery, Ford Sales and Service Ltd., British Celanese Ltd., Aristoc Hosiery, and Shell Motor Spirit, advertisers in the programme; to Messrs. Anderson, nurserymen, of Napier, and to Miss Poole, of Wellington, for the palms used for decoration; and to the Bristol Piano Company, for the use of the piano.

The net proceeds of the evening were in the vicinity of £45, but it is expected that this will be augmented by the amounts sent in by listeners.

KNOW the time all over the world with a **DX Clock.** Printed on Heavy White Paper. 9d. Each. Box 1032, Wellington.

DX CONTEST ENDS IN A GREAT WIN FOR

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See page 10 for details

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BUY NOW WITH CONFIDENCE

A Hundred Dealers are Proud to Demonstrate this Fine Radio.

Broadcasting Religious Services

An Interesting Controversy

THE question whether or not listening to broadcast religious services counts as attendance at a place of worship is one which is asked in other countries than this.

At a recent session of the Montreal Diocesan Synod it formed the subject of a debate. "Whatever advantages can be got from listening on the radio, one cannot worship on the radio," said a reverend speaker, and added, "the person who simply listened" to broadcast services "and thought he was doing his duty was sadly mistaken." Another speaker—also a clergyman—differed profoundly. He said that, while "perhaps one could not get the very highest that was to be obtained from worship by participating in it through a broadcast," he felt that it was an acceptable substitute for church attendance.

This view was supported by a third speaker, who said that he had been in homes where the family not only joined reverently in the service that came through the loudspeaker, but had gone as far as to take up a collection.

It appears, however, that the truth lies between these two extreme views. In this country, at any rate, the institution of broadcast services was never for a moment intended as a substitute for corporate worship in church. The services were designed to meet the needs of the sick, and aged, and those who were unable, from one cause or another, to attend a place of worship, particularly men in isolated positions, such as light-house-keepers.

Radio Drama

(Continued from page 3.)

Ideally considered, radio drama is something that cannot be seen or pictured, or staged or acted; it can only be heard, just as music can only be heard. It was Pater, I think, who said that all the arts aspire to the condition of music. That is an aesthetic maxim to be borne in mind by whoever experiments with the wireless play. There may be verbal counterparts, it seems to me, to the motifs and rhythms of music, and radio drama will develop along the lines of an independent art if it discovers what they are and how they can be given dramatic form.

This is only a vague indication of the sort of thing one wants and expects from the wireless play, but it is for the genuine wireless dramatist to dispel this vagueness. If he can find a verbal equivalent for the first four chords of Beethoven's Fifth Symphony, for instance, and develop the idea of those chords, there is a future, and an exciting future, for radio drama. If, during the next few years, we continue to get only adaptations of stage plays, varied now and again by a half-hearted experiment in radio expression, the future will hardly be worth considering. There will still be some sort of future in the strict sense of the word, no doubt, but it will not be a very interesting one.

NOTES and NEWS from the NORTH

(By "Call-up.")

THE spelling bee for primary school children which was broadcast from 1YA on Friday was most enjoyable and a great success. Douglas Rogers, of the Te Papapa School, was the winner, having gone right through the preliminary and the final stages without a single mistake. The second prize was won by Avise Bowers, of the Normal School, Epsom. The prizes, which takes the form of books, will be presented at the schools by the headmasters. It is hoped to arrange further spelling bees, including one for secondary school children, in the near future. This is a practical example of educational entertainment, for while of an undoubtedly educational nature, these spelling bees prove most entertaining not only to those taking part, but also to listeners.

MR. N. M. Richmond, director of the Auckland branch of the Workers' Educational Association, will commence a series of tales from 1YA on March 10. Mr. Richmond gave a similar series of general educational talks last year which were much appreciated by listeners.

MR. REG. MORGAN, who is to sing a group of Welsh songs from 1YA on Saturday, February 28, in honour of St. David's Day (which falls on the Sunday) is surely one of the most versatile and accomplished artists to be heard from the Auckland station. Known by all listeners for his excellent concert and dance band, he is also an accomplished solo pianist, and is now very popular with the children who know him as "Uncle Reg." In addition, he is a vocalist of merit, as he will prove on Saturday. As his name implies, Mr. Morgan is a Welshman, so his songs will be sung in their true national style.

SEVERAL listeners and artists have mentioned recently that they would like the artist's name to be announced with all items broadcast from 1YA. At present, although speakers and many other artists are introduced to listeners, the majority of vocal soloists are not announced by name. Many listeners are interested to know who is singing or playing, and artists themselves rather naturally prefer to be announced, not only on account of the publicity, but so that their efforts are not confused with those of others! No singing teacher likes to have her voice mistaken for that of one of her younger pupils!

OWING to the extra work entailed and the large amount of programme time given to making announcements in regard to the earthquake, the programme arrangements at 1YA are somewhat dislocated and the schedule is considerably behind. Dur-

ing the last week a large number of messages have been broadcast for private persons in connection with the earthquake and many anxious and worried minds must have been relieved to hear over the air that their relatives were safe. The station staff deserve the greatest credit for the way they have worked at this time, for in spite of very long hours and many trying and annoying circumstances, they have willingly gone out of their way to help listeners in every possible manner.

ONE of the most versatile artists heard from 1YA is Mr. Reg. Morgan. Mr. Morgan is well known to all listeners on account of the excellent band he conducts, while the children know him now as "Uncle Reg." On Saturday, February 28, he will sing a group of Welsh songs from 1YA in honour of St. David's Day, which falls on the Sunday. Mr. Morgan, as his name implies, is a Welshman, and so his songs will be sung in their true national style.

Our Mailbag

American Recordings.

I HAVE listened to the international programmes since they started, and have thoroughly enjoyed them. Take the Ormandy Orchestra and the quartet: I consider these fine combinations, and in my opinion we have nothing in New Zealand to surpass them. As for the comedy items, anyone must know that old proverb: "A little nonsense now and then is relished by the wisest men." In conclusion I would say, let 2YA keep up its good work in transmitting the international recordings. They will always have their unseen audience who appreciate the very best in talent.—Not an American (Wellington).

Something to Growl About.

I HAVE read with rising interest the comments re the subject of international recordings. I am a regular listener of 2YA's Wednesday night programmes, and I have obtained much enjoyment from the special recordings. I must say I prefer those remarkable items recorded by American radio artists to some of our own local singing. Some people never know when they are well off. If they were tortured every Thursday night like we are by 3YA, they would have something to grumble about. If "English Mother" and like, heard these American programmes direct from America with prolonged howls, squeals and static, they would think it was wonderful, and would tell their friends what marvellous long-distance receiving sets they possessed, but as they have the privilege of hearing these interesting recordings from 2YA they are not satisfied.—Squealing Soprano (Christchurch).

1YA Musical and Dramatic Committee

"New Zealand Night" Discussed

THE 1YA Musical and Dramatic Committee was held on February 10 at the 1YA studio.

There were present: Mr. A. B. Chapell (in the chair), Dickens Fellowship; Miss G. Bertram, New Zealand League of Penwomen; Mr. J. F. Montague, Auckland Comedy Players; Mr. Karl Atkinson, Auckland Piano Students' Association; Mr. F. M. Price, Aeolian Orchestra; Mr. E. Blair, Workers' Educational Association; Mr. C. B. Plummer, Auckland Choral Society; Mr. L. C. Barnes, Mr. H. C. Trim.

In discussing the earthquake which had occurred in the Hawke's Bay district, the chairman asked that it be placed on record the committee's silent vote expressing sorrow at the Hawke's Bay catastrophe and their sympathy with the sufferers, the committee standing in silence for one minute.

The matter of the retirement from the committee of Mr. T. T. Garland and Mr. John Tait was brought before the meeting, and it was decided to place on record the committee's appreciation of the service rendered to the committee by these two gentlemen and the committee's regret at their retirement.

Regarding the proposed "New Zealand Night," it was hoped to have the rendering of Alfred Hill's "Hinemoa" by the 1YA Broadcasting Choir included, if the music is available. The matter of the proposed inter-university debate was still in abeyance until arrangements could be made with the Post and Telegraph Department concerning a land-line.

It was decided to hold the next meeting of the committee on March 6, 1931, at 8 p.m. The meeting then terminated.

Spelling Bee

THE winner of the Primary Schools Spelling Bee, held at 1YA on Friday, February 13, was Master Douglas Rogers, Te Papapa School, and the second prize was won by Miss Avise Bowers, Normal School, Mt. Eden.

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"SWITCH" is informed that he was in error when he stated in last week's "Record" that 2YA, Wellington, had substituted gramophone records when speech became inaudible during the speeches in connection with the Pope's broadcast. However, these records came in on 2YA's frequency with volume about equal to 2YA's, and thus another radio mystery is created. It transpires that complaints have been voiced concerning interference with reception of 2YA locally.

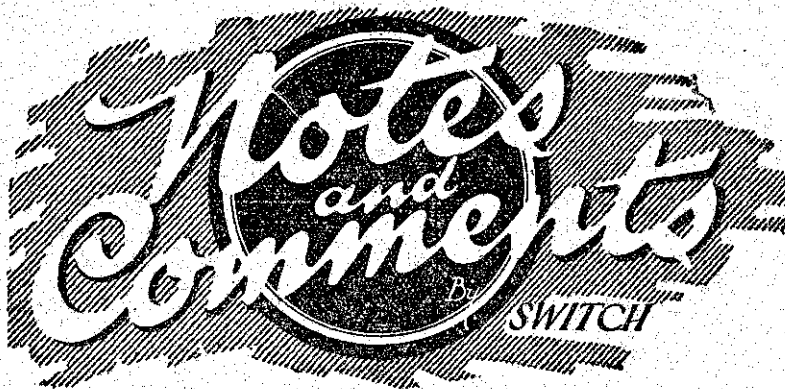
"SWITCH" finds the section of the "Record" devoted to the D.X. Club always interesting. It shows that the old-time pastime of hunting for the distant stations still finds favour among a considerable number of listeners. "A.P." (Waverley), in last week's "Record," reports having heard a Jap station, just a point below 2BL, Sydney, talking in English. The Jap may have been JOAK, Tokio, which on some sets comes in rather close to 2BL.

"SWITCH" was interested to note the table of reception furnished by "Screen Grid" (Opunake) in last week's "Record." "Switch" has often mentioned that the reception of long-distance stations varies in volume in different localities fairly close to one another. It is, therefore, to be expected that reception at Opunake differs from that at Wellington. "Screen-grid" does not mention 7LA, Launceston, which "Switch" rates as about the sixth best Australian.

WITH the passing of New Zealand daylight saving time on March 15, and the shortening days listeners will soon experience a marked improvement in the reception of the Australian stations. A half-hour makes a perceptible difference in reception from across the Tasman. Lately, Australian reception has been most satisfactory. The new "B" class stations in that country are now crowding one's tuning dial.

WHILE several DX enthusiasts mention excellent reception from the new Australian B class station, 2MO, Gunnedah, "Switch" finds that the best of the newcomers is 2AY, Albury. This little station has plenty of pep, and is of excellent tone. Albury is on the main trunk railway line between Melbourne and Sydney, being located on the border of Victoria and New South Wales. All passengers change trains at Albury owing to the difference in the gauges of the Victorian and New South Wales railway lines.

"SWITCH" is inclined to believe that the Eastern station on a wavelength a little shorter than that of



7ZL, Hobart, is a Chinese. The stranger is rather elusive and is not heard by the writer every evening. After 11 p.m. he is sometimes easily picked up.

ON all sides "Switch" has heard praise of the international programmes presented on Wednesday evenings by 2YA, Wellington. The music is superbly recorded and is rich in tonal quality. The dialogues, too, are entertaining and not at all likely to corrupt the English diction and accent of the community.

A FEW nights after the big earthquake, "Switch" heard 2ZC, Wairoa, announcing that he had received reports on his transmission on the previous evening. He stated that there was some mistake as he had not been on the air on the occasion mentioned. He suggested that some other station had been using his call sign.

EVERYONE seems to be singing the praises of 2YA, Wellington, for its valuable assistance to those who suffered through the earthquake. Through 2YA countless friends of those who were in the earthquake area were relieved of anxiety as to the refugees' safety and whereabouts. All public relief bodies made the fullest use of the station for spreading far and wide any notifications of interest. Appreciation of the work of 2YA is still heard on all sides, and the value of a powerful broadcast station in the Capital City is endorsed over and over again.

"SWITCH" has been asked whether the new station 7LA, Launceston, is now transmitting on full power. It is, but this is only 200 watts in the aerial. The wavelength is 273 metres. This station appears to be most efficient, for with relatively low power it is heard in many places all over New Zealand.

ON Sunday, February 15, "Switch" picked up the American station, KRLD, Dallas, Texas, shortly after 10 p.m. and held him till he closed down about 11.30 p.m. This was the finest reception of an American station yet logged by "Switch." The volume approached that of 3YA, Christchurch, at times, and fading, though pronounced, was not frequent and was brief. Vaudeville songs and dance

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 strength with which he has obtained reception at 11.30 p.m. during the past week:—

2FC, Sydney	10
2BL, Sydney	9½
2NC, Newcastle	9
4QG, Brisbane	8
3LO, Melbourne	7
7LA, Launceston	6½
3DB, Melbourne	6
2GB, Sydney	6½
2UE, Sydney	5
3UZ, Melbourne	5
7ZL, Hobart	3
3AR, Melbourne	4½
5CL, Adelaide	2½
6WF, Perth	2
2KY, Sydney	1½

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

numbers were broadcast. This American is on a wavelength a little shorter than that of 2UE, Sydney.

SOMETHING like eighteen Japanese broadcast stations are now on the air. One has only to tune slowly on a favourable night to realise what a host of them are operating. "Switch" assesses JOHK, Sendai, as about the loudest Jap he receives. JOHK is the most dependable, and, although intermissions cause an occasional pause each evening, this station can generally be relied on to be on the air when required.

NEWS from America reports that there has been a decided swing in popular demand for table model receiving sets. "Switch" confesses a liking for this type of set, preferring to place his loudspeaker where he chooses. The cabinet and console sets are here to stay, but it would be regrettable if the table-model disappeared.

THE first half of January, with its unceasing north-westerly gales, has been associated with rather more static than had been experienced during the preceding summer months. The unsettled nature of this summer's weather has been phenomenal so far in Wellington. Static seems to be most active when the weather is abnormal.

ONE listener whom "Switch" numbers among his acquaintances becomes indignant when discussing American music broadcast by 2YA, Wellington. It is a positive fact, though, that fully 75 per cent. of the gramophone records in the listener's house are of American music. Another listener who is perpetually condemning the broadcasting of anything which is not British is a director of a company which manufactures a certain article embodying mechanism made on the Continent, though an equally efficient substitute could be purchased in England.

REMARKABLY favourable nights recently brought to light quite a number of minor Australian broadcast stations for "Switch." Two of them clashed with New Zealand "B" class stations, and until some arrangement between the Australian and New Zealand authorities has been brought about these clashes will continue. A conference would do much to improve matters in this respect. For instance, 2NC, Newcastle, now obliterates the transmission from a certain North Island "B" class station, so far as a large number of New Zealand listeners is concerned.

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Touring New Zealand

MISS CICELY AUDIBERT, who has been engaged by the Broadcasting Company to tour the YA stations, gave her first recital from 4YA on Monday, February 23rd, to be followed by further recitals on Tuesday and Wednesday, February 24th and 25th.

Listeners throughout New Zealand will be delighted to hear Miss Audibert, who possesses a charming, well-trained soprano voice. She enjoyed a very successful career on the professional stage in Australia and has also toured New Zealand, and is now resident in Christchurch. She performs frequently at 3YA.

On the occasion of her recent appearance as a soloist at a Male Choir concert, the "Christchurch Times" critic said: "Miss Audibert, who has come back to Christchurch after being in Australia for many years, is the pos-

essor of a very fine soprano voice, of pure lyric quality and a roundness of tone which she uses most artistically. . . . Miss Audibert is a decided acquisition to the musical ranks of the city. She received many floral offerings."

The "Press" critic remarked: "Of the soloists Miss Cicely Audibert showed easy production, graceful style, and beautifully modulated tone. . . . The excellent quality of her voice and its truthfulness . . . were well demonstrated. Due stress was given to light and shade and her dramatic capabilities were brought out to the full. She sang with exceptional charm and showed her powers of restraint and admirable control."

Earthquake Service

Congratulatory Letters

FROM listeners in all over New Zealand the Broadcasting Company has received many expressions of ap-

preciation for the service rendered during the crucial time of the recent catastrophe in Hawke's Bay. The following letter has been received from Mr. H. Snowdon Fairchild, secretary of the Wellington Chamber of Commerce:—

"At a meeting of the council of the Wellington Chamber of Commerce held this week, reference was made to the great services and aid rendered by your company in connection with the recent disaster in Hawke's Bay, and I was directed to convey to you an expression of appreciation of this great assistance, not only in the circulation of news, but also to the great facility and assistance in the arrangements for relief."

Letters have also come from much further afield than New Zealand. A heavy mail has been received from the Australian States—Queensland, New South Wales, Victoria, and Tasmania. A typical one comes from a Mr. R. B. Gillespie, of Dalby, Queensland, 150 miles west of Brisbane. It reads:

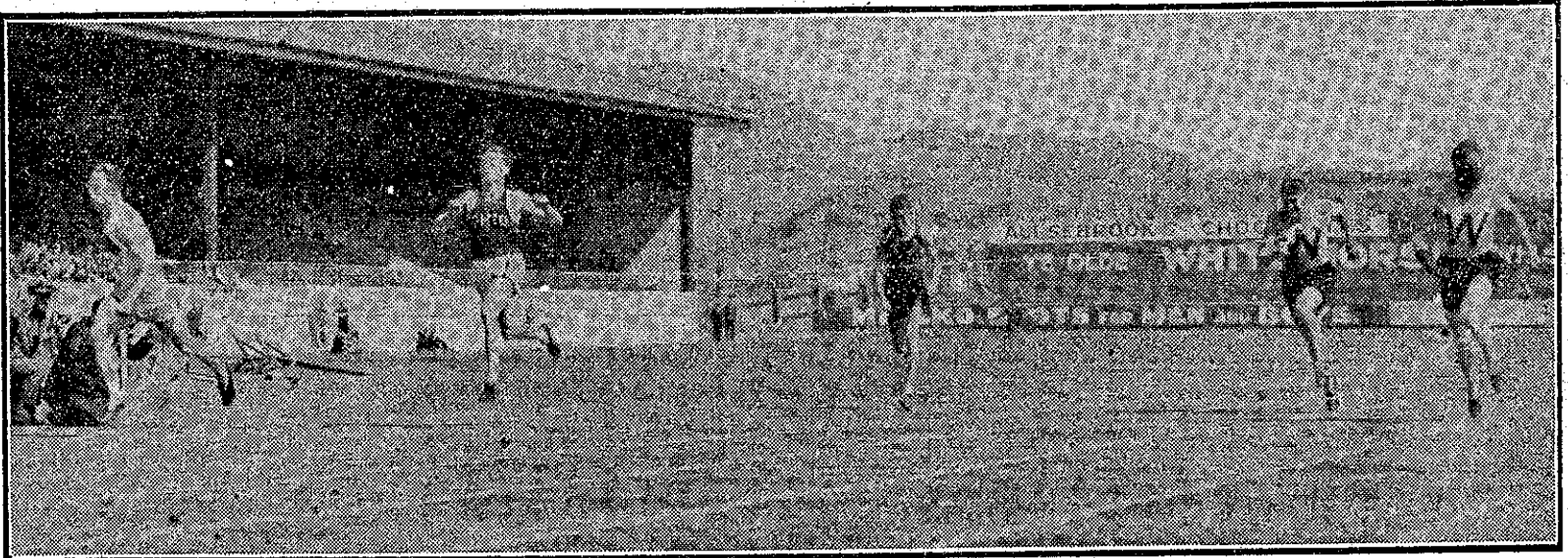
"May I take this opportunity of expressing appreciation to 2YA for the manner in which authentic news regarding the earthquake disaster was broadcast last evening. Dalby is situ-

ated 150 miles west of Brisbane, and though my receiving set is only a three-valve, with a P.I. circuit, reception was very good.

"The manner in which the names of the injured persons were announced left nothing to be desired. Wireless has again proved its worth in times of need, and when the story comes to be completely chronicled it will be seen that help and succour were speeded on its way to the poor unfortunate victims by the ether.

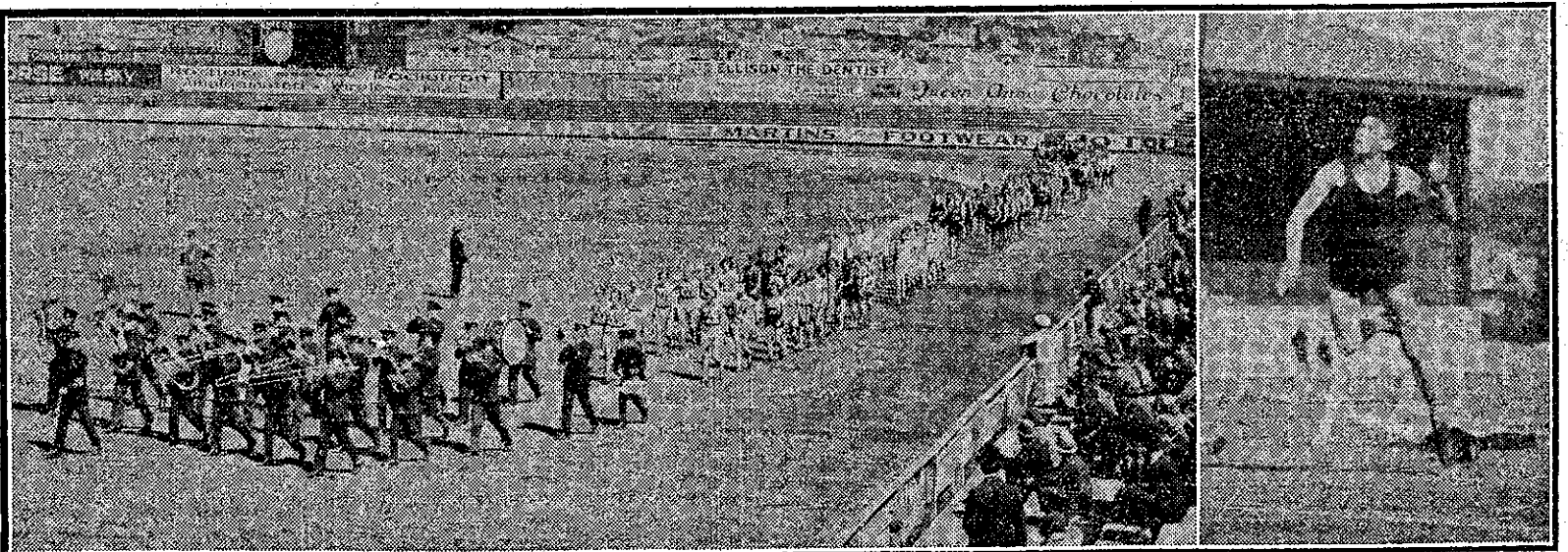
"Many persons resident in Australia have relatives and friends in New Zealand, and early authentic information of the disaster would be much appreciated by them. Station 2YA certainly played its part and kept on the air till after 10 p.m. (our time), as I heard your closing announcement, 'Good morning,' etc. I trust that many letters expressing appreciation at the fine service rendered by 2YA will be received. Thanking you and again expressing appreciation."

KNOW the time all over the world with a
DX Clock.



Listeners to 2YA on Saturday afternoon, when a description of the sports meeting at Athletic Park was relayed, were thrilled by the decisive victory (shown in the above photograph) gained in the 100 Yards International Test by J. Carlton, the brilliant Australian sprinter.

Photo, courtesy "The Dominion."



The grand parade of all competitors at the commencement of the special sports meeting mentioned above.

Javelin throw.

S. Lay after his winning effort in the

Photo, courtesy "The Dominion."

D.X. Club Competition

Winner for First Period Decided After Keen Contest



AFTER an exhaustive examination of the logs submitted, Mr. R. S. Ellis, of Okato, Taranaki, has been selected as the winner of the DX club's competition and the silver challenge cup donated by the "Radio Record."

The winner's accepted log of stations was 89, while Mr. A. Greening, of Inglewood, ran a close second with 82. Mr. Ellis's log comprised: 69 American, 10 Australian, 8 Canadian, 2 Japanese and 1 Chinese station, and Mr. Greening's 56 American, 3 Canadian, 12 Australian, 4 Japanese, 2 Mexican, 2 South American, 2 Pacific Islands, and 1 ship station.

Judge's Comments.

TWENTY-FIVE entries in all were received for the competition, among them being some excellent logs. Several competitors with the right spirit sent along small logs, not, as they remarked, because they had any chance of winning, but because they wanted to encourage DX-ing and to keep the competition going. And they have succeeded, for the DX club's competition is now to be a regular feature.

Now for the logs, themselves. In those examined were varying percentages of so-called verifications which could not be accepted. In fact, in one case over twenty were discarded, an additional proof of the statement made in the governing conditions to the effect that it is not sufficient to write to a station and say: "I heard your station last night. Music was being played. Please send me a verification." They will not send them. Judge for yourselves from the following extracts from "verification" letters:

"... We believe you were correct in assuming that you were listening to KOL, Seattle, Washington, on the night of April 5, 1930. ... As you know, it is the custom of most radio stations to give their call letters every fifteen minutes, and usually as close to the quarter period as possible. So at 7.15 it was quite probable that our announcer was saying 'KOL, Seattle' ... Very vague and no mention of definite verification."

"... The station at the time you tuned on us was using the name Radio Sam, therefore it is very possible you were correct. We are very anxious for you to get us again and ask that, if you do, to write us with a more

definite description of the programme so that we can verify your reception."

Hosts of others, too, remark that "it was probably our station you heard"—in fact, judging by some of these letters, "probably" appears to be the most overworked adverb used in America to-day.

Again, it is scarcely sporting to write for verification of reception when all particulars have not been definitely determined—at least, this is so if such "verifications" are to be entered in a competition. So, DX-ers, be certain of ample proof of reception before writing. If static or adverse conditions prevents you from securing this, note the dial readings and try again another night. There is no real satisfaction in claiming to have heard a station whose identity has only been guessed at.

The Winner's Installation.

MR. ELLIS, in producing the greatest number of station verifications, has gained a well-deserved win, for he has been keenly interested in DX-ing for many years, and is one of the DX club's oldest and most enthusiastic members.

Owing to restricting clauses in the governing rules, he was unable to enter his total log of stations, and as a result his claim for first place was very closely contested. This should relieve the minds of those for whom DX-ing is a new hobby, and who consequently feel that they are labouring under a serious handicap. It was to eliminate this disadvantage that the conditions mentioned above were devised.

The next competition, which closes on June 30, 1931, should prove even more popular, and many entries are anticipated.

Below Mr. Ellis gives a description of his DX-ing outfit:—

"My set is an ordinary standard screen-grid Stewart-Warner, using the following R.C.A. Radiatron valves: Three 224 type screen grid, two 227 heater type (one as power detector), two new 245 type power valves in push-pull, and one 280 type rectifier.

"The aerial I use consists of seven strands of No. 21 wire, 300 ft. long, with five insulators at each end, slung between poles 50ft. high, running north and south. The lead-in is 7/21 insulated."

"The Pierce earth system, with water-pipes six feet long, is used, but gasoline tins are substituted for the



The DX Cup which has been won by Mr. S. Ellis, of Okato. A miniature of this will be presented to the winner.

—S. P. Andrew, photo

car radiator. These are connected to a copper plate running direct to the earth wire of the set."

The Next Competition.

THE next competition is well under way, and judging from correspondence we have received on the subject there will be a bigger field.

Following are the conditions governing the competition:—

1. The listener who can, within six months, collect the greatest log of stations and comply with the conditions set forthwith, will have his name inscribed on the "Radio Record" Cup. This will remain the property of the "Radio Record," but the winner will be presented with an inscribed miniature.

2. The stations counting for the competition must have frequencies not exceeding 1500 kilocycles nor less than 545 kilocycles per second (200-550 metres).

3. All stations must be verified. The enthusiast should listen to the items and note sufficient of them so that the station officials can recognise the broadcast. A letter, card or Ekko stamp to this effect must be in possession of the listener before he can

claim credit for a station. Such phrases as "You probably heard our station" must not be taken as a verification. All cards sent in will be carefully treated and returned when the decision is arrived at.

4. Stations received during one period of six months can count for the ensuing one, providing their frequencies remain the same (unless they are recognised experimental stations). In other words, the station verified must have operated on the frequency shown on the verification card on or after the first day of the period. In this case, January 1. All logs for the second period must be in our possession by July 1, 1931.

5. The following stations are not included in the competition: All New Zealand and the following Australian stations: 2FC, 2BL, 4QG, 3LO, 8AR, 2BE, 2UE, 2GB, 2NC, 3DB, 8UZ, 5CL, 6WF, 7ZL, 7LA. These Australian stations can be accepted if logged in New Zealand daylight, but the verification must clearly admit this fact. This is to prevent possible interference with the programmes that are enjoyed by non-DX-ers.

6. The right is reserved to add further conditions or alter existing ones as unforeseen circumstances demand.

7. The decision of the judge in all matters will be final.

New Wellington

Interference Complaints

FOR the past few weeks a new Wellington station, on 278 metres (1120 kc.), has puzzled many New Zealand listeners. Still more has it puzzled, and in many cases annoyed, local users of crystal sets.

The new station, which is of an experimental nature only, has been allotted the call sign of ZL2XY. It uses a power of 500 watts, and is operated by Messrs. Collier and Beale, electrical and radio engineers, 70 Ghuznee Street, Wellington. Many who have heard its transmissions have remarked on its "punch" and clarity.

Though it operates on 1120 kilocycles (278 metres), and is thus well separated from 2YA, Wellington, on 720 kilocycles (416 metres), many local crystal set owners are unable to separate the two transmissions, and receive each with an unpleasantly loud background of the other. Many such listeners, ignorant of the operations of the new station, have telephoned 2YA complaining of the undue loudness of the orchestra practising in another studio!

This interference is not due, however, to any transmission fault by either station, but to the almost total lack of selectivity inherent in some of the simple types of crystal sets. Unfortunately it cannot be overcome without circuit modifications, or alternatively, a wave-trap, which may be built or bought for quite a small sum.

However, as all future tests by 2XY will be conducted outside 2YA's broadcasting hours, further interference will be obviated.

All-Electric Receivers

AT PRICES TO SUIT ALL

The COURIER A.C. SET and SPEAKER £11/15/-
PHILIPS Q.P. SET and BABY GRAND SPEAKER .. £14/14/-

PLYMOUTH Screen Grid MANTEL SET, with Dynamic Speaker £22
ROLA Screen Grid CONSOLE MODEL £38

CASH OR EASY TERMS ARRANGED.
REPAIRS TO ANY MAKE OF SET.

G. G. MacQUARRIE Ltd.

120 WILLIS STREET :: :: WELLINGTON.

Addresses and Addresses Wanted

"PIP" (Dunedin): ZL2XY, c/o Collier and Beale, 70 Ghuznee Street, Wellington.

A. A. H. (Bay of Plenty) would like to correspond with ZLDX (P.N.) and with a short-wave enthusiast in Canterbury.

Identification Wanted

At 12.15 a.m. on Feb. 16 station heard on approximately 380 metres (790 k.c.). Hymns "Blessed Redeemer" and "Come, Holy Ghost, Our Souls Inspire," prayers, and apparently an invocation with organ accompaniment. Finally the National Anthem was sung by a choir with organ accompaniment. Strength about R7, slight fading. No call was given. Also, unknown American on 1YA's frequency often heard faintly behind that station. He may be heard on 1YA's silent day until about 8 p.m. Call sounds like "KEJ." I would like to hear from "R.J.R." Palmerston North, as he seems to be able to receive the stations that I can hear—"Dink" (Helensville).

Did any DX'er hear the Boston station on 303 metres (990 k.c.) on the 10th giving the call WBD? It may possibly have been "WBZ" allowing for accent, but I don't think that the Springfield station would announce Boston time. Just prior to 8 p.m. "Springtime in the Rockies" was played, and the announcer remarked that they were broadcasting from some hotel. 3YA then started its concert session and obliterated it. WTIC was heard testing the same evening.—W.S.K. (Nelson).

American station heard about 8.30 p.m. on Feb. 2 on about 770 k.c. (389 m.). Call-sign sounded like "WGBM, Chicago."—"Ocol" (Hawke's Bay).

[Probably WBBM, Atlasc Company Inc., Chicago, Illinois, operating on 770 k.c. (389 metres), with a power of 25 k.w.—Ed.]

American heard at 8.50 p.m. on Feb. 14 operating on 260 metres (1130 k.c.). He was just closing down and I heard the announcer say: "By the Radio Corporation of America." Would this be WNR?—"Red Bird" (Wellington).

[No. WNR operates on 1430 k.c. (209 metres). You cannot hope to have your station identified when such scanty particulars are given.—Ed.]

Stations Identified

H.F.A. (Masterton): Station 2 deg. above KGO heard on the 9th is WBBM, Atlasc Co. Inc., Chicago, Illinois. I also heard the concert and the hand-clapping, etc. Paul Whiteman's orchestra was mentioned occasionally. Address of 8ZR, Greymouth, is: 5 Cowper Street. I always understood that WENR was "The Voice of Chicago," but on referring to my last letter from them I find WENR is "The Voice of Service," and their address is Great Lakes Broadcasting Co., 20 North Wacker Drive, Chicago.—J.C.S. (Beckenham).

Cromdale (Otago): I also heard station giving call-sign KFTB on approximately 236 metres (1270 k.c.) on the 16th, when he stated he was testing until 5 a.m. W.R.D. (Morrisville): Station heard on 8th would be KGB, San Diego, Cal., owned by the Pickwick Broadcasting Co., operating on 1360 k.c. (225 metres).—W.S.K. (Nelson).

"Red Bird" (Wellington), L.A. (Pahiatua), and others: ZL2XY is an experimental transmitting station at present testing in Wellington. It operates

News and Views of the D.X. CLUB

on approximately 1125 kc. (266 metres) with a power of 250 watts. Address: C/o Collier and Beale, Electrical Engineers, Ghuznee Street, Wellington. No definite schedule has been arranged.—Ed.

J.C.S. (Beckenham), 3ZR, Greymouth: I heard the items mentioned myself. They also announced that they were indebted for the earthquake news to the "Grey River Argus."—W.A.O. (Sydenham).

"Catchem" (Wellington): 1ZR Auckland, operating on 1090 kc. (275 metres) with a power of 100 watts. Address: C/o Lewis Eady, Ltd., Queen Street, Auckland.

IN reply to "Kilocycle" (Auckland) and "Scotchman" (Whangarei), and



JOHN BREE,
a well-known Auckland baritone,
who appears frequently before the
1YA microphone.
—S. P. Andrew, photo.

others, 3ZR Greymouth, power 50 watts, operating on 880 kc. (361 metres). Address, M. E. Spiers, 5 Cowper Street. D.W.H. (Masterton): ZL2XY, c/o Collier and Beale, 70 Ghuznee Street, Wellington. "Mark" (Dunedin): WMBL, Moody Bible Institute, Chicago. H.F.A. (Masterton): Station you have as WBN (780 kc.) is WBBM, Chicago, 770kc., 550 kw. I hear him almost every night.—J.P.C. (P.N.)

DX Topics

ON the 15th KRLD, Dallas, Texas, was heard at splendid volume on 1050 kc. (286m.). Is there a list of American stations in kilocycles in this year's "Guide"?—T.G.L.T. (Wellington).

[Yes. There is a list of over 800 of these with full particulars of each. This, however, is only a portion of our complete and up-to-date call-book section.—Ed.]

ON the 12th I heard WTIC, Hartford, Connecticut, at good volume with a test programme. He was on 660 kc. (454 metres). According to the latest call-book he should be on 283 metres (1060 kc.). The next evening on the previously-mentioned frequency I heard WEA,

New York City, testing, also at good speaker strength.—J.C.S. (Beckenham).

RECENT loggings include KVOO, Tulsa, Oklahoma, on 1140 kc. (263 metres), and WJDK, Jackson, Mississippi, on 1270 kc. (236 metres). On the 17th at 8 p.m. WSAI, Iowa City, Iowa, on 880 kc. (341 metres) was coming in at good strength. Its power as given in the latest call-book is only 500 watts. It is owned by the State University of Iowa. ZL2XY, Wellington, on 1110 kc. (270 metres) is received well here.—N.J. (Masterton).

RECENT additions to my log are WMAQ, Chicago, 670 kc. (447m.), WFAF, New York, 660 kc. (454m.), and WTIC, Hartford, Connecticut, on 1070 kc. (280m.). On the 12th I logged the latter testing on approximately 660 kc. (454m.). I notice 2ZD, Masterton, was back on the air on the 16th.—B.H.B. (Masterton).

"SHORTY" (Wellington): I also received WJBX, Jackson, Missouri, on Jan. 29. At 8.37 p.m. he played two well-known foxtrots. Have written for verification.—A.W.H. (Westport).

D.N.A. (Timaru): Gives the address of WJDX as Jackson, Mississippi. This should be Missouri.—A.B. (Gisborne).

Verification from JIAA.

FOLLOWING is a letter received from JIAA, a Japanese short-wave station. L.W.R. (Waitara):—"I received your kind letter with thanks. This station, JIAA, belongs to the Department of Communications, and JIAA is only the experimental telephonic transmitter. JIAA has two frequencies, one is 7880 kc. (38.07m.), and the other is 15,760 kc. (19.036m.), and the antennas are directed to America and Europe, etc. The antenna of America is the beam one with reflector, which has two bays and 32 horizontal radiating parts. The antenna power is about 5kw. Well, I will close here. If you let me know by card when you receive my signal I am very much obliged.—Hidewo Hikutami (Engineer-in-Chief)."

Unusual Conditions.

STATION KWKH, Shreveport, Indiana, was picked up on 2BL's frequency after the latter closed down on January 27. WOAI, San Antonio, Texas (near 3ZC) was also picked up recently

with fair clarity. Of particular interest was an announcement concerning a message received from Wellington, N.Z., of the disastrous earthquake at Napier. Reference was made to an estimated heavy death-roll, and to Napier's position and population. Although situated on the sky-line in an elevated part of Wellington (where I should expect favourable long-distance reception) I had almost despaired of receiving American stations, and it is singular that at this time of the year these should be coming in clearly for the first time during the six months or so that I have had my set (an 8-valve a.c.).—P.W.G. (Wellington).

Verification News.

I FOUND February 16 a great night for American reception. I logged three new stations: KRLD on 1070 k.c. (280 metres), KPWB on 950 k.c. (315 metres) and WBBM on 770 k.c. (389 metres). All three were coming in at full loudspeaker strength. KFOX was simply booming in. I have just received a letter of verification from KGER, Long Beach. This station operates on 1860 k.c. (220 metres), with a power of 100 watts. At the time of writing they had decided to increase their power to 1 kilowatt, so that in future KGER should come in with more volume. A verification card from 3ZR, Greymouth, states that this station has a power of 50 watts. They did not state their wavelength. Does anyone know what frequency they have been allotted? Many thanks, "Keijo" (Invercargill), for your information re JOKK. I wonder if the "Record" would be good enough to publish a list of "B" class stations? So many seem to have gone off the air lately and new stations have come on that I'm sure it would be a great help to all of us.

Did anyone stay up to listen to the rebroadcast of the new Vatican station at Rome? Reception was wonderful here.—"Cockney" (Inglewood).

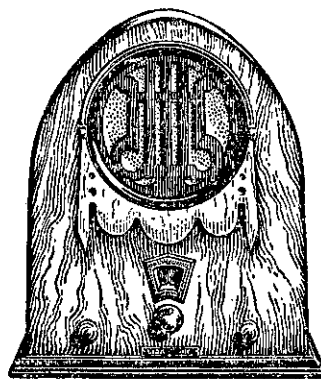
[Owing to the copyright problem, the position of most of the New Zealand "B" class stations is at present very uncertain. Hence a list of these would probably be out of date a week after publication. However, in a few weeks' time the position should be more definite, and your request will then be attended to.—Ed.]

Recent Loggings.

IN a recent issue "E.C." (Christchurch) remarks he heard KRLD. On February 15, at 10 p.m., I heard an American testing, and he distinctly announced KRLD, Washington. Is there a KRLD also? [No. Also, location of KRLD is given in latest call-book as Dallas, Texas.—Ed.] At 7.30 p.m. on 13th, I heard an American closing down. He gave the time as one o'clock mountain time, and gave his call as KDYL. What is his location? [Intermountain Broadcasting Co., Salt Lake City, Utah.—Ed.] Also American 2 degrees above 5CL, Adelaide, heard at midnight on 16th, broadcasting banjo items. An-

LYRATONE RADIO SETS

Four Screen-Grid, Six Valves, A.C., by Gilfillan, Los Angeles.



TO DEALERS—

The reception of this set has been such that stocks were exhausted the first week. We have to advise, however, that further shipments are due February 24 and March 15, when all orders in hand will receive prompt attention. In any case this set has proved itself.

WELL WORTH WAITING FOR.

The various dealers who have already bought have ALL sent repeat orders, due to its extraordinary selectivity: as many as 17 stations being logged at full speaker strength. Orders should be booked now against March delivery. Watch for the Lyratone Combination Phonograph Model. LYRATONE retails at \$21/15/-. Enquire from

CRAWFORD & FINLAYSON LTD.

Box 675, Wellington.

Importers.

Wellington Agent: F. J. W. FEAR & CO.

nouncer spoke about a new type of oil-burner made by International Oil Co. Call WR—, Remainder drowned by static. Is this WRVA, Virginia?—"Candidus" (Timaru).

News from KOA.

I HAVE just received a card from Station KOA, the address of which is National Broadcasting Co., Inc., Denver, Colorado, operating on a wave-length of 361.2 metres, 830 kilocycles. On weekdays they broadcast between the hours of 7.00 a.m. to 12.00 midnight, mountain time. Further, I have a letter from the manager of Cosmopolitan Hotel, Denver, Colorado (from which place Station KOA broadcasts each Monday, Friday and Saturday), stating that my report to them was the first received from such a distance.—W.B. (Gisborne).

A Wrongly Identified Station.

IN last week's issue "K.M." (Kaipoi) identifies a station on 2YB's frequency as 2KY. I am quite sure he is wrong as I get 2KY very well, but 6 degrees below 3YA. 2NG, Newcastle, is on 2YB's frequency, so no doubt 2NC was relaying 2KY. 2YB reads 15 on my set, and 2KY 31, so they are well apart. I think the station "Amure" was inquiring about is KTM, Los Angeles, operating on 780 k.c., just below 4QG. The announcer mentioned that KTM operates on the same frequency as a Mexican station (I don't remember the call-sign), so no doubt the Mexican was the station "E.C." (Christchurch) was inquiring about. Like "Redbird" (Wellington), I have had a Jap. near 4QG.

HAVE you renewed your subscription to the—

"Radio Record and Home Journal?"

Write "Radio Record," Box 1032, Wellington.

but after waiting have got no call-sign. He comes in very loudly after 11 p.m. New Zealand time.—M.S. (Ohura).

Phenomenal Reception.

RECEPTION has been excellent down here for this time of the year, and augurs well for a good DX winter. I received a few U.S.A. verifications last week, among them being KGW, WBOQ, KWK, KVI, KJR and KPRC. On February 15 I logged KFBB on a special test programme, and KRLD was received at maximum strength on a recorded programme. Reception on short-wave has been excellent, and many of the U.S.A. amateurs have been heard on phone on the 80-metre band. Allow me to enter a protest with regard to the stations which were taken into consideration for the DX Cup. I contend that the Australian stations as well as the Japanese should be barred from the competition, and it be restricted to the receiving of U.S.A. stations.

The other night I logged 32 Australians in a little over an hour after waiting for the call-signs in each case. I have sent over requests for verification to some of the smaller Aussies, but have never had a reply. With regard to the Japanese stations, one may spend the best part of two hours trying at catch a call-sign. It has often puzzled me what items the DX fans state they hear when writing to the Japs for verification.—D.T.H. (Timaru).

[The majority of DX-ers appear to favour the inclusion in the competition of Australian "B" class stations, for in most cases they are not easy to log, especially in some localities. You were extraordinarily fortunate in getting call-signs at the rate of one in two minutes. Our experience has always been that one is lucky to get the call of a weak station in half an hour, and of the Australian total of 37 stations, 12 are under 50 watts.—Ed.]

Continental Loggings.

CONGRATULATIONS to Mr. Peters on his verification from Bratislava. This is the station (which I mentioned in September 26 issue), from which I heard some splendid violin playing. The announcer said, as near as I could make out, "Uce sama, callama etereme." As I didn't know as much then as I know now, I could not write for verification. However, I wrote to Bucharest, the station Mr. Peters mentions on 760 kc., as also did M.B.S. (P.N.), just about the same date, so I am living in hopes. R.J.R. (P.N.): I received verification from IZS, Auckland, a few days ago. Power 5 watts, operating on 1420 kc. (211 metres). "Cromdale" (Otago): The two stations you mention, KFTB and WTHI, must be KSTP, St. Paul, Minnesota, 1460 kc., and WCHI, Chicago, 1490 kc. It is so easy to get them wrong in the announcing. I have logged them both. "Screen Grid" (Opunake) mentions the booklet he received from WBBM, Chicago. It is even more interesting than he says. It contains a log of every American station, their power, and location. I would advise anyone hearing this station to write for verification to WBBM, if only to get this booklet.—J.P.C. (P.N.) [Yes, J.P.C., we accept your kind offer.—Ed.]

P.C.J. Testing

THE Dutch shortwave station, PCJ, is at present conducting a series of interesting experiments with various aerial systems, in order to improve the reception of its signals in various countries.

Philips' Wellington office will appreciate reports on reception of this station from any New Zealand listeners. Reports received so far include one

from the Heinrich Hertz Institute of Berlin, another from the Rajah of Secundarabad, with a third from the Vice-Regal Office of India.

Short-wave Stations

Listed Wavelengths

FOR the convenience of the huge band of shortwave listeners in New Zealand, the most important shortwave stations are tabulated below. There are, of course, a great many more shortwave stations operating than those tabulated, but their power is too small and their operating hours very irregular, so that one can never be sure of picking up their signals.

Wavelength.	Station.
15.02	LSG, Buenos Aires.
15.94	PLE, Bandoeng.
16	XDA, San Lazaro (Mexico)
16.8	POK, Kootwijk.
16.8	PLF, Bandoeng.
16.9	HSIPJ, Bangkok, Siam.
19.56	W2XAD, Schenectady.
19.72	W8XK, Pittsburg East.
21.3	San Lazaro, Mexico.
25.4	Rome.
25.53	G5SW, Chelmsford.
29	Paris Experimental.
31.28	PCJ, Eindhoven.
31.38	Zeesen, Germany.
31.48	W2ZAF, Schenectady.
32	San Lazaro, Mexico.
32.5	Paris, Eiffel Tower.
49.18	W3XAL, Bound Brook, U.S.A.
49.83	W9XF, Chicago.
52	APL, Bergedorf, Germany.
80	3RO, Rome.

This is the Letter!

"Radio Journal,"
Odbocka Bratislava,
Czecho-Slovakia.

Dear Sir,
In confirming receipt of your favour dated October 14, 1930, we thank you very much for your kind information. There is no doubt you heard our broadcast-item on October 11 and 12, 1930, between 4.30 and 5.30 a.m. at your country, which corresponds about to 5.30 to 6.30 p.m. our time. At the above-mentioned time we transmitted on October 11, a children's session, and October 12, a broadcast scene.

It is certainly extremely interesting that you could receive our transmission at this time when daylight was in between us at that hour of the day. What sort of receiving set did you use, please? Our transmitter is of British make, working on exactly 278.8 meters or 1076 Kilocycles, with an aerial output power of 14 Kilowatts. Normally we don't announce in English, but in Slovak language, and only occasionally we also announce in English.

Thanking you for your kindness and for your wishes of success, we will gladly hear again from you, and remain, dear Sir,

Yours very faithfully.

First verified Continental Reception

Once again Crosley Radio proves its leadership—Mr. W. L. Peters, of Pahiatua, operating a Crosley Showbox 8-Valve A.C., is the first "R.R." reader to furnish actual proof of Continental reception on a broadcast wavelength. The wonderful performance of his receiver, as verified in the letter on the right from Czecho-Slovakia, demonstrates the outstanding superiority of Crosley Radio. The "Showbox" that performed this achievement is one of the earlier Crosley Models—the new 1931 receivers give even better performance. Hear them to-day at your nearest Crosley Dealer.

CROSLEY

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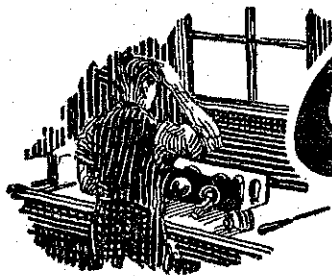
North Island Distributors:

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South Island Distributors:

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Questions and Answers



CUL-DE-SAC (Auckland): I have the Loftin Four about half-built, but I was put off completing it by very competent authority, it being said that it was almost impossible to keep the h.f. out of the audio.

A.: While admitting that the Loftin Four is not foolproof and should be undertaken only by those who have had constructional experience, still we maintain that it will work—for the simple reason we had it working. The h.f. can be kept out of the audio by the methods shown. Some of the correspondents have been successful in its construction; others have encountered difficulty.

Our own experiments have shown that difficulty can very easily crop up, and is sometimes very hard to locate.

C. P. (B. of Plenty): I am always interested to read anything in your paper which may help to get good reception from all N.Z. stations and so forth. I would very much like you to send me a clear diagram of a good static eliminator or trap.

A.: We very much wish we could oblige you. If anyone could work out a suitable circuit it would be the last thing he need do, for the invention of that would carry with it a very comfortable income. Engineers have been trying ever since radio was, to find such a circuit, but so far nothing practicable has been devised that will cut down static without cutting down signal strength.

H. W. (Waipiro Bay): A nearby lighting plant badly interferes with reception. How can it be overcome?

A.: In the "Radio Record" dated September 13, 1929, we went very fully into the problem. You should approach the hotelkeeper and suggest the methods outlined in that article. Try first the two condensers across the brushes, then the chokes could be introduced if that was not successful.

SHORTY (Taranaki): I recently completed the four-valve screen grid short-wave set described in the 1930

"Guide," but can not get a sign of a signal.

A.: You did not give us anything to work upon. Will the set oscillate? Have you checked all your connections by the phones and cell method? Have you checked the components, such as transformers and condensers?

2. What is the voltage on the screen and on the audio valves?

A.: The voltage on the screen is half that on the plate of the same valve. The audio stage can carry the full "B" voltage available, but should be suitably biased if it does this.

TRIER (Christchurch): I was to construct a crystal set with a honeycomb coil capable of bringing in our two local stations, the diameter to be 2 1/2 in., and I am using 13 pegs. How many turns of wire should I complete before taking a loop?

A.: If you do not wish to use a condenser, take about 5 loops out altogether, that means one in every 30. This, however, is a very rough way of tuning. It is far better to use condensers shunted across the whole coil. For a .0005 condenser 30 turns will be required.

PROTON (Gisborne): What will be the extra cost of converting my four-valve screen grid set into the Outspan Five?

A.: About £3, but it will depend to a great extent upon the coils used.

2. Will I need to make a new set of coils?

A.: You could use your old ones, but it would be preferable to make a new set. You could use your existing coils as first and third in the Outspan, making a new one for the second, but you would have to be very careful about the way you connected it up.

3. Can an ordinary condenser be ganged?

A.: If it has a long enough spindle, yes. It need not be hollow.

4. I removed a moving vane from a .0001 moving condenser and as a result there is about 40 per cent. less noise. Why is this?

A.: It was probably touching the fixed vanes. The value of the condenser will not be appreciably altered.

TERRACE (Kelburn): I am making the R. the W. Three. Could a .00025 grid condenser with a .0003 variable condenser be used instead of those specified?—Yes.

2. Does the wire from the aerial terminal go to the fixed or moving plates of the neutralising condenser?

A.: Either, preferably the moving plate.

3. Should I put anti-microphonic valve sockets in every position?

A.: No, only in the detector stage.

L. J. L. (Auckland): What diameter and number of turns are required for the two stage r.f. B.D. with .0005 condensers and .00037, with a .00035 regeneration?

A.: Using 24 gauge d.s.c. wire 57 turns for the .00035 condensers on a 2 1/2 in. former, and 82 turns for the .00037 condenser. Reaction will require about 25 turns and if you are using 200 "A" as detector the grid return must go to the negative.

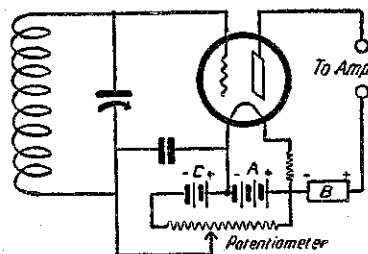
JAKA (Hataitai): What is the best combination of valves to use with an American neutrodyne set?

A.: Four 201A's or 2201's or their equivalents and a B605 type power valve in the last stage. This must be suitably biased. Your set can be easily altered to take grid bias.

2. Would 24 or 26 gauge wire be suitable for housewiring to use several speakers?—Yes.

JUMBO (Otago): Are the particulars given in the short-wave tables in the "Record" for aerial and secondary both?

A.: Yes, the same coils can be used in two positions. The primary terminal can be done away with by coupling



Potentiometer across A & C

directly on to the grid terminal. In the case of the aerial transformer a condenser must be used.

3. Can I use a d.s.c. wire instead of enamelled?—Yes.

4. Can I use potentiometer control for grid bias with a detector?

A.: Yes, see the diagram.

G. K. (Wellington): What would be the cost to charge my "A" battery with a 1.3 amp charger?

A.: As near as we can reckon it out you would get 100 hours for 1 unit, which, if over the minimum in the Wellington district costs you a penny.

2. Is there any difference between charging from the hot-point or from the electric light as regards cost?

A.: Unless you have two meters, no.

3. What difference does it make if the field of the moving coil speaker is just run on the bobbin or should the turns be put on in separate layers?

A.: It is quite in order to run them on without layers.

H. P. (Blenheim): I wish to convert my short-wave set to that in the 1930 "Guide." Will the valves be satisfactory?—Yes.

2. Will I need to alter the value of the resistances, fixed condensers, etc.?

A.: That we cannot tell you unless we know the value of the existing ones.

"DAN" (Auckland): Can I use my commercially-made six-valve a.c. set for short-wave?

A.: Yes, by using a sup. het. short-wave adaptor.

2. What alterations would have to be made to the set itself?—None.

3. Would it be better to have a separate set for short-wave?—No.

J. P. (Waihi): On my super. het. I picked up 2YA on a frequency that

was not a harmonic. Can you explain this?

A.: It is not uncommon with short-wave receivers to pick up a strong station on several frequencies. This is what you heard.

WHAT are the best Philips valves for my 5-valve American set?

A.: Four 609's and B605.

2. Are my present batteries correct—90 volts "B" and 9 volts "C"?

A.: It would be better if you could increase the "B" to 135 or more. If you use B605 you must increase the "C" battery to 12.

3. What is the life of my "A" battery—the set is in use for three to four hours a day?

A.: If you use dry cells they will only last a few weeks with the combination you now have in your set. With the combination we have suggested you might get six weeks' service. Your best plan would be, if you cannot use an accumulator, to have 12 batteries arranged in series parallel.

"INCEPTOR" (Tariki): Would you recommend two 7 to 1 transformers in the one set?

A.: Certainly not. When you use two transformers the ratios should not be higher than 3 1/2 to 1.

2. Is there any limit to the weight of copper used for an earth?—No. Area counts, not bulk.

F. A. (Kaipara): Would you send me circuits of the most powerful four and five-valve portable radio?

A.: We recently designed a "Home and Country Three," and you could add another stage to this. We cannot design circuits to order. We believe the Te Aro Book Depot has a few.

CORRESPONDENTS must attach to this coupon to all queries sent to the Technical Editor (Box 1032, Wellington). Questions arriving without it are likely to go astray or be delayed.

Name of set

Number of Valves

Name

Address

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Solving trouble, as different from advice, is difficult by correspondence and while letters are given every consideration, answers are not necessarily correct—they are only our opinion based on the matter supplied, which may be quite inadequate. Intricate and involved specifications cannot be supplied without a specialist's fee.

"DENTACOIL" (Dunedin): A four-valve B.D. built from the 1929 "Guide" does not have any kick.

A.: This we cannot explain, as the information is too meagre. It has given excellent results generally.

2. What Mullard valves shall I use in each stage?

A.: In this order: PM5X, 6D, 5X, 6.

3. "Guide" says UX199's. What is the Mullard equivalent?

A.: PM5X is an up-to-date version of the UX199.

4. What is meant by "g.p." in a valve?

A.: We don't quite know what is meant without the context. It may have been a misprint for grid bias or may mean grid to plate capacity, possibly general purpose.

5. I have two .0005 capacity variable condensers. If used with 56 turns are they as good as .00035 with 86 turns?—Yes.

6. I have only three tappings on the eliminator, while the set calls for four. Can I use the maximum on both first and second audio?—Yes.

7. Are the primary and the tickler windings both of 30 gauge?—Yes.

8. I have 18 turns on the tickler and 16 on the primary. Will this suit the valve recommended?

A.: Yes, but you might have to reduce the number on the primary to 14.

9. How would I know whether to add or take off windings by the performance of this set?

A.: If it oscillates too readily there are too many turns on the tickler. Conversely, if it does not oscillate there are too few. The performance of the set in relation to the primary can be gauged only by experiment.

10. With the valves that I tried, r.f. rheostat and detector rheostat, were about half on and the audio has to be full on. If this is normal, why have an audio rheostat?

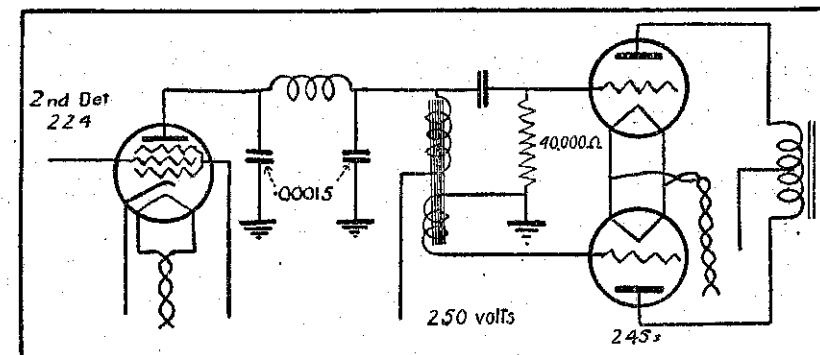
A.: It is quite normal for some valves. The audio rheostat in your case is not necessary.

11. What resistance should the three rheostats be?

A.: 30 ohms.

A. S. (Khandallah): I have recently constructed a nine-valve a.c. broadcast super het. and have encountered trouble. The intermediate frequency amplifiers absolutely refuse to amplify. The set works beautifully with the i.f. transformers out. The first and second i.f. stages if connected to the oscillator and detector by the secondaries each show a definite peak. How would it be connected to a Loftin-White?

A.: We do not know at present of any successful method of coupling the



super het. to the Loftin-White amplifier as it is extremely difficult to obtain a constant impedance throughout the audio frequency range for the 224 in the second detector plate circuit. The selectivity of the i.f. amplifier is in itself sufficient to somewhat suppress the higher audio frequencies in the range of 2000 to 4000 cycles; therefore we suggest that you use a method of coupling the second detector plate circuit as shown in the diagram. This method will be very popular this year. The second det. plate circuit is isolated by a choke and two .00015 mfd. condensers. The second det. is impedance coupled by what would appear to be a new method

to the new 245 push-pull valves. Owing to the difficulty in obtaining a constant impedance throughout the audio frequency range of the 224 second det. plate circuit the impedance is in effect made constant by a 40,000 ohms resistance across one section of the coupling choke. Owing to the suppression of the higher audio frequency due to the selectivity of the i.f. amplifier these frequencies must be reinforced in the a.f. amplifier. This is accomplished by the small resonating circuit comprising a small condenser shunting a coil, as seen, in series with the 40,000 ohms resistance, equalising resistances across the 245 grid circuit.

This resonating circuit is proportioned so that it will boost the higher audio frequencies which are somewhat suppressed by the i.f. amplifier to exactly the extent to which they were suppressed.

NOTE.—A question such as this is really outside the scope of Questions and Answers.

J. B. (Murchison): From your description either of two things appears to be wrong: (1) You have connected the battery up in the reverse way. (2) The battery terminal markings are wrong. This is a mistake that sometimes happens.

C. T. (Wellington): I have a five-valve neutrodyne set and am troubled with hum. I wish to try out a short-wave adapter, but the hum is too strong on headphones.

A.: The usual procedure to make such an eliminator humless is to use a 25 to 50-henry choke in the detector lead and use a two mfd. by-pass condenser from the set side of this to B—. Full particulars about smoothing an eliminator for short-wave will be found in the 1931 "Guide."

P. W. D. (Auckland): Could you make more clear the coil specifications for the Outspan Five?

A.: Yes. Aerial coil, primary 25 turns 32 d.s.c., secondary 75 turns 26 d.s.c. First r.f., primary 30 turns 32 d.s.c.; secondary 80 turns 26 gauge. Regenerator, primary 30 turns 32 gauge d.s.c.; secondary 75 turns 26 gauge d.s.c. Tickler, 30 turns of 32 d.s.c. These are for a .00035 or a .0003 condenser.

2. Would 32 aluminium cans 4in. high be large enough for the coil screens?—Yes.

3. In the body of the article 26 gauge is given for the secondary coil, in the list of components it is given as 24. Would either do?

The list of components should have read 26, but 24 gauge will do quite well.

4. Could the grid-leak be taken across to A+ instead of across to the grid condenser as shown?—Yes.

5. Would this set be suitable for connecting to a pick-up, and, if so, where do you recommend it should be connected?

A.: It will be quite suitable for a pick-up, but if best results are required a push-pull amplifier should be included. Before very long we shall bring out a set with a push-pull amplifier, and you could incorporate this in the Outspan Five. The pick-up should be connected

between the grid of the detector valve and A—.

7. What means of volume control do you advise?

A.: For local station work use the second aerial terminal. Volume on all other stations but the local can quite easily be controlled by dimming the filaments of the r.f. valve. When using the auxiliary of the aerial terminal turn out the filament of the r.f. by the rheostat provided.

8. The photographs are badly reproduced in my copy. Would it be possible to get a better one?

A.: Our printers were not at all kind to us last week in the way that they brought up the blocks of the Outspan Five. We shall look out the best one we can and send it along to you.

9. I take it that all the earths shown are connected to the shield.

A.: Yes, A— can be connected to the shield or the wiring carried out as is shown in the wiring photograph. The earth's points are shown more to keep the diagram simple than to indicate actual connections to the shield.

W. L. F. (Invercargill): Could I fit a tone control to my set?

A.: Yes, you need a 500,000 ohm resistance and a .002 mfd condenser. These are connected in series between the grid and filament return of the last valve. The tone can be controlled by varying the resistance.

2. Do I have to change both coils in a screen-grid set for short-wave?—Yes.

3. Is resistance capacity coupling as efficient as transformer coupling?

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"Radio Manual," by Sterling and Kruse, 26/-.

"Practical Testing Systems," by Rider, 6/3.

"Worked Examples of Electrical Technology," by Peasgood and Boyland, 18/-.

"Radio Physics Course," by Ghirardi, 14/-.

"Radio News Handbook, 1930," 2/9.

"Radio News 1001 Radio Questions and Answers, 1930," 2/9.

"Radio News 101 Hook-ups," 1/9.

"How to Electrify Your Set," by Osgood (U.S.A.), 1/9.

"The All-Electric Receiver," by "Listener-In" Publishing Co., 3/6.

"Radio: A Study in First Principles," by Burns, 11/-.

"Mathematics of Radio," by Rider, 10/6.

"Radio Operating Questions and Answers," by Nilson and Hornung, 14/-.

"Radio Amateur Handbook" (Handy's) latest edition, 5/3.

"Radio Amateur Call Book" quarterly, December, 1930, 5/3.

"Theory of Radio Communication," by Pilgate, 12/-.

"Principles of Radio Communication," by Morecroft, 41/6.

"Elements of Radio Communication," by Morecroft, 19/-.

"Direction Finding," by Keen, 27/-.

"Radio Data Charts," by Beatty, 7/9.

"Seeing by Wireless" (Television), by Ralph Stranger, 1/6.

"Collins's Wireless Diary, 1931," 4/-.

"Thermionic Vacuum Tubes," by Van der Bijl, 26/-.

"Radio Receiving Tubes," by Moyer and Wostrel, 14/-.

"How Radio Receivers Work," by Roberts, 8/-.

"Radio Design," 1/- per copy.

"Radio Engineering" (a monthly issue), 21/- per annum.

"Wireless, the Modern Magic Carpet," by Ralph Stranger, 4/9 (favourably reviewed by Editor "Radio Record").

"Radio Citizen's Call Book," quarterly, latest, January, 1931, 2/9.

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RADIO DIRECTORY

What to Buy and Where

CITIES

ACE and HAMMARLUND SETS,	Johns, Ltd.
WESTINGHOUSE Rectifiers	Chancery Street, Auckland.
BURGESS RADIO BATTERIES,	All Radio Dealers.
LOFTIN-WHITE AMPLIFIERS	Stewart Hardware Ltd., Courtenay Place, Wellington.
MAJESTIC RADIO RECEIVERS	Kirkcaldie & Stains, Wellington Agents, Lambton Quay.
MULLARD VALVES	All Radio Dealers.
N.Z. DISTRIBUTORS PILOT PARTS AND RECEIVERS, INCLUDING PILOT SUPER-WASP and GILFILLAN ELECTRIC RECEIVERS	Harrington's, N.Z., Ltd., 40-42 Willis St., Wellington, 142 Queen St., Auckland.
RADIOLA RECEIVERS and Expert Radiola Service.	Farmers' Trading Co., Ltd., Hobson Street, Auckland.
STEINITE RADIO	G. G. Macquarrie, Ltd., 120 Willis St., Wellington.

COUNTRY TOWNS

PHILIPS VALVES AND
APPARATUS All Good Radio Dealers.

A.: Resistance capacity has not the amplification that transformer has, though the former may have a better frequency response.

W. S. (Dunedin): I have constructed a short-wave adapter, using enclosed circuit. I cannot receive any stations although I can tune in the carrier wave. As soon as I cut out the whistle, the station disappears.

A.: Use a vernier control and, if necessary redesign your coils so as to use a smaller capacity condenser for both tuning and regeneration. Try another valve, preferably one of the special detectors.

"SYD." (Mercer): Is not the "Differential Two" as described in the "Radio Record" the same set as the "Night Hawk"? If so, why is a 2mfd. condenser and a 50,000 ohms resistance specified for the "Two" and not for the "Night Hawk"?

A.: The resistance and condenser were used in the "Differential Two" to make unnecessary a further tap. The "Night Hawk" is not quite the same as the "Differential Two," but is intended to be a complete version of that set. The Differential series was described so that constructors may start with a small set and work through to a big one. The "Night Hawk" on the other hand, was designed for those who wanted no more and no less than a two-valve receiver.

2. Why is a 2mfd. gridleak specified in one and a five in the other?

A.: A gridleak is more a matter of constructor's opinion. A 5 meg. leak gives a greater sensitivity and the 2 meg. better quality.

3. Why is 30 d.s.c. wire specified for use with a .00035 condenser in the "Dif. Two" and No. 28 d.s.c. wire in the "Night Hawk"?

A.: Either gauge of wire can be used.

4. The lay-out of the sets vary. Why?

A.: For the reason we have already made clear.

5. If the "Dif. Four" is being built for all-wave work, which r.f. choke is most suitable?

A.: It depends upon what band the constructor wants to compromise. If he wants short-wave work primarily, a short-wave choke should be used; and the same applies to broadcast.

"JAY" (Kaikoura): Is my valve combination satisfactory?

A.: Yes, it is quite in order.

2. Volume is lessened when I put the aerial on the stud marked "long aerial." Why?

A.: Usually a condenser is connected in series with this stud so as to reduce the effective capacity of an over-long aerial. You do not need a smaller aerial.

2. When the sulphuric solution in a Daniell charger weakens, should water only be used to replenish it, or another solution made?

A.: It is far better to tip it out and make a fresh solution.

3. The blue stone lasts generally about a week without any addition. Is this in order?—Yes.

4. Could a short-wave adapter be added to my set, and how much would it cost?

A.: You could build one for about £3. 5. Would a water-pipe earth be less efficient as a ground than a sunken Ford radiator?

A.: This depends very much upon the way each installation is fixed up, but other things being equal, the Ford radiator should be the best.

H. E. (Greymouth): I cannot carry the full current of my B.D. without howling.

A.: It sounds as though a by-pass condenser has broken down. If these don't happen to be in your set they should be. One between B+ r.f. and A—, and a 2 mfd. condenser between B+ detector and A—.

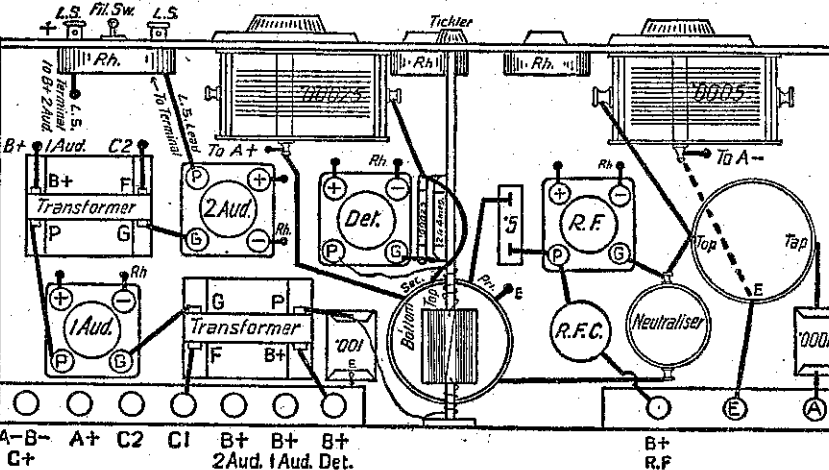
2. The tone is muffled. The "B" batteries are about five months old and the tone is not affected by the "C" battery.

A.: It sounds as though your batteries are fairly well down. The "C" battery might be properly flat, but it should make some difference. At the same time a condenser between B+ and earth may help.

3. Sometimes I cannot tune down the volume control. At other times I can hardly get the stations.

A.: This again sounds like a defective by-pass condenser or a defective valve.

4. Would it be possible to redesign the set, using the one in the 1929 Guide?



A.: Yes; it would probably be better for you to do this. Check up your transformers and see if they are quite all right.

5. Would it be possible to use a short-wave adapter with the set?

A.: Yes, but get it going properly before you start doing anything like this. The same comment applies to your remarks about the screen-grid valve.

"SEARCHER" (Kaikahoe): I am enclosing a lay-out of the B.D. Four which I have built, but the audio valve will not light.

A.: The filament wiring is altogether wrong. To start with, you have the radio frequency valve in series before the others. Follow a layout such as that given in the 1929 "Guide."

2. I have two condensers, one with 27 plates and one with 25. How can I find the capacities?

A.: They are both about .0005. The capacity can be found by a formula.

2. The "Dif. Four," I have been told, will not be a selective set. Is this so?

A.: No four-valve set, unless specially designed, is selective. The "Dif. Four" will be more selective than the "B.D. Four."

3. Is it necessary to have the base-board for the "Dif. Four" 10in. wide?

A.: No. The width can be made to depend upon the size of components used. With the coils reduced to an 1 1/2 in. diameter all sizes can be very much reduced. Possibly you could fit them well on a 5in. base.

4. Can you advise me the best book to increase my knowledge from the elementary stage?

A.: It sounds very much like a broken-down condenser or some wires shorting within the set.

2. Would the valves be likely to cause the trouble?

A.: Not unless they were internally shorting, which is unlikely if they will operate.

3. Is the combination a good one?

A.: Yes, it is a good combination, and the "A" consumption is very low.

Of Topical Interest

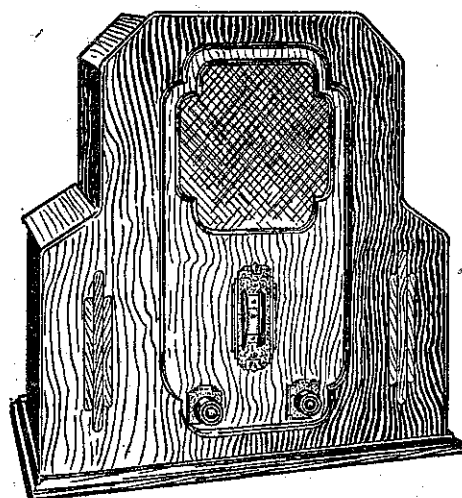
(By "Call-up.")

A NUMBER of new artists will make their initial appearance from 1YA within the next week or two. Miss Merle Miller, studio pianist at 3YA, and a former Sydney Conservatorium student, has a very fine soprano voice, and she will give a brief recital of classical songs on February 24. On February 25 Mr. D. R. Jackson, baritone, who comes from Australia, where he was with the Gonzalez Opera Company, will be heard in "Australian Bush Songs," by James. Miss Betty Zukerman, soprano, will make her microphone debut on February 28.

TWO outstanding programmes from 1YA during March will be one by the Tramway Choir, conducted by Mr. Duncan Black, popular 1YA soloist, and the historical play, "Joan of Arc," presented by Mr. J. F. Montague and his company.

THE last relay of the Municipal Band from Albert Park will be on Sunday, February 22. The relays of this band will be recommenced on Saturday, March 7, from the Town Hall. During this latter relay listeners will hear songs by Miss Cicely Audibert, who is an ex-professional artist and one very popular with listeners to 3YA. She will also sing from the 1YA studio on March 5 and 6.

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that the reaction winding L3 should be omitted, both on the broadcast coil and on the short-wave coils.

Constructors will have noticed that the aerial coil L1 on the old coils is not used now that the high-frequency stage is in service. This winding may be removed from the coils if desired, although it will do no particular harm if left on. Another point which will doubtless be observed is that it would have been possible to use four-prong coil formers and sockets instead of the five-prong type. It has been thought wise to retain the five-prong coils, however, so as to avoid any possibility of the coils being inserted in the sockets intended for the valves or vice versa.

Doing the Job.

THE addition of the high-frequency stage will take but a short time. The first step is to remove the existing leads from aerial and earth terminals to the coil socket. Do not interfere, however, with the lead from the frame of the tuning condenser to the coil socket.

The metal screen may then be screwed down to the baseboard, a flange being bent at the bottom for this purpose. It is as well to drill a couple of holes through the screen before it is mounted, one low down for the filament lead to the h.f. valve-holder, the other fairly high up so as to come as near as possible to the cap (i.e., the plate connection) on the screen-grid valve. If these holes can be fitted with insulated bushings so much the better; otherwise the leads may be protected by insulating sleeving.

The high-frequency choke may now be mounted in the position shown. One end is connected to the B+ terminal to which other connections are already made; the other end is fitted with two leads, one a piece of flex terminating in a tag or clip for connection to the plate of the screen-grid valve, the other a stiff connection to one terminal of the 0.001 fixed condenser C3, the other terminal of which is connected to the G terminal of the existing coil socket as shown in Fig. 2. This fixed condenser is supported solely by its wiring, which must thus be fairly stiff.

The remaining components must now be mounted and wired up in accordance with fig. 2. The lead from the P terminal of the valveholder (really the connection to the screening-grid now) is passed under the baseboard to the second B+ terminal (i.e., the one which has remained unused up to the present), the voltage to be applied to this terminal should be that recommended by the makers of the S.G.

valve for the screening-grid; usually about 60 volts.

The lead from the A— terminal should make good contact with the shield. From there it continues to the "earth" terminal, from which one lead goes to the new coil socket and tuning condenser, and another lead,

MATERIAL LIST.

- 1 Aluminium or Copper Screen, 6in. x 10in.
- 1 Fixed Condenser, .0001 mfd. (C2).
- 1 Fixed Condenser, .001 mfd. (C3).
- 1 High-frequency Choke.
- 1 Valveholder.
- 1 5-prong Valveholder for Coil Socket.
- 2 5-prong Valve Bases for Winding Coils.
- 1 Valve Pin and 2 Sockets.
- Small piece Resistance Wire.
- 1 .0005 mfd. Tuning Condenser.

consisting of a short piece of resistance wire, makes connection with one of the filament terminals on the valveholder. The other filament terminal on the valveholder is supplied from a convenient terminal on the old coil-socket, a short insulated lead passing through the screen. The two or three remaining connections are so clearly shown in fig. 2 as to render further description unwarranted.

The screen-grid valve must, unless very substantial modifications are made, be of the English type, having the plate terminal at the top. This is important. With this limitation, the valve may be of any good make, bearing in mind the remarks made earlier in this paper as to the filament resistance.

Trying Out.

WITH a suitable screen-grid valve and both coils in position, the receiver may now be given a try-out. The improvement on broadcast wavelengths should be very marked indeed, and the distance-getting qualities of the receiver will be appreciated.

On the short waves the increased amplification will not be so apparent, but there should nevertheless be a substantial improvement. Those listeners in close proximity to the local station may find some difficulty in clearing it; to such we recommend the use of a very successful wavetrapp to be described in the 1931 "Guide."

The method of coping with unwanted oscillation in the screen-grid stage in the unlikely event of this occurring has already been dealt with. It will occasionally be found that the removal of the aerial damping from the detector coil renders the reaction control itself less smooth.

It is highly unlikely that this will occur, too, but if it should it is well to remember that the original smoothness can be restored by slightly reducing the number of turns on the reaction coil.

As a final word of caution, see that the high-frequency choke is above reproach. This is perhaps the most important component in the whole receiver and an inferior article will spoil the performance of the set completely.

Transmitting from Napier

2AK's Activities

CONCERNING the activities of the "hams" who went through to Napier following the disaster, the Western Electric Company writes:—

"While we appreciate the excellent work done by Messrs. Green and Dickson and the spirit in which it was performed, nevertheless we think that the majority of the credit lies with Mr. A. M. Cooper, of call-sign

was erected the Post and Telegraph Department took it over officially, giving it the call-sign of ZLN. Actually, according to the above-mentioned department, this station was the first official communicating station in Napier.

"In point of fact, Messrs. Green and Dickson were first on the air on behalf of the Red Cross and working under their amateur call-sign. To avoid confusion they were requested by the Post and Telegraph Department to refrain from transmitting, but on Mr. Cooper's suggestion they transferred their transmitter from the Red Cross depot to the Hastings Street School. In this location they transmitted one or two messages on an official basis, but after that the department again stopped them transmitting, and Mr. Cooper carried on with the call-sign of ZLN, as originally issued to him.

"Mr. Cooper placed himself entirely in the department's hands, and for a period of one week he stood by the transmitter practically without a break. Apparently in the eyes of the department he did sterling work, as they were very loath to let him go and would not under any circumstances hear of him taking the transmitter.

"According to the latest report we have had from Napier, the station is still on the air and is likely to remain until all danger in that district is over."



MRS. R. RATTRAY,
a Scottish soprano, who sings from 1YA.
—Andrew, photo.

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FEATURE PEEPS

... at ...

FUTURE PROGRAMMES

SUNDAY

From Auckland

THE Rev. C. H. Grant Cowan will be the preacher at St. Matthew's Church on Sunday evening, when the service will be broadcast. Mr. J. H. Philipott will be the organist and choir-master. An after-church concert will be held in the studio.

Wellington Notes

THE service in St. Gerard's Redemptorist Church will be broadcast. A studio concert will follow. A trio of ladies' voices will contribute a number of items, one, "The Fairies were Tripping," composed by Mr. Douglas Tayler. Mr. Claude Moss (bass-baritone) will sing "Bois Epais," "Flower of My Heart" (a Mexican love song), "Serenade," and "The Invitation to the Dance," the last two by Woodforde-Finden. A programme will be provided by the Orchestra.

At 3YA

A WELSH service to be held in Christchurch Cathedral at 3 p.m. will be broadcast. His Grace Archbishop Julius will preach, and an interesting musical programme will be provided by well-known artists. Mr. A. M. Owen will be the organist.

At 7 o'clock 3YA will relay from St. Andrew's Presbyterian Church the service to be conducted by the Rev. J. Lawson Robinson. An open-air concert, to be given by Derry's Military Band under Mr. J. Scott, will follow.

Dunedin Notes

THE service conducted in the First Church (Presbyterian) by the Rev. W. Allen Sterely will be broadcast. A relay of 3YA's open-air concert will follow.

MONDAY

2YA Features

MR. DENIS SHEARD, late of the professional stage, will give a recital of four songs of varied types this evening. Miss Gwladys Edwardes



E. ROGERS.

A very popular Tenor at 3YA.
—Steffano Webb, photo.

and Miss Hilda Chudley, two very popular singers, will be heard in solos and duets.

Featured also on the programme will be Mr. Clement May, the well-known elocutionist, who will give four recitations ranging from humorous to dramatic.

The instrumental portion of the musical programme will be provided by Mr. Claude Tanner ('cellist), Mr. Gordon Short (pianist), and the Orchestra, under Signor A. P. Truda.

Christchurch Notes

A DIALOGUE, "The Story of the Garden," introducing elementary botany of garden plants, will be given.

An open-air concert, to be presented by Derry's Military Band (under Mr. J. Scott) and the following 3YA artists, Messrs. Oliver Foote, W. H. Inkster and W. J. Richards, will be broadcast this evening.

From Dunedin

A NEW combination in the entertainment line—"The Radiettes" will appear before the microphone in song, dance, and patter. A very cheerful and original 15 minutes can be expected from these two talented artists.

Mr. H. P. Desmoulins, the well-known deputy-conductor of the Dunedin Choral Society, will present three baritone solos, "How's My Boy?" "Little Elfman," and "Border Ballad." Mr. Desmoulins is the possessor of a voice of splendid diction and its quality leaves nothing to be desired. The instrumental side of this programme will be very well catered for indeed.

An entirely new combination, Will Smith's Kapai Band, is appearing. This band features old-time melodies, and is very popular in the city. On this occasion, it will make a speciality of early ballroom dances, and those who, perhaps in these modern days of jazz, sigh sometimes for the "tender grace of a day that is dead," will be able to recall the ballroom frolics of their youth.

TUESDAY

From Auckland

AT 3.15 p.m. Mrs. Les. Crane will give one of her talks on diet, while at 7.40 p.m. Mr. Rod Talbot will speak on "Motoring."

The whole of the concert session will be occupied by the presentation of "Joan of Arc," by the Auckland Comedy Players under the direction of Mr. J. F. Montague.

FEATURETTES

Clement May, Elocutionist
2YA, Monday.

"The Radiettes"
4YA, Monday.

"Joan of Arc"
1YA, Tuesday.

Apache Dance Orchestra
1YA, Wednesday.

Overseas Recordings
2YA, Wednesday.

Marjorie Alexander,
Pianiste
3YA, Thursday.

Wellington Notes

THE weekly talk "For the Man on the Land" will be broadcast this evening.

A light concert programme will be broadcast. The Kalima Trio will present a number of Hawaiian melodies. Mr. L. W. Probert will play "William Tell Fantasia" as a xylophone solo with orchestral accompaniment. A bright programme concluding with the latest dance novelties will be provided by the Salon Orchestra.

Christchurch Features

A mid-day session will be observed by 3YA when Christchurch's civic reception to Lord and Lady Baden-Powell will be broadcast.

Dunedin Notes

AT 7.40 a talk by Mr. R. W. Coupland on "Tourist Resorts of New Zealand" will be broadcast.

A new 4YA contralto, Miss Alison Tyrie, will be heard this evening. She has a very rich voice and her phrasing is exceptionally fine. Two other



MISS LANGMUIR.
A Gifted 1YA Pianiste.
—S. P. Andrew Photo.

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new vocalists are also on the same programme, Misses N. and K. Desmoulin. They will sing two beautiful numbers—"Friendship," by the soldier-poet, Sir Philip Sydney, and Tosti's "Venetian Song."

The instrumental portion of the concert will be provided by the Otago Regimental Band, which has not appeared at 4YA for a considerable period. Lieutenant Llew O. Asten, the conductor, has arranged an attractive programme.

WEDNESDAY

From Auckland

A "BOOK REVIEW," by Mr. H. Driver, is scheduled for this evening.

Featured on the evening's programme will be Harry Bolton and his Apache Dance Orchestra. This combination will be making its first appearance in radio, and the latest foxtrots will be played.

Mr. Ivan, well known as a novelty pianist, will play his version of "Mighty Lak' a Rose." A saxophone solo will be played by Mr. Stewart Sinel, while solos and duets will be sung by Miss Joan Laird and Mr. Arthur Ripley.

From Wellington

THIS evening's programme will be of overseas recorded items.

Christchurch Notes

A POPULAR concert will be presented. Miss Addie Campbell, soprano, who has sprung into much popularity with radio listeners, will give a recital of four well-known songs, for which orchestral accompaniments will be played. Mrs. Grace Empson (mezzo-soprano), a most acceptable radio performer, will sing Ware's "Boate Song," "Love is a Dream," and "On the Banks of Allan Water."

The Studio Octet's programme will be of a light nature, one of the numbers being a humorous interlude for piano and orchestra, entitled "Cat and Mouse."

Dunedin Features

"SOME Ways of Using Apples" will be the subject of the afternoon talk by the Home Science Extension Department of Otago University. At 7.15 p.m. Mr. L. W. McCaskill will review the February issue of the "Journal of Agriculture."

Two artists, with voices of outstanding quality, will make their debut to broadcasting at 4YA this evening. They are Miss Lucy James (contralto), and Mr. R. Duerdon (baritone). Miss James has a voice of great beauty, well produced, whilst Mr. R. Duerdon has performed for several of the British broadcasting stations, and is well-known to listeners in the Old Country.

His interpretation of ballads is something very much out of the ordinary, as he is an artist who lives in his song. 4YA's Studio Trio will add its quota to a very interesting and first-class entertainment.

THURSDAY

THE first of a series of talks to be given by the New Zealand Manufacturers' Association will be on "The Purchase of New Zealand-made Goods as a Means to Reducing Unemployment." Mr. G. Flinn, the president, will be the speaker.

Miss Cicely Audibert, soprano, now of Christchurch, will be featured on 1YA's concert programme in four songs. Miss Edna Langmuir, a very versatile entertainer, will be heard in piano novelties and vocal foxtrots. The Orchestral Octet will present a variety of selections and a gramophone lecture recital will be given by "A Commentator."

Wellington Notes

THE Wellington City Salvation Army Band, under Bandmaster Scotney, will provide a programme this evening. A popular entertainment may be expected.

The assisting vocalists will be the Melody Four, Mrs. Allwright (soprano), and Miss Molly Withers (pianist).

Christchurch Features

A REVIEW of the articles in the February issue of the Journal of Agriculture will be broadcast at 7.30 p.m.



MRS. R. S. ALLWRIGHT.
A 2YA Soprano, who will be heard together with the Melodie Four on March 5.
S. P. Andrew, photo

Miss Marjorie Alexander, a very brilliant young pianiste, will be heard from 3YA this evening, playing Chopin's "Ballade in A Flat" and Schumann's "Aufschwung."

The Studio Octet's programme will include "Hero's March" (Mendelssohn), the overture to "Norma," "Melodies of Grieg" (arranged by Mr. Harold Beck), incidental music to "Monsieur Beaucaire," Ames's "Harvest Festival," "Folk Song and Fiddle Dance," "Rigodon," and "Roman Revels." The vocal portion of the programme will be provided by the Grand Opera Quartet, whose items will be of an operatic-classical nature.

FRIDAY

Auckland Notes

MISS CICELEY AUDIBERT will give her second recital this evening, when she will sing two operatic solos and "The Robin's Song."

Two new humorous entertainers will be introduced, "The Tollies," who will present some diverting nonsense.

A very popular programme will be contributed by the Orchestral Octet, under the direction of Mr. Harold Baxter.

From Wellington

THIS evening Mr. Allan Shand will contribute novelty items on the piano. The programme by the 2YA Orchestra, under Signor A. P. Truda, will include the overture "Crusader," two selections—"Devil May Care" and "Casino Girl"—Thurban's "American Suite" and the foxtrot "Only a Rose."

Christchurch Features

THE fortnightly "Radio Service" talk by Messrs. D. Cossgrove and W. Melbourne will be broadcast. At 7.45 a talk will be given by a member of the visiting American athletic team.

Excerpts from the popular musical comedies, "The Girl in the Taxi," "Sally" and "Mary," will comprise the vocal numbers of the musical programme. Humorous items will be contributed by Mr. Geo. Titchener. The instrumental programme will be provided by Miss Aileen Warren (pianiste), Mr. Fred Fox (cornetist), and the Christchurch Broadcasting Trio.

Dunedin Notes

LISTENERS who tune in to 4YA can be assured of a really bright, varied and novel two hours' entertainment.

Miss E. M. Holland is to appear in two character sketches. The instrumental side of the entertainment will be a veritable pot pourri of pleasing numbers. Mr. W. T. Devlin will present marimba-phone solos and Mr. E. Murphy mouth-organ solos. Both these artists are something out of the ordinary and should prove very popular with listeners.

Mr. R. G. Napier will make his reappearance at 4YA with brilliant piano novelties, Mr. Napier being, as many will remember, the popular "Blues" pianist. Mr. Ted Farrant, late of the Savoy Dance Band, will present violin solos with light vocal effects.

SATURDAY

From Auckland

BROADCASTING artists will contribute to the concert to be given by the Auckland Municipal Band (under Captain Geo. Buckley) this evening.

From Wellington

THIS evening's vaudeville programme will include items by Miss Muriel Johns (popular songs at the piano), the White Coons Novelty Trio, and Mr. Len Ashton (humorous reciter). The orchestral numbers will comprise Plotow's "Stradella," selections from "Lilac Time," the "Suite Oriental," and the latest dance novelties.

From 3YA

DURING the afternoon descriptions of the Scout and Guide Rally and of the athletic meeting, at which the American athletes will compete, will be broadcast.

There will be plenty of variety in the evening concert programme.



WILL BISHOP,
the well-known 2YA entertainer, who will make a reappearance at 2YA next month.

From Dunedin

3YA's evening concert will be relayed by 4YA, which will also broadcast the results of the Otago Rowing Club's regatta.

"Are You Happy?"

Interesting Lecture from 1YA

ONE of the best speakers heard from 1YA for some time is Mr. C. J. Adcock, whose talk "Are You Happy?" from the studio on Wednesday evening was most interesting. Many listeners are apt to look on radio talks as the dull part of the programme and those conscientious men and women who regularly speak over the air seldom reap their just reward. However, within a few minutes of the conclusion of Mr. Adcock's talk, several listeners rang the studio to inquire who he was and to compliment him. It is to be hoped that Mr. Adcock, who is New Zealand president of the Esperanto Association, an author, and a philosopher, will soon be heard again from 1YA.



L. M. CACHEMAILLE.
A fine Dunedin Bass, who will be heard from 4YA on March 6.
Photo. Artista.

Full Programmes for Next

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

Sunday, March 1

1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, MARCH 1.

- 8.0 : Afternoon session—Selected studio items, including literary selection by the Announcer.
- 6.0 : Children's song service, conducted by "Uncle Bert."
- 7.0 : Relay of divine service from St. Matthew's Church. Preacher, Rev. C. H. Grant Cowan. Organist and Choirmaster, Mr. J. H. Philpott.
- 8.30 (approx.): Overture—Paul Godwin's Orchestra, "Eugen Onegin."
- Soprano—Miss Lillian Woods, "When Swallows Fly Low" (Phillips).
- Vocal—The New Clarion Quartet, "In This Hour of Soften'd Splendour" (Pinsuti).
- Instrumental—The Moore Sisters, Trio, "Liebestraume" (Liszt); 'Cello, "Star of Eve" (Wagner).
- Contralto—Miss Beryl Smith, (a) "That's All" (Brahe); (b) "Song of the Open" (La Forge).
- Evening weather forecast and announcements.
- Instrumental—The Moore Sisters, violin solo, "Liebeslied" (Kreisler); trio, "Abenlied" (Schumann).
- Tenor—Mr. Lambert Harvey, "Eleanore" (Coleridge-Taylor).
- Vocal—The New Clarion Quartet, "Whiter Than Snow" (Alley).
- 'Cello—Edmund Kurtz, (a) "Mazurka"; (b) "Minuet in D Major."
- Vocal duet—Miss Beryl Smith and Mr. Duncan Black, "Ye Banks and Braes" (Burns).
- Selection—National Symphony Orchestra, "Irish Rhapsody" (Herbert).
- Piano—Mischa Levitski, "La Campanella" (Liszt).
- Vocal duet—Miss Lillian Woods and Mr. Lambert Harvey, "Nadeshda."
- Bass—Mr. Duncan Black, "The Smuggler" (Mullinar).
- Instrumental trio—The Moore Sisters, "Nocturne" (Rubner).
- Vocal—The New Clarion Quartet, "Annie Laurie" (Parks).
- Detroit Symphony Orchestra, "Spanish Rhapsody" (Chabrier).
- 10.0 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, MARCH 1.

- 8.0 : Selected gramophone recordings.
- 6.0 : Children's song service, conducted by "Uncle George," assisted by the Children's Choir from the Kent Terrace Presbyterian Church.
- 7.0 : Relay of evening service from St. Gerard's Redemptorist Church, Hawker Street, Wellington.
- 8.15 (approx.): Studio concert. Overture—2YA Orchestra (Conductor, Signor A. P. Truda), "Fierrabrass" (Schubert).
- 8.23: Bass-baritone—Mr. Claude Moss, (a) "Sombre Woods" (Lully); (b) "Flower of My Heart" (Woodforde-Finden).
- 8.28: 'Cello—Beatrice Harrison, (a) "The Broken Melody" (Van Biene); (b) "Harlequinade" (Popper).
- 8.36: Contralto—Miss Mollie Fenton, "The Virgin's Slumber Song" (Reger).
- Duet—Misses Nora Gray and Mollie Fenton, "All Through the Night."
- 8.42: Rhapsody—2YA Orchestra, "Slavonic Rhapsody" (Friedman).
- 8.50: Vocal trio—Wellington Ladies' Trio, (a) "To Aurora" (Mozart); (b) "Oh, Swallow, Swallow" (from "The Princess") (Holst).
- 8.56: Choral—Don Cossacks Choir, "Song of the Volga Boatmen" (Tredl.).
- 9.0 : Weather report and station notices.
- 9.2 : Selection—Orchestra, "D'Extase" (Chuckerbutty); "Serenata."
- 9.10: Bass-baritone—Mr. Claude Moss, (a) "Serenade" (Woodforde-Finden); (b) "Invitation to the Dance" (Woodforde-Finden).
- 9.15: Cornet—Percy Code, (a) "Zelda" (Code); (b) "Carnival de Venice."
- 9.21: Vocal trio—Wellington Ladies' Trio, "Oh, Peaceful Night" (German); "The Fairies were Tripping" (Douglas Talyer).
- 9.27: Organ—G. T. Pattman, "Four Indian Love Lyrics."
- 9.35: Selection—Orchestra, "Aida" (Verdi).
- 9.43: Contralto—Miss Mollie Fenton, "Clouds in Darkness" (Dvorak).
- Duet—Misses Nora Gray and Mollie Fenton, "All Alone" (Dvorak).
- 9.49: Choral—Don Cossacks Choir, "Monotonously Rings the Little Bell."
- 9.53: Selection—Orchestra, "Czardas" (from "Coppelia") (Delibes).
- 10.1 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, MARCH 1.

- 8.0 : Relay of Welsh Service from Christchurch Anglican Cathedral. Preacher: His Grace Archbishop Julius. Special choir under the conductorship of Mr. J. Filer. Organist: Mr. A. M. Owen.
- The following musical items will be rendered:—
- Sacred solo—Madame Gower Burns, "The Lord is My Light."
- Quartet—Madame Gower Burns, Miss A. Vinsen, Messrs. E. Rogers, and J. Filer, "O Come Every One That Thirsteth" (from "Elijah") (Mendelssohn).
- Solo and chorus—Mr. R. H. Williams, "The Welsh National Anthem."
- 5.30: From the Studio—Children's Song Service by Children of the Presbyterian Sunday Schools.

- 6.15: Chimes.
- 6.30: Musical recordings.
- 7.0 : Relay of Evening Service from St. Andrew's Presbyterian Church. Preacher: Rev. J. Lawson Robinson. Choir conductor: Mr. J. Maclean. Organist: Mr. R. E. Lake.
- 8.15 (approx.): Relay from a city band rotunda of a concert by Derry's Military Band (Conductor, Mr. J. Scott), and assisting 3YA Artists.
- March—Band, "Invercargill" (Lithgow); "Carillon in E Flat."
- 8.26: Bass—Mr. R. S. H. Buchanan, (a) "My Mary Sweet and Brown" (Kilner); (b) "The Old Road" (Scott).
- 8.31: Overture—Band, "Pique Dame" (Suppe).
- 8.42: Baritone—Mr. Leslie A. Stewart, (a) "Love Me and the World is Mine" (Ball); (b) "The Ne'er Do Well" (Tate).
- 8.48: March—Band, "Entry of the Bulgars" (Lotter); Waltz, "The Barcarolle" (Tetras).
- 9.0 : Weather forecast and station notices.
- 9.2 : Bass—Mr. R. S. H. Buchanan, (a) "Give a Man a Horse He Can Ride" (O'Hara); (b) "Youth" (Allitsen).
- 9.7 : Descriptive polka—Band, "The Jolly Blacksmith" (Suckley); March, "War March of the Priests" (Mendelssohn).
- 9.21: Baritone—Mr. Leslie A. Stewart, "Till the Sands of the Desert Grow Cold" (Ball).
- 9.25: Valse characteristic—Band, "Angelus" (Lotter); March, "Second to None" (Hume).
- 9.37: From Studio.
- Selection—J. H. Squire's Celeste Octet, "Everybody's Melodies."
- 9.45: Baritone—Peter Dawson, "The Old Superb" (Stanford).
- 9.49: Organ—Edwin H. Lemaire, "Traumerei" (Schumann).
- 9.53: Choral—Ural Cossacks Choir, "Anruf an die Korsaken" (Kolatilin).
- 9.57: Selection—Royal Opera Orchestra, "Hungarian Dance No. 5 in F Sharp Minor" (Brahms).
- 10.1 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, MARCH 1.

- 8.0 : Selected recordings.
- 5.30: Children's song service, conducted by "Big Brother Bill."
- 6.15: Selected recordings.
- 6.30: Relay of evening service from First Church of Otago (Presbyterian). Preacher, Rev. W. Allen Stevely, M.A. Organist, Dr. V. E. Galway.
- 7.45: Selected recordings.
- 8.15: Relay of concert programme from 3YA, Christchurch.
- 10.0 : God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SUNDAY, MARCH 1.

- 6.0 : Children's service.
- 8.15: Studio concert.

Monday, March 2

1YA, AUCKLAND (900 KILOCYCLES)—MONDAY, MARCH 2.

SILENT DAY.

2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, MARCH 2.

- 3.0 : Chimes. Selected gramophone recordings.
- 3.30 and 4.30: Sporting results to hand.
- 5.0 : Children's session, conducted by "Uncle Jeff."
- 6.0 : Dinner music session.
- Royal Opera Orchestra, "Praeludium" (Jarnefeldt).
- Waltz—Royal Opera Orchestra, "Eugen Onegin" (Tschalkowsky).
- Balalaika Orchestra, "Shining Moon" (Russian folk song).
- Vienna Philharmonic Orchestra, "Morning, Noon and Night in Vienna" (Suppe).
- Paul Whiteman's Orchestra, "Suite of Serenades" (Herbert): 1. Spanish; 2. Chinese; 3. Cuban; 4. Oriental.
- Philadelphia Symphony Orchestra, "Tales From the Vienna Woods."
- Berlin State Opera Orchestra, "German Dances" (Mozart).
- Royal Opera Orchestra, "Berceuse" (Jarnefeldt).
- San Francisco Symphony Orchestra, (a) "Serenade" (Volkman), (b) "Flight of the Bumble Bee" (Rimsky-Korsakov).
- Chicago Symphony Orchestra, (a) "Valse Triste" (Sibelius), (b) "Funeral March of a Marionette" (Gounod).
- San Francisco Symphony Orchestra, "Marche Militaire" (Schubert).
- 7.0 : News session, market reports and sports results.
- 7.40: Lecturette—Mr. H. O. South, "Books, Grave and Gay."
- 8.0 : Chimes.

Week-all Stations-to Mar. 8

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- Overture—2YA Orchestra (Conductor Signor A. P. Truda)
"Zampa" (Herold).
- Cello—Mr. Claude Tanner, "Melodie Arabe" (Glazounov).
- 4.15: Bass—Mr. Claude O'Hagan, (a) "In Happy Moments" with orchestral accompaniment (from "Maritana") (Wallace); (b) "The Drover" (Stoneham); (c) "Mandalay" (Willeby).
- 8.25: Piano—Mr. Gordon Short, (a) "Study in D Flat" (Liszt), (b) "Dance of the Gnomes" (Liszt).
- 8.34: Soprano—Miss Gwladys Edwardes, (a) "A Retreat" (Loughborough), (b) "The Star" (Rogers).
- Vocal duet—Misses Gwladys Edwardes and Hilda Chudley, with violin obligato, "O Lovely Night" (Landon Ronald).
- Contralto—Miss Hilda Chudley, "I Love Thee" (Grieg).
- 8.46: Elocutionary Recital—Mr. Clement May, (a) "The Crowning of Dreaming John" (Drinkwater); (d) "Ethelred" (Anon); (c) "The Boy at School" (Spurr), (d) "Lightenbergs" (Kipling).
- 9.0 : Weather report and station notices.
- 9.2 : Selection—2YA Orchestra, "Sappho" (Massenet).
- 9.17: Tenor—Mr. Denis Sheard, (a) "M'Appari Tutta Mor" (from "Martha") (Flotow), (b) "Trusting Eyes" (Gartner), (c) "I Heard You Singing" (Coates), (d) "The Little Hills" (Gleeson).
- 9.29: Organ—G. T. Pattman, "Liebestraum" (Liszt).
- 9.35: Soprano—Miss Gwladys Edwardes, "Chinese Flower" (Hood-Bowers), "Somewhere a Voice is Calling" (Tate), with orchestral accompaniment.
- Vocal duet—Misses Gwladys Edwardes and Hilda Chudley, "Bird Songs at Eventide" (Coates).

- Contralto—Miss Hilda Chudley, "The Swan" (Grieg).
- 9.47: Symphony—Orchestra, (a) "Symphony Pathetique" (Tchaikowsky), (b) "Sylvia Pizzicato" (Delibes).
- 10.2 : Dance programme.
- Foxtrots—Arcadians Dance Orchestra, "Always" (Ruby).
George Olsen and His Music, "Sweet Nothings of Love."
Arcadians Dance Orchestra, "At the End of the Lonesome Trail" (Ruby).
- Ted Weems and His Orchestra, "Slappin' the Bass."
- 10.12: Waltz—Regent Club Orchestra, "Underneath the Russian Moon."
- Foxtrots—Johnny Hamp's Kentucky Serenaders, "Lady Luck."
Victor Arden, Phil Ohman and Their Orchestra, "Why?"
- 10.21: Vocal—Frank Luther, "The Moon is Low" (Freed).
- 10.24: Foxtrots—New Mayfair Dance Orchestra, "She's My Ship of a Girl."
Leo Reisman and His Orchestra, "Mia Cara" (Kahal).
Victor Arden, Phil Ohman and Their Orchestra, "It's You I Love" (Davis).
- 10.33: Waltzes—Regent Club Orchestra, "Dear, When I Met You" (Brown).
Rudy Vallee and His Connecticut Yankees, "Sweet Susanne" (Leslie).
- Foxtrots—New Mayfair Dance Orchestra, "Spread a Little Happiness" (Ellis).
- Nat Shilkret and His Orchestra, "May I Say 'I Love You.'" "Lucky Me, Lovable You" (Yellen).
- 10.45: Vocal—Johnny Marvin, "Lucky Me, Lovable You" (Yellen).
- 10.48: Foxtrots—The High Hatters, "Singin' in the Bathtub" (Magidson).
New Mayfair Dance Orchestra, "In an Old World Garden."
Nat Shilkret and His Orchestra, "Cross Your Fingers."
The High Hatters, "Duke of Ka-Ki-Ak!" (Leslie).
- 11.0 : Gold save the King.

GREAT NEWS

The echo of Stewart-Warner success in connection with the Spelling Bee Competition is hardly dead when news comes of another greater triumph.

Congratulations to Mr. Spence R. Ellis, of Okato, Taranaki, on his successful effort in winning the first radio long distance DX championship contest held in New Zealand!

Mr. Ellis attributes his success to the splendid consistent reception given by his Stewart-Warner Radio throughout the test period.

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AUCKLAND	CHRISTCHURCH	WELLINGTON.

3YA, CHRISTCHURCH (980 KILOCYCLES)—MONDAY, MARCH 2.

- 3.0 : Gramophone recital.
- 4.25: Sports results.
- 5.0 : Children's hour, conducted by "Cousin Margot" and the "Mystery Man"
- 6.0 : Dinner music session.
- Edith Lorand's Orchestra, "Johann Strauss Fantasia" (Strauss).
Grand Symphony Orchestra, "Tales of Hoffman—Barcarolle."
Edith Lorand's Orchestra, "The Flowers' Dream" (Translatour);
"Faust" Fantasia (Gounod); "Wedding of the Winds" (Hall).
Berlin State Opera Orchestra, "Italiana in Algeria" (Rossini).
Cello—Orabio de Castro, "Nocturne in E Flat" (Chopin).
Grand Symphony Orchestra, "Fra Diavolo" (Auber); "Tales of Hoffman—Entr'acte and Minuet" (Offenbach).
Edith Lorand's Orchestra, "Song of Autumn" (Waldteufel).
- 7.0 : News session.
- 7.30: Talk—Messrs. E. E. Wiltshire and F. C. Fairclough, "The Story of the Garden, Elementary Botany as Applied to Garden Plants."
- 8.0 : Chimes. Open-air band programme from a city rotunda by Derry's Military Band (Conductor, Mr. J. Scott), assisted by 3YA artists.
- March—Band, "Allegiance" (Shutt); Morceau, "The Turkish Patrol."
- 8.10: Bass—Mr. W. J. Richards, (a) "Time to Go" (Sanderson); (b) "The Fishermen of England" (Phillips).
- 8.16: Descriptive fantasia—Band, "The Smithy in the Woods" (Michaelis).
- 8.25: Tenor—Mr. Oliver Foote, "The Old Brigade" (Barri).
- 8.29: Waltz—Band, "Destiny" (Baynes).
- 8.34: Bass-baritone—Mr. W. H. Inkster, (a) "Answer" (Robyn); (b) "Asleep in the Deep" (Petrie).
- 8.40: Overture—Band, "Crown Diamonds" (Auber).
- 8.49: Bass—Mr. W. J. Richards, "The Farmer's Pride" (Russell).
- 8.53: Selection—Band, "In Coonland" (Bidgood).
- 9.3 : Weather forecast and station notices.
- 9.5 : Foxtrot—Band, "I Am Only Making Believe" (Davies).
- 9.10: Tenor—Mr. Oliver Foote, (a) "Dear Heart of Mine" (Collard-Moutrie); (b) "There's a Land" (Allitsen).
- 9.16: Waltz—Band, "The White Dove" (Lehar).
- 9.21: Bass-baritone—Mr. W. H. Inkster, "On the Shores of the Aegean Sea."
- 9.25: March—Band, "The Desert Song" (Romberg).
- 9.30: From the studio.
- Selection—Regal Cinema Orchestra, "King of Jazz" (Wayne).
- 9.38: Contralto—Sophie Braslau, (a) "Card Scene"; (b) "Habanera."
- 9.44: Organ—Lew White, (a) "Louise" (Whiting); (b) "Evangeline."
- 9.50: Baritone—Allan Prior and Chorus—"Memories" (Romberg).
- Vocal duet—Lucyenne Herval and John Coast, "Just We Two."
- 9.58: Selection—Eddie Thomas's Collegians, "Waltz Medley" (arr. Herbert).
- 10.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, MARCH 2.

- 3.0 : Selected recordings.
- 5.0 : Children's session, conducted by "Big Brother Bill"
- 6.0 : Dinner music session.

- Edison Bell Symphony Orchestra, Paris, "Ballet Egyptien."
 Marcu's Roumanian Orchestra, "It is Written on Your Lips."
 Edison Bell Symphony Orchestra, Paris, "Manon" (Massenet).
 The Scala Trio, "Après un Reve" (Faure).
 Edison Bell Symphony Orchestra, Paris, "Carmen" Selection (Bizet).
 Band of H.M. Scots Guards, "The Grasshoppers' Dance" (Bucalossi).
 Edison Bell Symphony Orchestra, Paris, "Light Cavalry" Overture.
 Scala Salon Orchestra, "Say it with Songs" Selection (de Sylva).
 The Scala Trio, "Elegie" (Massenet).
 Marcu's Roumanian Orchestra, "Two Red Roses, a Gentle Kiss."
 Royal Opera Orchestra, "Naila Waltz" (Delibes-Doppler).
 7.0 : News session.
 8.0 : Chimes. Overture—Debroy Somers' Band, "The Desert Song."
 8.9 : Baritone—Mr. H. P. Desmoulins, (a) "How's My Boy?" (Homer);
 (b) "Little Elfman" (Wells); (c) "The Border Ballad" (Cowan).
 8.19 : Old-time dance melodies—Will Smith's Kapai Band, "Quadrilles."
 8.34 : Soprano—Miss Dora Drake, "Butterfly Wings" (Phillips).
 8.38 : Organ—Lew White, "Under a Texas Moon" (Perkins).
 8.41 : Songs and patter—The Radiettes, "I'm in Training for You" (Gilbert); (b) "Swinging in a Hammock" (Wendling).
 8.53 : Dance melodies—Will Smith's Kapai Band, (a) "Destiny" (Baynes);
 (b) "Maxina" (Anon.).
 9.4 : Weather report and station notices.
 9.6 : Selection—Band of H.M. Grenadier Guards, "Ivanhoe" (Sullivan).
 9.14 : Soprano—Miss Dora Drake, (a) "Only a Rose" (Friml); (b) "Bird of Blue" (German).
 9.20 : Old-time dance melodies—Will Smith's Kapai Band, "Lancers."
 9.34 : Tenor—Mr. J. Kennedy, (a) "Maire, My Girl" (Aitken); (b) "It is Only a Tiny Garden" (Wood); (c) "When Shadows Gather."
 9.44 : Accordeon—Guido Deiro, (a) "I Pompiere"; (b) "La Spanola."
 9.50 : Song and patter—The Radiettes, "Wildflower" (Stothart).
 9.55 : Waltz—Will Smith's Kapai Band, "Irish Melodies" (Anon.).
 10.2 : God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—MONDAY, MARCH 2.

- 6.30 : Children's session.
 7.30 : News, markets, and information.
 8.0 : Studio concert.

Tuesday, March 3

IYA, AUCKLAND (900 KILOCYCLES)—TUESDAY, MARCH 3.

- 3.0 : Selected recordings.
 3.15 : Talk—Mrs. Les. Crane, "Beauty of Mind and Body in Relation to Diet."
 3.30 : Further selected recordings.
 5.0 : Children's session, conducted by "Uncle Dave."
 6.0 : Dinner music session.
 International Novelty Orchestra, "Emperor" (Strauss).
 Organ—Sydney Gustard, "Poupee Valsante" (Poldini).
 International Novelty Orchestra, "Gold and Silver" (Franz Lehar).
 Paul Godwin's Orchestra, "The Modest Suzanne" (Gilbert).
 The Palladium Orchestra, "The Grasshoppers' Dance" (Bucalossi).
 Band of H.M. Coldstream Guards, "Morning, Noon and Night."
 The Rhythmic Eight, "Neapolitan Nights" (Zamecnik).
 The Palladium Orchestra, "La Siesta" (Barcarolle).
 Zonophone Salon Orchestra, "Love's Garden of Roses" (Haydn-Wood).
 Organ—Sydney Gustard, "Un Peu D'Amour" (Slesu).
 Zonophone Salon Orchestra, "Mighty Lak' a Rose" (Nevin).
 Marek Weber and His Orchestra, "Faust" Selection.
 Band of H.M. Coldstream Guards, "Pique Dame" Overture.
 7.0 : News and market reports.
 7.40 : Talk—Mr. R. Talbot, "Motoring."
 8.0 : Chimes.
 A Special Studio Presentation of "Joan of Arc," by the Auckland Comedy Players. A Radio Play in five episodes, produced by Mr. J. F. Montague.
 9.30 : Programme of Dance Music.
 Foxtrots—Anglo-Persians, "Dancing Butterfly" (Pascal-Golden).
 Abe Lyman and His Californian Orchestra, "Worryin' Over You" (Tobias, de Rose).
 Al Goodman and His "Flying High" Orchestra, "Thank Your Father" (de Sylva).
 Waltz—Regent Club Orchestra, "I Love You so" (Kahn, Florito).
 9.42 : Foxtrots—Tom Clines and His Music, "Until Love Comes Along."
 Lloyd Huntley and His Isle o' Blues Orchestra, "Promises."
 Ben Bernie and His Orchestra, "Telling it to the Daisies."
 Lloyd Huntley and His Isle o' Blues Orchestra, "On a Blue and Moonless Night" (O'Flynn, Hoffman).
 9.54 : Vocal trio—Earl Burnett's Biltmore Trio, "If I'm Dreaming."
 Foxtrots—Ben Bernie and His Orchestra, "Keepin' Myself for You."
 Colonial Club Orchestra, "Caribbean Love Song" (Berton).
 Ben Bernie and His Orchestra, "You Brought a New Kind of Love to Me" (Fain).
 Tom Clines and His Music, "Any Time's the Time to Fall in Love" (Janis).
 10.9 : Waltz—Ben Bernie and His Hotel Roosevelt Orchestra, "Coquette."
 Foxtrots—Dan Russo and His Oriole Orchestra, "Sweetheart" (Lewis).
 Roger Wolfe Kahn and His Orchestra, "Exactly Like You."
 Ben Bernie and His Orchestra, "Reminiscing" (Leslie).

- 10.21 : Vocal—Vaughn de Leath, "Sometimes I'm Happy" (Caesar).
 Foxtrots—Abe Lyman and His Californian Orchestra, "You Will Come Back to Me" (Fields).
 Ben Bernie and His Orchestra, "Livin' in the Sunlight, Lovin' in the Moonlight" (Sherman).
 Colonial Club Orchestra, "Watching My Dreams Go By."
 10.33 : Waltz—Regent Club Orchestra, "Lazy Louisiana Moon" (Donaldson).
 Foxtrots—Colonial Club Orchestra, "Wherever You Are" (Kalmar);
 "Sweepin' the Clouds Away" (Coslow).
 10.42 : Vocal trio—Earl Burnett's Biltmore Trio, "A Year From To-day."
 Foxtrots—Roger Wolfe Kahn and His Orchestra, "On the Sunny Side of the Street" (Fields).
 The Jungle Band, "Sweet Mama" (Ellington).
 Waltz—Earl Burnett and His Los Angeles Biltmore Hotel Orchestra, "Love Boat" (Brown-Freed).
 Foxtrots—Anglo-Persians, "The Toy-Town Admiral" (Godfrey).
 Colonial Club Orchestra, "All Alone Monday" (Kalmar).
 11.0 : National Anthem.

2YA, WELLINGTON (720 KILOCYCLES)—TUESDAY, MARCH 3.

- 3.0 : Chimes. Selected gramophone recordings.
 3.30 and 4.30 : Sporting results to hand.
 5.0 : Children's session, conducted by "Uncle Toby" and "Jumbo."
 6.0 : Dinner music session.
 Milan Symphony Orchestra, "Semiramide Overture" (Rossini).
 Symphony Orchestra, "Tales from the Vienna Woods" (Strauss).
 Herman Finck and His Orchestra, "Old and New" (Potpourri of Popular Melodies) (arr. Herman Finck).
 Cordoba Philharmonic Orchestra, "Carnival" (Lucena).
 Bournemouth Municipal Orchestra, "The Merry Brothers" (Gennin).
 Symphony Orchestra, "Artist's Life" (Strauss).
 Milan Symphony Orchestra, "Cavalleria Rusticana" Intermezzo.
 Cordoba Philharmonic Orchestra, "La Habanera" (Lucena).
 Bournemouth Municipal Orchestra, "Echoes of the Valley" (Gennin).
 Royal Philharmonic Orchestra, "Blue Danube" (Strauss).
 7.0 : News session, market reports and sports results.
 7.40 : Lecture by a Representative of the Agricultural Department, "For the Man on the Land."
 8.0 : Chimes.
 Overture—Salon Orchestra (Conductor, Mr. M. T. Dixon), Dances from "The Rebel Maid" (Montague Phillips).
 8.9 : Baritone—Mr. George Neel, (a) "Bonnie Dundee" (Trad'l); (b) "The Little Irish Girl" (Lohr).
 8.15 : Accordeon—Frosini, (a) "Beautiful Heaven" (Bourdon); (b) "Vision of Love" (Curtis).
 8.23 : Humorous duet—Miss Zena Jupp and Mr. Errol Muir, "I Think of You, Dear" (Western).
 8.28 : Selection—Salon Orchestra, "Treasure Island" (Furman).
 8.38 : Soprano—Mrs. Isabel Hollands, (a) "Waltz Song" (from "Tom Jones") (German); (b) "Come, For It's June" (Forster).
 8.44 : Hawaiian trio—Kalima Trio, (a) "Kalima Waltz" (Trad'l); (b) "Right or Wrong" (Beise).
 8.51 : Choral—Chorus and Orchestra, Vocal Gems from "Merrie England."
 9.0 : Weather report and station notices.
 9.1 : Musical comedy selection—Salon Orchestra, "Sunny" (Kern).
 9.9 : Soprano—Mrs. Isabel Hollands, (a) "Wild Flowers" (Phillips); (b) "Love's Own Kiss" (Friml).
 9.15 : 'Cello—W. H. Squire, "Songs My Mother Taught Me" (Dvorak).
 9.19 : Humorous duet—Miss Zena Jupp and Mr. Errol Muir, "When the Wedding Bells Rang Out for You and Me" (McGill).
 9.24 : Xylophone—Mr. L. W. Probert and Salon Orchestra, "William Tell Fantasia" (Kruger).
 9.32 : Baritone—Mr. George Neel, "The Floral Dance" (Moss).
 9.36 : Hawaiian trio—Kalima Trio, (a) "Song of the Islands" (King); (b) "Hear the Ukuleles Calling You Home" (Scott).
 9.41 : Novelty—Musical Comedy Chorus, "Miniature Musical Comedies."
 9.49 : Salon Orchestra, "Latest Dance Novelties."
 10.0 : National Anthem.

3YA, CHRISTCHURCH (980 KILOCYCLES)—TUESDAY, MARCH 3.

- 12.0 : Relay from the Municipal Chamber, Christchurch, of Civic Reception to Lord and Lady Baden-Powell.

4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, MARCH 3.

- 3.0 : Selected recordings.
 5.0 : Children's hour, conducted by "Big Brother Bill" and "Wendy."
 6.0 : Dinner music session.
 Scala Concert Orchestra, "The Merry Widow Waltz" (Lehar).
 Edith Lorand's Orchestra, "Norma" Fantasia (Bellini).
 Stoll Picture Theatre Organ, "Minuet in G" (Beethoven).
 Polydor String Orchestra, "Offenbachiana" (Conradi-Daebnitz).
 The Scala Trio, "Moment Musical" (Schubert).
 Scala Concert Orchestra, "A Waltz Dream" (Strauss).
 Symphony Orchestra, "La Tosca" Selection (Puccini).
 Stoll Picture Theatre organ, "Les Millions d'Arlequin" (Drigo).
 Edison Bell Symphony Orchestra, "Gold and Silver" (Lehar).
 Jack Padbury's Cosmo Club Six, "Enchantment" Tango.
 Band of H.M. Life Guards, "The Arcadians" (Monckton).
 The Scala Trio, "Le Cygne" (Saint-Saens).
 The Six Nite Lights, "Love's Old Sweet Song" (Molloy).
 7.0 : News session.

- 7.40: Talk—Mr. R. W. Coupland, of N.Z. Government Tourist Department, "Tourist Resorts of New Zealand."
- 8.0 : Chimes. Studio programme by Band of Otago Regiment under the direction of Lieut. Llew. O. Asten, and assisted by 4YA artists.
- March—Band, (a) "Peace Centennial" (Boisberg); overture, (b) "J'Etats Roi" (Adams).
- 8.15: Vocal duet—Misses N. and K. Desmoullins, "Venetian Song" (Tosti).
- 8.18: Four Hawaiian guitars—(a) "Singin' in the Bathtub" (Magidson), (b) "Black Boy Blues" (Nawahi).
- 8.24: Selection—Band, "Life on the Ocean" (Benderg).
- 8.39: Baritone—Mr. Dudley T. Poole, (a) "The Garden of Your Heart" (Dorel), (b) "Sleep and the Roses" (Tate).
- 8.45: Piano—Mrs. C. Drake, (a) "Country Gardens" (Grainger), (b) "Etude Mignonne" (Schutt).
- 8.51: Contralto—Miss A. Tyrie, "Angus Macdonald" (Roeckel).
- 8.54: Entr'acte—Band, "Land of Dreams" (Drissill).
- 9.0 : Weather report and station notices.
- 9.2 : Overture—Classic Symphony Orchestra, "Raymond" (Thomas).
- 9.10: Mezzo-soprano—Miss N. Desmoullins, (a) "Down the Shallow River" (Clarke), (b) "Good Morning, Said the Thrush" (Clarke).
- 9.14: Fantasia—Band, (a) "In a Russian Village" (Marsden); waltz, (b) "Reve du Bal" (Ellenbergh).
- 9.30: Monologue—Gillie Potter, "Mr. Potter Visits Southend" (Potter).
- 9.36: Baritone—Mr. Dudley T. Poole, "I Did Not Know" (Trotiere).
- 9.39: Intermezzo—Band, "Les Chants Hongroise" (Mitchell).
- 9.45: Contralto—Miss A. Tyrie, (a) "Thou Hast Betwilted Me, Beloved" (Coleridge-Taylor), (b) "To Music" (Schubert).
- 9.51: Organ—Jesse Crawford, "I Get the Blues when it Rains" (Klauber).
- 9.54: Duet—Misses N. and K. Desmoullins, "Friendship" (Sir Philip Sydney).
- 9.57: March—Band, "Selvad" (Franklyn).
- 10.1 : God save the King.

Wednesday, March 4

1YA, AUCKLAND (900 KILOCYCLES)—WEDNESDAY, MARCH 4

- 3.0 : Selected recordings.
- 3.30: Literary selection. Further selected recordings.
- 5.0 : Children's session, conducted by "Uncle Reg."
- 6.0 : Dinner music session.
- Metropolitan Symphony Orchestra, "Lilac Time Selection."
- Russian Imperial Trio, "Because" (D'Hardelot).
- Bidgood's Dance Band, "Popular Musical Comedy Waltz Medley."
- Salon Orchestra, "Italian Nights" (Roberts).
- Symphony Orchestra, "Morris Dance" (from "Henry VIII").
- Orchestra with organ—"Demande et Response" (Coleridge-Taylor).
- Symphony Orchestra, "Shepherd's Dance" (from "Henry VIII").
- Orchestra with organ—"Portia" Intermezzo from "Merchant of Venice" (Rosse).
- Harry Jacobs and His Palais Orchestra, "The Earl and the Girl" Selection (Caryll).
- Salon Orchestra, "The Enchanted Lake" (Tschalkowsky).
- Russian Imperial Trio, "Liebeslied" (Kreisler).
- Stoll Theatre Orchestra, "The Grasshoppers' Dance" (Bucalossi).
- Stoll Picture Theatre Organ, "Sizilietta" (Von Blon).
- Band of H.M. Life Guards, "Ruy Blas" Overture (Mendelssohn).
- Stoll Theatre Orchestra, "The Phantom Brigade" (Myddleton).
- Bidgood's Dance Band, "Popular Classical Waltz Medley."
- 7.0 : News and market reports.
- 7.40: Talk—Mr. H. Driver, "Book Review."
- 8.0 : Chimes.
- Foxtrot—Harry Bolton and His Apache Dance Orchestra, (a) "My Baby Just Cares For Me" (Donaldson); (b) "Latest Dance Hits."
- 8.12: Soprano and tenor—Miss Joan Laird and Mr. Arthur Ripley, Soprano, "Through the Night" (Logan); Duet, "Keep on Humming" (Brown); Tenor, "Mavis" (Craxton); Duet, "We Were So Happy" (Caryll).
- 8.23: Selection—Debroy Somers Band, "Hungarian Medley" (arr. Somers).
- 8.29: Contralto—Mrs. B. Jellard, (a) "Whatever Is, Is Best" (Lohr); (b) "Melisande in the Wood" (Goetz).
- 8.35: Novelty piano—Mr. Ivan Perrin, "Mighty Lak' a Rose" (Nevin).
- Foxtrot—The Apache Dance Orchestra, "Swinging in a Hammock."
- 8.44: Mr. A. B. Chappell, M.A., "Topical Talk."
- 9.0 : Evening weather forecast and announcements.
- 9.2 : Selection—Band of H.M. Coldstream Guards, "A Musical Switch."
- 9.10: Contralto—Mrs. B. Jellard, (a) "A Little Ooon's Prayer" (Hope); (b) "You've Got Your Mother's Eyes" (Drummond).
- 9.15: Waltz—The Apache Dance Orchestra, "Dancing With Tears in My Eyes" (Polla); Comedy foxtrot, "Tiddle-Idle-Um-Pum" (May).
- 9.25: Cornet—Sylvester Ahola—"The English Rose" (German).
- 9.28: Selection—National Military Band, "Ben Hur" (Byng).
- 9.32: Soprano and tenor—Miss Joan Laird and Mr. Arthur Ripley, Duet, "If I Am Dreaming" (Cellier); Tenor, "Molly Bawn" (Moore); Soprano, "Only a Rose" (Friml); Duet, "Whip-poor-will" (Kern).
- 9.43: Saxophone solo—Stewart Sinel, "I'm Lonely" (Coates).
- Foxtrots—The Apache Dance Orchestra, (a) "Little White Lies" (Donaldson); (b) "Around the Corner" (Kassel).
- 9.56: Selection—A Century of Progress Band, (a) "The Jolly Coppersmith" (Peters); (b) "King Cotton" (Sousa).
- 10.2 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, MARCH 4

- 3.0 : Chimes. Selected gramophone recordings.
- 3.30 and 4.30: Sporting results to hand.
- 5.0 : Children's session, conducted by "Aunt Daisy."
- 6.0 : Dinner music session.
- Great Symphony Orchestra, "A Rendezvous with Lehar." (arr. Hruby).
- Marek Weber and His Adlon Orchestra, "Lettre a Armand" (Haagman).
- Paul Godwin's Orchestra, "Serenata" (Clement); "A Polo Match."
- Efim Schachmeister Orchestra, "Gipsy's Farewell" (Traditional).
- Philharmonic Orchestra, Berlin, "Tannhauser Grand March" (Wagner).
- Marek Weber and His Adlon Orchestra, "Dreams" (Wagner).
- Paul Godwin's Orchestra, "Types Tziganes" (Clement); "Marionette's Wedding Glide" (Rathke); "Sidelights Medley" (Morena).
- Efim Schachmeister Orchestra, "White Acacia" (Traditional).
- Philharmonic Orchestra, "Prelude to Act 3 'Lohengrin'" (Wagner).
- 7.0 : News session, market reports and sports results.
- 8.0 : Chimes. Specially recorded overseas programme.
- Dr. Eugene Ormandy and His Salon Orchestra.
- The International Singers.
- The Ambassadors of Melody Land.
- Abroad with the Lockharts.
- International talk—Dr. Guy H. Scholefield, O.B.E.
- Hy-Wide and Handsome.
- International dance programme.
- God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, MARCH 4

- 3.0 : Gramophone recital.
- 4.25: Sports results.
- 5.0 : Children's hour, "Uncle John."
- 6.0 : Dinner music session:
- Paul Godwin Orchestra, "Polish Temper" (Nedbal).
- Paul Godwin Trio, "For You" (Czibulka); "Melodie" (Denza).
- Paul Godwin Orchestra, "Kismet" (Yamada).
- Efim Schachmeister Orchestra, "Dark Eyes" (Schachmeister).
- Paul Godwin Orchestra, "Hearts and Diamonds."
- Paul Godwin Quartet, "Serenata" (Becce); "Adoration" (Fillippucci).
- Polydor Orchestra, "Berlin as it Laughs and Weeps" (Conradi).
- Paul Godwin Orchestra, "Love in Idleness" (Macbeth).
- Efim Schachmeister Orchestra, "Kasbek" (Schachmeister).
- Paul Godwin Orchestra, "Short but Delicious" (Schreiner).
- 7.0 : News session.
- 7.30: Addington stock market reports.
- 8.0 : Chimes. Overture—Debroy Somers Band, "Valse Memories."
- 8.9 : Baritone—Mr. Clive Hindle, (a) "Song of the Bow" (Aylward), (b) "Obstination" (De Fontinalles).
- 8.15: March—Studio Octet (Conductor Harold Beck), "Exalted Ruler" (Hall); selection, "Caliph of Bagdad" (Bollidieu).
- 8.25: Mezzo-soprano—Mrs. Grace Empson, (a) "Boat Song" (Ware), (b) "Love is a Dream" (Pitt).
- 8.31: Humour—Mr. H. Instone, "Counting the Kids" (MS.).
- 8.34: Choral—Chorus and orchestra of Berlin State Opera, "Spinning Chorus" from "The Flying Dutchman" (Wagner).
- 8.38: Foxtrot—Studio Octet, "With My Guitar and You" (Harris).
- 8.42: Tenor—Mr. J. Haydn Williams, (a) "Reveille" (Oliver), (b) "Tally Ho" (Franco Leoni).
- 8.46: Mezzo-soprano—Mrs. Grace Empson, "On the Banks of Allan Water."
- 8.50: Selection—Studio Octet, "Maid of the East" (Neale).
- 9.3 : Weather forecast and station notices.
- 9.5 : Accordeon—Medard Ferarero, "Monte Cristo" (Gabutti).
- 9.13: Soprano—Miss Addie Campbell, with orchestral accompaniment, (a) "Somewhere a Voice is Calling" (Tate), (b) "I Hear You Calling Me" (Marshall), (c) "The Temple Bells" (Woodforde-Finden), (d) "Songs My Mother Taught Me" (Dvorak).
- 9.25: Choral—Chorus and orchestra of Berlin State Opera, "Huntsmen's Chorus," from "Der Freischutz" (Weber).
- 9.29: Humour—Mr. H. Instone, "Dooley's Tall Silk Hat" (Green).
- 9.35: Tenor—Mr. J. Haydn Williams, (a) "Roses" (Adams), (b) "Good Company" (Adams).
- 9.41: Selections—Studio Octet, (a) "Turkey in the Straw" (arr. Lake), (b) "Humorous Interlude for piano and orchestra, 'Cat and Mouse'" (Engleman), (c) "Serenade—Rococo" (Heyer and Helmund).
- 9.51: Baritone—Mr. Clive Hindle, (a) "I Fear No Foe" (Pinsuti), (b) "Blue Sky and White Road" (Coates).
- 9.57: March—National Military Band, "Washington Post" (Sousa).
- 10.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, MARCH 4

- 3.0 : Selected recordings.
- 3.15: Talk—"Some Ways of Using Apples," arranged by the Home Science Extension Department of Otago University.
- 5.0 : Children's hour, conducted by "Big Brother Bill."
- 6.0 : Dinner music session:
- Marek Weber and His Orchestra, "Cavalleria Rusticana" Selection.
- Vienna Philharmonic Orchestra, "Hungarian Dance No. 3" (Brahms).

- Trio—Fritz and Hugo Kreisler and Michael Rauchausen, "Marche Miniature Viennois" (Kreisler).
 Berlin Philharmonic Orchestra, "Tannhauser" March (Wagner).
 De Groot and His Orchestra, "I Love You" (Grieg).
 Berlin Philharmonic Orchestra, "Hungarian March—The Damnation of Faust" (Berlioz).
 Trio—Fritz and Hugo Kreisler and Michael Rauchausen, "Syncopation" (Kreisler).
 Berlin State Orchestra, "Oberon" Overture (Weber).
 Vienna Philharmonic Orchestra, "Hungarian Dance No. 1" (Brahms).
 Band of H.M. Coldstream Guards, "Suite Française" (Foulds).
 Royal Opera Orchestra, "Entr'acte, Act 4, and Ballet Music" from "Carmen" (Bizet).
 De Groot and His Orchestra, "Romance" (Rubinstein).
- 7.0 : News session.
 7.15 : Talk—Mr. L. W. McCaskill, under auspices of 4YA Primary Productions Committee, "Review of N.Z. Journal of Agriculture for February, 1931."
 8.0 : Chimes, Selection—Bournemouth Municipal Orchestra, "Don Giovanni" (Mozart).
 8.9 : Baritone—Mr. R. Duerdon, (a) "The Romany King" (Verne), (b) "Passing By" (Purcell), (c) "All That I Ask" (Coleman).
 8.19 : Instrumental—4YA Studio Trio, "Second and Third Movements from C Minor Trio" (Mendelssohn).
 Piano—Mr. Max Scherek, (a) "Gavotte in B Minor" (Saint-Saens), (b) "Scherzino" (Schumann).
 8.33 : Contralto—Miss Lucy G. James, (a) "The Ballad-Monger" (Martin), (b) "Fairings" (Martin), (c) "Third Only" (Bohm).
 8.43 : 4YA Studio Trio, (a) "Moment Musicale" (Schubert), (b) "Traumerei" (Schumann), (c) "Anitra's Dance" (Grieg), (d) Intermezzo from "Cavalleria Rusticana" (Mascagni).
 8.56 : Bass—Mr. F. Watt, "Droop Not, Young Lover" (Handel).
 9.0 : Weather report and station notices.
 9.2 : Selection—J. H. Squire's Celeste Octet, "Perpetuum Mobile" (Weber).
 9.6 : Mezzo-soprano—Miss F. Sumner, "May Dew" (Bennett); "She Never Told Her Love" (Haydn).
 9.12 : Selection—Studio Instrumental Trio, "My Heart at Thy Sweet Voice."
 9.17 : Bass—Mr. F. Watt, (a) "The Blue Dragoon" (Russell), (b) "The Drums of Life" (Lohr).
 9.23 : Selection—Studio Instrumental Trio, (a) "Humoresque" (Dvorak), (b) "Gavotte Amaryllis" (Ghys).
 9.28 : Mezzo-soprano—Miss F. Sumner, "Days of Joy are Here" (Hemery).
 9.32 : Dance music session:
 Foxtrots—Cova Cavaliers, "Right or Wrong, I'm Still in Love with You" (Gillespie).
 New Yorkers, "Go Get 'Em Caroline" (Cremare).
 Cova Cavaliers, "Have a Little Faith in Me" (Lewis).
 New Yorkers, "Love" (Goulding).
 9.42 : Waltz—Al Hopkins and His Buckle-Busters, "Marosovia Waltz" (Belcher).
 Foxtrots—New Yorkers, "Everything's Rosy Now" (Herscher).
 Jack Montrose's Orchestra, "Egypt" (Costello).
 New Yorkers, "Harmonica Harry" (Phil Baxter).
 9.54 : Vocal—Mildred Grizelle, "Under the Spell of the Moon" (Unger).
 9.57 : Foxtrots—Zenith Knights, "Should I?" (Freed).
 Cova Cavaliers, "Those Old Sweethearts of Mine" (Menzi).
 Zenith Knights, "My Blue Ridge Mountain Home."
 Cova Cavaliers, "Like a Dream" (Rose).
 10.9 : Polka—Al Hopkins and His Buckle-Busters, "Polka Medley."
 Foxtrots—Carl Fenton and His Orchestra, "Sing, You Sinners."
 Zenith Knights, "We'll Be Married in June" (Marchini).
 George Posnack and Orchestra, "Black Horse" (Tarto).
 10.21 : Vocal—Tommy Weir, "Waiting Through the Night" (Smolev).
 10.24 : Foxtrots—Broadway Players, "Watching My Dreams Go By" (Dubin).
 Carl Fenton and His Orchestra, "Keep on the Sunny Side."
 Zenith Knights, "Where the Golden Daffodils Grow."
 George Posnack and Orchestra, "Whip-poor-will" (De Voll).
 10.36 : Waltz—Eight Radio Stars, "Always in My Heart" (Drew Perry).
 Foxtrots—Carl Fenton and His Orchestra, "Apart From You."
 The New Yorkers Orchestra, "Because I'm Lonesome."
 10.45 : Vocal—Mildred Grizelle, "So Sympathetic" (Kahn).
 10.48 : Foxtrots—Cova Cavaliers, "Telling it to the Daisies" (Young).
 Carl Fenton and His Orchestra, "Exactly Like You."
 George Dobkins and His Orchestra, "Love Me in My Dreams" (Lillich).
 The New Yorkers Orchestra, "Ro-ro-rolling Along" (Moll).
 11.2 : God save the King.
- EYB, NEW PLYMOUTH (1230 KILOCYCLES)—WEDNESDAY, MARCH 4.**
- 6.30 : Children's session.
 7.30 : News, markets, and information.
 8.0 : Studio concert.

Thursday, March 5

1YA, AUCKLAND (900 KILOCYCLES)—THURSDAY, MARCH 5.

- 3.0 : Selected recordings.
 3.30 : Lecturette—"Sweets or No Sweets." Arranged by the Home Science Extension Department of Otago University.

- Further selected recordings.
 5.0 : Children's session, conducted by "Peter Pan."
 6.0 : Dinner music session.
 Symphony Orchestra, "Die Fledermaus" (J. Strauss).
 Paul Godwin's Orchestra, "Japanese Cherry Blossom Festival" (Yoshitomo); "Egyptian March" (Joh. Strauss); "The Circus Princess" (Kalman).
 Ilja Livschakoff and His Orchestra, "Estrellita" (Ponce-Davis).
 Paul Godwin's Orchestra, "Japanese Lantern Dance" (Yoshitomo).
 State Opera Orchestra, Berlin-Charlottenburg, "La Gazza Ladra."
 Paul Godwin's Orchestra, "Spring's Awakening" (Bach).
 Ilja Livschakoff and His Orchestra, "Pas des Eschapes" (Chaminade).
 Paul Godwin and His Orchestra, "Third Waltz Medley" (Robrecht).
- 7.0 : News and market reports.
 7.40 : Talk—Mr. G. Finn, President of N.Z. Manufacturers' Association, "The Purchase of N.Z.-Made Goods as a Means to Reducing Unemployment."
 8.0 : Chimes. Waltz—The Orchestral Octet, under direction of Mr. Harold Baxter, "Les Pathineurs" (Waldteufel); Intermezzo, "Tulips."
 8.10 : Bass-baritone—Mr. Arthur Wright, (a) "Sunshine and Rain" (Blumenthal); (b) "The Wolf" (Shield).
 8.17 : Novelty piano—Miss Edna Langmuir, (a) "Lopeziana" (Alter); (b) vocal foxtrot, "Don't Tell Him" (de Sylva).
 8.23 : Suite—Orchestral Octet, "Gipsy Suite" (German); Valse Gracieuse, Souvenir, Gipsy Dance.
 8.35 : Soprano—Miss Cecily Audibert, with orchestral accompaniment, (a) "Boat Song" (Ware); (b) "Nymphs and Fauns" (Bemberg); (c) "The Dreary Steppe" (Grechaninov); (d) "Gems" (Chaminade).
 8.47 : Selection—Orchestral Octet, "Air de Ballet" (Kretschmer); overture, "Plymouth Hoe" (Ansell).
 8.57 : Comic songs—Mr. W. H. Pearce, (a) "Are You Working?" (Bryne); "No, We Don't Keep Fish, Only Kippers" (McGee).
 9.3 : Evening weather forecast and announcements.
 9.5 : Bass-baritone—Mr. Arthur Wright, "I Fear No Foe" (Pinsuti).
 9.11 : Novelty piano—Miss Edna Langmuir, "Up and Down the Keys" (Olson); vocal foxtrot, "Singing a Song to the Stars" (Meyers).
 9.15 : Orchestral Octet, "Suite Melodie" (Friml); Intermezzo, Oriental, Love Song, Valse.
 9.24 : Comic song—Mr. W. H. Pearce, "My Motter" (from "The Arcadians").
 9.31 : Gramophone lecture-recital—A Commentator, "Latest Recordings."
 10.1 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, MARCH 5.

- 3.0 : Chimes. Selected gramophone recordings.
 3.15 : Lecturette—Miss I. P. Meadows, "Sweets or No Sweets," arranged by the Home Science Extension Department of Otago University.
 3.30 and 4.30 : Sporting results to hand.
 5.0 : Children's session, conducted by "Uncle George" and "Big Brother Jack."
 6.0 : Dinner music session:
 New Mayfair Orchestra, "Sally" Selection (Kern).
 Organ—Sandy Macpherson, "L'Heure Bleu" (Spolianski).
 New Mayfair Dance Orchestra, "Hungarian Medley" (arr. Somers).
 Paul Whiteman and His Concert Orchestra, "Midnight Reflections."
 Zonophone Salon Orchestra, "Sweet Adeline" (Armstrong).
 Paul Whiteman and His Concert Orchestra, "Soliloquy" (Bloom).
 Band of H.M. Coldstream Guards, "Florodora" Selection (Stuart).
 Organ—Sandy Macpherson, "In an Old-World Garden" (Pepper).
 Zonophone Salon Orchestra, "In the Shadows" (Finck).
 Jack Hylton and His Orchestra, "Memories of Paris" (Padilla).
 New Mayfair Dance Orchestra, "Waltz Medley."
 The London Palladium Orchestra, "Nautical Moments" (arr. Winter).
- 7.0 : News session, market reports and sports results.
 8.0 : Chimes. Studio concert by the Wellington City Salvation Army Band (Bandmaster Scotney) and 2YA artists.
 March—Band, "The Maple Leaf" (Coles); selection, "Jubilation."
 8.15 : Tenor—Mr. Sam Duncan, "Sigh No More, Ladies" (Stevens).
 Quartet—Melodie Four, "John Peel" (Old English).
 8.21 : Piano—Miss Molly Withers, "Polonaise" (MacDowell).
 8.26 : Soprano—Miss Doris Allwright, (a) "The Owl" (Welis), (b) "The Cuckoo" (Lehmann).
 8.32 : Hymns—Band, (a) "Govaars" (Govaars), (b) "Bartholomew."
 8.38 : Organ—Reginald Foort, (a) "A Brown Bird Singing" (Haydn Wood), (b) "Schon Rosmarin" (Kreisler).
 8.46 : Quartet—Melodie Four, "Lady of Love" (Zamecnik).
 Baritone—Mr. R. S. Allwright, "On the Day I Get to Heaven" (Lehmann); "The Old Black Mare" (Squire).
 8.55 : Guitar, violin, and piano—Kaili, Scott, and O'Neill, "Russian Lullaby."
 8.58 : Selection—Band, "The Banner of Liberty" (Goldsmith).
 9.3 : Weather report and station notices.
 9.6 : Bass—Mr. W. W. Marshall, "Buccaneer Billy" (Stanley Gordon).
 Soprano and quartet—Mrs. Doris Allwright and Melodie Four, "Swinging Vine" (Grosvenor).
 9.13 : Meditation—Band, "Remember Me" (Broughton).
 9.22 : Cello—W. H. Squire, (a) "Slumber Song" (Squire), (b) "Sicilienne."
 9.31 : Tenor—Mr. Frank Bryant, (a) "I Heard You Go By" (Wood), (b) "Keep on Hopin'" (Maxwell).
 9.37 : Selection—Band, "Gems from Haydn" (arr. Hawkes).
 9.43 : Soprano—Mrs. Doris Allwright, "Sylvie" (O'Connor).
 Quartet—Melodie Four, "The Battle Eve" (Bonheur).

- 9.46: Selection—Jack Hylton and His Orchestra, "Melodious Memories."
 9.54: March—Band, "Wellington Citadel" (Scottney).
 10.0 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, MARCH 5.

- 8.0 : Gramophone recital.
 8.15: Lecturette—"Sweets or No Sweets." Arranged by the Home Science Extension Service, Otago University.
 4.25: Sports results.
 5.0 : Children's hour, "Ladybird" and "Uncle Frank."
 5.0 : Dinner music session.
 Milan Symphony Orchestra, "Mignon" Overture (Thomas).
 H. G. Amers and the Eastbourne Municipal Band, "The Little Clock on the Mantel" (Wheeler).
 Jean Lensen and His Orchestra, "Millions D'Arlequin" (Drigo).
 Symphony Orchestra, "Hungarian March" (Berlioz).
 Violin solo—Toscha Seidel, "Hebrew Melody."
 Jean Lensen and His Orchestra, "Si Mes Vers Avaient Des Ailes."
 Bernardo Gallico and His Orchestra, "The Dance of the Dwarfs."
 H. G. Amers and the Eastbourne Municipal Orchestra, "Silhouettes" (Arensky); (a) "Introduction"; (b) "La Coquette."
 Bernardo Gallico and His Orchestra, "The Clock is Playing."
 H. G. Amers and the Eastbourne Municipal Band, "Dancing Doll" (Poupee Valsante) (Poldini); "Silhouettes—The Dreamer."
 Zurich Tonhalle Orchestra, "Il Seraglio" Overture (Mozart).
 Violin solo—Toscha Seidel, "Ave Maria" (Schubert).
 Symphony Orchestra, "Coppelia Ballet—Entr'acte and Valse."
 7.0 : News session.
 7.30: Talk—"Review of the Journal of Agriculture."
 8.0 : Chimes.
 Overture—Band of H.M. Coldstream Guards, "Martha" (Flotow).
 8.8 : Soprano and contralto—Grand Opera Duo, "Golden Bird."
 Bass—Mr. J. Filer, "Rage Thou Angry Storm" (Benedict).
 8.14: Instrumental—Studio Octet (Harold Beck, conductor), (a) "Hero's March" (Mendelssohn); (b) "Overture to Norma" (Bellini).
 8.24: Tenor—Mr. Ernest Rogers, (a) "Absent Yet Present" (M. V. White); (b) "Phyllida" (Fisher).
 8.29: Piano—Miss Marjorie Alexander, "Ballade in A Flat" (Chopin).
 8.35: Soprano—Madame Gower Burns, "One Golden Day" (Foster).
 Grand Opera Quartet, "Softly Fall the Shades of Evening" (Hatton).
 8.42: Instrumental—Studio Octet, "Melodies of Grieg" (arr. Beck).
 8.52: Contralto—Miss Alice Vinsen, "Little Brown Bird" (Willeby).
 Contralto and bass—Grand Opera Duo, "Break Divine Light."
 Tenor—Mr. Ernest Rogers, "Oh! Lovely Night" (Ronald).
 9.2 : Weather forecast and station notices.
 9.4 : Instrumental—Studio Octet, Incidental Music to "Monsieur Beaucaire" (Rosse).
 9.9 : Soprano—Madame Gower Burns, "The Jewel Song" (from "Faust").
 9.12: Piano—Miss Marjorie Alexander, "Aufschwung" (Schumann).
 9.16: Instrumental—Studio Octet, (a) "Harvest Festival" (Ames); (b) "Folk Song and Fiddle Dance" (Fletcher).
 9.26: Soprano and tenor—Grand Opera Duo, "Stay, Stay Turiddu" (from "Cavalleria Rusticana") (Mascagni).
 Grand Opera Quartet, "Fly, Singing Bird, Fly" (Elgar).
 9.32: Studio Octet, (a) "Rigaudon" (Rameau, arr. Winter); (b) "Roman Revels" (Thierne).
 9.36: Dance Music.
 Foxtrots—Jesse Stafford and His Orchestra, "A Bench in the Park."
 9.39: Waltzes—The Thematics Orchestra, "Giovanna" (Kountz).
 Regent Club Orchestra, "The Moonlight Reminds Me of You" (Kahn).
 Vocal—Marion Harris, "Wasn't It Nice?" (Young).
 9.48: Foxtrots—Colonial Club Orchestra, "It's You I Love" (Davis).
 Jack Denny and His Mount Royal Hotel Orchestra, "Whip-poorwill" (de Voll).
 Waltz—Castlewood Marimba Band, "A Night of Love in Hawaii."
 9.57: Foxtrots—Meyer Davis' Hotel Astor Orchestra, "Blue is the Night."
 Colonial Club Orchestra, "Why?" (Davis).
 Jesse Stafford and His Orchestra, "I'm Following You."
 Waltzes—Regent Club Orchestra, "Dancing with the Tears in My Eyes" (Dubin).
 Castlewood Marimba Band, "My Heart Belongs to the Girl who Belongs to Somebody Else" (Sherman).
 10.12: Foxtrots—Hal Kemp and His Orchestra, "Give Yourself a Pat on the Back" (Butler).
 Tom Gerun and His Orchestra, "Absence Makes the Heart Grow Fonder" (Lewis).
 Bob Haring and His Orchestra, "I Still Remember."
 Tom Clines and His Music, "Wasn't It Nice?" (Young).
 Colonial Club Orchestra, "Stein Song" (Colcord).
 Waltz—Castlewood Marimba Band, "Down the River of Golden Dreams" (Klenner).
 10.30: Foxtrots—Meyer Davis' Hotel Astor Orchestra, "Nobody Cares if I'm Blue" (Clarke).
 Hal Kemp and His Orchestra, "If I Had a Girl Like You."
 Meyer Davis' Hotel Astor Orchestra, "Ro-Ro-Rollin' Along" (Moll).
 10.39: Vocal duet—Al and Pete, "That's Why I'm Jealous of You" (Rose).
 10.42: Foxtrots—Tom Clines and His Music, "You Darlin'" (Woods).
 Jack Denny and His Mount Royal Hotel Orchestra, "Dream Avenue" (Tobias).

- Tom Clines and His Music, "You For Me" (Jason); "Be Careful With Those Eyes" (Woods).
 10.54: Waltzes—Castlewood Marimba Band, "My Reveries" (White).
 Regent Club Orchestra, "Because There's a Change in You."
 Foxtrots—Jesse Stafford and His Orchestra, "I'm Sailing on a Sunbeam" (Dreyer); "Ragamuffin Romeo" (de Costa).
 11.6 : God save the King.

Friday, March 6

1YA, AUCKLAND (900 KILOCYCLES)—FRIDAY, MARCH 6.

- 8.0 : Selected recordings.
 8.30: Literary selection and further selected recordings.
 5.0 : Children's session, conducted by "Nod" and "Aunt Jean."
 6.0 : Dinner music session:
 Paul Godwin's Orchestra, "Marietta Fantasia" (O. Strauss).
 Zonophone Salon Orchestra, "Evensong" (Easthope Martin).
 New Symphony Orchestra, "Minuet" (Boccherini).
 National Military Band, "The Flying Dutchman" Overture (Wagner).
 De Groot and Piccadilly Orchestra, "Waldteufel Memories" (arr. Finck).
 Marek Weber's Orchestra, "I Pagliacci" (Leoncavallo).
 Zonophone Salon Orchestra, "Eleanor" (Deppen).
 New Symphony Orchestra, "Nell Gwynn Dance No. 3" (German); "Le Cid Ballet Music" (Massenet): (1) Castillane, (2) Aubade, (3) Andalouse, (4) Arragonaise, (5) Madrilene, (6) Navarraise.
 7.0 : News and market reports.
 8.0 : Chimes. Orchestral Octet under direction of Mr. Harold Baxter:
 Spanish march, "Vito" (Lope); selection, "Henry VIII Dances" (German); "Morris Dance," "Shepherd's Dance," "Torch Dance."
 8.12: Bass-baritone—Mr. Hugh Woods, (a) "Pagan" (Lohr), (b) "O Western Wind" (Brahe), (c) "Sons of the Sea" (Coleridge-Taylor).
 8.23: Humour—The Tollies, "A Little Nonsense from the Tollies."
 8.35: Male voice quartet—Ritz Quartet, "Medley of Old Ballads."
 8.39: Novelty—Orchestral Octet and Miss Dorothea Ryan, pianist, "The Clock and the Dresden Figures" (Ketelbey); suite, "A Day in May" (Friml): "Dawn," "Spring Song," "Noontide."
 8.52: Choral—Raymond Visconte and chorus, (a) "'Tis the Mid-day Bell" (Bizet), (b) "When Soldiers Mount Guard" (Bizet).
 9.0 : Evening weather forecast and announcements.
 9.2 : Waltz—Orchestral Octet, "Donau Wellen" (Ivanovici); intermezzo, "La Gondole" (Blon).
 9.10: Soprano—Miss Cecily Audibert with orchestral accompaniment, (a) "Ombra Leggiera" (Meyerbeer), (b) "The Night Was Calm and Peaceful" (from "Il Trovatore"—Verdi), (c) "The Robin's Song."
 9.22: Organ—Jesse Crawford, (a) "Roses of Yesterday" (Berlin), (b) "Just a Night for Meditation" (Lewis).
 9.23: Saxophone—Andy Sannella, (a) "Aileen," (b) "Jack and Jill."
 9.34: Humour—"Further Nonsense from the Tollies."
 9.45: Suite—Orchestral Octet, "From the South" (Friml): "Legend," "Moorish Dance," "Song," "In the Tavern."
 9.55: March—Sousa's Band, (a) "Golden Jubilee," (b) "Riders of the Flag."
 10.1 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, MARCH 6.

- 8.0 : Chimes. Selected gramophone recordings.
 3.30 and 4.30: Sporting results to hand.
 5.0 : Children's session, conducted by "Uncle Jim" and the "Story-Book Lady."
 6.0 : Dinner music session:
 The Paul Godwin Orchestra, "Potpourri of German Folk Songs" (arr. Hannemann): "The Girl of the Black Forest" (Jessel).
 Mandoline and Lute Orchestra, "Minuet in G" (Beethoven).
 The Paul Godwin Orchestra, "Suite Orientale" (Popy): (1) Les Bajar-deres, (2) Au Bord du Gange, (3) Les Almees, (4) Patrouille.
 The State Opera Orchestra, Berlin, "La Muette de Portici" (Anber).
 Mandoline and Lute Orchestra, "Norwegian Dance" (Grieg).
 The Opera Orchestra, Berlin, "Hungarian March in C Minor."
 Paul Godwin's Dance Orchestra, "From Ear to Ear" (Morena).
 7.0 : News session, market reports and sports results.
 8.0 : Chimes. Note: This programme is subject to interruption to permit of a relay of a sound film feature from the Majestic Theatre.
 Overture—2YA Orchestra (Conductor, Signor A. P. Truda), "Cru-sader" (Rowlinson); selection, "Devil May Care" (Lincke).
 8.16: Soprano—Miss Myra Sawyer, (a) "The Wren" (Lehmann), (b) "Crossing the Bar" (Willeby).
 Duet—Miss Myra Sawyer and Mr. Wm. Boardman, "None So Pretty."
 Baritone—Mr. Wm. Boardman, (a) "Venetian Song" (Tosti), (b) "Pass Every Man" (Sanderson).
 8.31: Novelty piano—Mr. Allan Shand, (a) "I'd Like a Little Girl Like That" (Yellen and Ager), (b) "Have a Little Faith in Me" (Warren), (c) "Rambling Down the Roadway" (O'Hagan), (d) "Improvisation" (Lee Sims).
 8.44: Selection—2YA Orchestra, "Casino Girl" (Edwards).
 9.0 : Weather report and station notices.
 9.2 : Tenor—Mr. Arthur Coe, (a) "Star of My Soul" (Jones), (b) "I Know a Lovely Garden" (D'Hardelot), (c) "So Fare Thee Well" (Cellier), (d) "When the House is Asleep" (Haigh).
 9.14: Suite—Orchestra, "American Suite" (Thurban); foxtrot, "Dixiana."

9.29: Dance music programme:

- Foxtrots—Tom Clines and His Music, "Miss Wonderful" (Bryan).
 Roger Wolfe Kahn and His Orchestra, "Cooking Breakfast for the One I Love" (Rose).
 Tom Clines and His Music, "Somebody Might Like You."
 Herbert Gordon and His Hotel Ten Eyck Whispering Orchestra, "You Can't Believe My Eyes" (Bryan).
 Abe Lyman and His Californian Orchestra, "The Rogue Song" (Grey).
- 9.45: Vocal—Dick Robertson, "Singin' in the Bathtub" (Magidson).
 Foxtrots—Herbert Gordon and His Hotel Ten Eyck Whispering Orchestra, "If I Can't Have You" (Bryan).
 Isham Jones's Orchestra, "Nina Rosa" (Caesar).
 Abe Lyman and His California Orchestra, "When I'm Looking at You" (Grey).
 Waltz—Isham Jones's Orchestra, "Your Smiles, Your Tears" (Caesar).
- 10.0: Foxtrots—Jack Denny and His Mount Royal Hotel Orchestra, "A Night of Happiness" (Conrad); "Beside an Open Fireplace" (Denniker); "Hangin' on the Garden Gate" (Kahn); "Just Can't Be Bothered With Me" (Kahn).
- 10.12: Vocal—Belle Baker, "I'm Walking with the Moonbeams" (Gordon).
 Foxtrots—Roger Wolfe Kahn and His Orchestra, "When a Woman Loves a Man" (Rose).
 Bob Haring and His Orchestra, "Do Ya' Love Me?"
 Waltz—Carter's Orchestra, "California Sunshine" (Ford).
- 10.24: Foxtrots—Carter's Orchestra, "Red River Valley" (traditional).
 Bob Haring and His Orchestra, "Where You Are" (Dixon).
 The A. and P. Gipsies, "Gipsy Dream Rose" (Kendis).
 Colonial Club Orchestra, "Why Do You Suppose?" (Hart).
 Bob Haring and His Orchestra, "Under a Texas Moon."
- 10.39: Vocal—Dick Robertson, "Lady Luck" (Perkins).
 Foxtrots—Carter's Orchestra, "When the Bloom is on the Sage." Colonial Club Orchestra, "My Man is on the Make" (Hart).
 Waltz—Carter's Orchestra, "Old Virginia Moon" (Crawford).
 Foxtrots—Abe Lyman and His California Orchestra, "Lucky Me, Lovable You" (Yellen).
 Fred Hamm and His Orchestra, "We Love Us" (Saunders).
 Abe Lyman and His California Orchestra, "Love Ain't Nothin' but the Blues" (Goodwin).
- 11.0: God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, MARCH 6.

- 3.0: Gramophone recital.
 4.25: Sports results.
 5.0: Children's hour, "Ladybird" and "Uncle Frank."
 6.0: Dinner music session.
 Grand Symphony Orchestra, "Suite Orientale." (a) "March"; (b) "On the Shore of the Ganges" (Francis Popy).
 Edith Lorand's Orchestra, "Toreador and Andalouse" (Rubinstein).
 Grand Symphony Orchestra, "Naila" (Delibes).
 Dajos Bela Orchestra, "Woodland Peace" (Favilla).
 Berlin State Opera House Orchestra, "The Barber of Seville" Overture.
 Edith Lorand's Orchestra, "Minuet" (Boccherini).
 Grand Symphony Orchestra, "Suite Orientale." "The Patrol" (Francis Popy); "Lustspiel Overture" (Kela Bela).
 Dajos Bela Orchestra, "The Court Ball" (Josef Lanner).
 Grand Symphony Orchestra, "Japanese Lantern Dance" (Yoshitome); "Suite Orientale"—The Dancers (Francis Popy).
 Dajos Bela Orchestra, "Viennese Waltz Potpourri" (Robrecht).
 Grand Symphony Orchestra, "Chinese Street Serenade."
- 7.0: News session.
 7.30: Talk—Messrs. D. Cossgrove and W. Melbourne, "Radio Service."
 7.45: Talk under the auspices of the Canterbury Amateur Athletic Association by a member of the American Athletes.
- 8.0: Chimes.
 Overture—National Shikret and the Salon Group, "Stephen Foster Melodies" (Foster).
- 8.8: Baritone—Mr. T. D. Williams, "Musical Comedy Excerpts from the Girl in the Taxi"—"As Good as I Can Be" (Gilbert).
 Vocal trio—Salon Trio, "Paris" (Gilbert).
 Duet—Salon Duo, "Not Too Fast and Not Too Slow" (Gilbert).
- 8.17: Piano—Miss Aileen Warren, "Valse Caprice" (Maughan Barnett).
 8.20: Tenor and quartet—Mr. H. J. Francis and Salon Quartet, "Waltzing." Duet—Salon Male Duo, "The Old Dog and the Young Dog" (Gilbert).
 8.25: Cornet duet—Messrs. Herb. and Fred. Fox, "Tasmania" (Lithgow).
 8.31: Humour—Mr. George Titchener, (a) "The Intelligent Chappie" (Clare); (b) "Poor Old Joe" (Beare).
 8.38: Instrumental—Broadcasting Trio, (a) "Polka" (Bendel); (b) "Serenade" (Toselli); (c) "Mazurka" (Malling).
 8.48: Vocal—Salon Quartet, "Wind Song" (Gilbert).
 8.51: Soprano and Quartet—Miss Lucy Fullwood and Salon Quartet, "Suzanne, Suzanne, We Love You to a Man" (Gilbert).
 8.54: Selection—Arthur Pryor's Band, "The Whistler and His Dog."
- 9.2: Weather forecast and station notices.
 9.4: Selection—International Concert Orchestra, "Luxembourg Waltz."
- 9.8: Baritone and quartet—Mr. T. D. Williams and Salon Quartet, Musical Comedy Excerpts from "Sally"—"The Night Time." Duet—Contralto and Male Duo, Miss Dulcie Mitchell and Salon Male Duo, "Look for the Silver Lining" (Jerome Kern).
 9.13: Cornet solo—Mr. Fred Fox, "Down the Vale" (Moir).

- 9.16: Contralto and Male Duo—Miss Dulcie Mitchell and Salon Male Duo, "Wild Rose" (Jerome Kern).
 Vocal duet—Miss Lucy Fullwood and Mr. H. J. Francis, "Whip-poor-will" (Jerome Kern).
- 9.22: Piano—Miss Aileen Warren, "March of the Dwarfs" (Grieg).
 9.25: Humour—Mr. George Titchener, "In the Days When Good Victoria was Queen" (Norman Long).
- 9.30: Selections—Christchurch Broadcasting Trio, (a) "Canzonetta" (Masthals); (b) "Serenade" (Lange and Muller); (c) "Gavotte."
- 9.40: Duet—Salon Duo, Musical Comedy Excerpts from "Mary"—"Tha Farm Out in Kansas" (Hirsch).
 Soprano and tenor—Salon Duo, "The Love Nest" (Hirsch).
 9.44: Cornet duet—Messrs. Herb. and Fred. Fox, "Les Perles" (Kling).
 9.48: Soprano and duet—Miss Lucy Fullwood and Salon Male Duo, "Mary." Baritone—Mr. T. D. Williams, "Deeper" (Hirsch).
 Salon Quartet, "Finale" (Hirsch).
- 9.56: Selection—Band of H.M. Coldstream Guards, "Geisha" (Jones).
 10.0: God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, MARCH 6.

- 3.0: Selected recordings.
 5.0: Children's hour, conducted by "Aunt Sheila."
 6.0: Dinner music session.
 Philharmonic Orchestra, Berlin, "Les Huguenots Overture."
 Paul Godwin Quartet, "Beautiful Garden of Roses" (Schmid).
 State Opera Orchestra, Berlin, "German Dances" (Schubert).
 Polydore Symphonic Orchestra, "Hear You Again" Medley (Weninger).
 Association des Concerts Lamoureux, Paris, "Petite Suite" (Debussy); (1) En Bateau, (2) Cortège, (3) Menuet, (4) Ballet.
 Paul Godwin Quartet, "Le Reve" (d'Ambrosio).
 Philharmonic Orchestra, Berlin, "Emperor Waltz" (Joh. Strauss).
- 7.0: News session.
 8.0: Chimes. Overture—Band of H.M. Grenadier Guards, "Poet and Peasant" (Suppe).
- 8.9: Baritone—Mr. Wm. Ruffell, "Canadian Hunter's Song" (Mallinson).
 8.12: Piano novelty—Mr. R. G. Napier, "Harlequin Madness" (Ager).
 8.15: Waltz—Rudy Vallee and His Connecticut Yankees, "Underneath the Russian Moon" (Gusman).
 8.18: Contralto—Mrs. El. Stone, (a) "On Miami Shore" (Jacolu); (b) "The Sunshine of Your Smile" (Ray).
 8.25: Marimbaphone—Mr. W. T. Devlin, (a) "Live Wires Rag" (Shepard); (b) "Until We Meet Again" (Whiting); (c) "Hawaiian Butterfly" (Whiting).
- 8.30: Soprano—Miss Molly Vickers, "My Ain Folk" (Lemon).
 8.34: Violin and light vocal—Mr. E. W. Farrant, "Reaching for Someone."
- 8.37: Scots character sketch—Miss E. M. Holland, "Engaging Johanna."
 8.42: Tenor—Mr. H. Prowse, "Macushla" (McMurrough).
 8.45: Hawaiian guitars—Honolulu Sweetheart of Mine (Stanley).
 8.49: Bass—Mr. L. M. Cachemaille, (a) "The Crown of the Year" (Martin); (b) "Here in the Quiet Hills" (Carne).
- 8.55: Mouth organ—Mr. E. Murphy, "Popular Melodies" (Anon.).
 9.0: Weather report and station notices.
 9.2: Selection—National Symphony Orchestra, "Irish Rhapsody" (Herbert).
 9.10: Contralto—Mrs. El. Stone, "If Winter Comes" (Gideon).
 9.13: Marimbaphone—Mr. W. T. Devlin, "Sabbath Chimes" (Klickman).
 9.17: Dutch sketch—Miss E. M. Holland, "Jacob Strauss" (Adams); "Dot Baby of Mine" (Adams).
- 9.23: Baritone—Mr. Wm. Ruffell, (a) "We Sway Along"; (b) "The Woman and the Horse" (Mallinson).
- 9.29: Piano novelties—Mr. R. G. Napier, (a) "After a Million Dreams" (Donaldson); (b) "I'll Always be in Love with You" (Green).
 9.35: Soprano—Miss Molly Vickers, (a) "The Valley of Laughter" (Sanderson); (b) "I Hear a Thrush at Eve" (Cadman).
- 9.41: Waltz—Zonophone Salon Orchestra, "Destiny" (Baynes).
 Novelty—The Rhythmic Eight, "Sweethearts' Holiday" (Kahal).
 9.44: Tenor—Mr. H. Prowse, (a) "Because" (d'Hardelot); (b) "Believe Me if all those Endearing Young Charms" (Traditional).
- 9.50: Mouth organ—Mr. E. Murphy, "Popular Selection" (Anon.).
 9.54: Bass—Mr. L. M. Cachemaille, "Rich Love" (Goldstein).
 9.57: Violin and light vocal—Mr. E. W. Farrant, (a) "Sweepin' the Clouds Away" (Coslow); (b) "Any Time's the Time to Fall in Love."
- 10.3: March—Coldstream Guards Band, "El Capitan" (Sousa).
 10.6: God save the King.

Saturday, March 7

1YA, AUCKLAND (900 KILOCYCLES)—SATURDAY, MARCH 7.

- 3.0: Selected recordings.
 3.30: Literary selection, and further selected recordings.
 5.0: Children's session, conducted by "Cinderella."
 6.0: Dinner music session.
 Reginald King and His Orchestra, "Song o' My Heart" Selection.
 Organ—Edward O'Henry, "Dream Lover" (Schertzingler).
 Marek Weber and His Orchestra, "Rustle of Spring" (Sinding).
 Piccadilly Orchestra, "None But the Weary Heart" (Tschaiakowsky).
 Band of H.M. Coldstream Guards, "Faust" Selection (Gounod).
 Piccadilly Orchestra, "Friend o' Mine" (Sanderson).
 Marek Weber and His Orchestra, "The Beggar Student" (Millocker).
 Organ—Edward O'Henry, "Just As We Used To Do" (Rull).

International Novelty Quartet, "Merry Widow Waltz" (Lehar).
Polydor String Orchestra, "In Indra's Land" (Lincke).
Marek Weber and His Orchestra, "My Darling Waltz."
International Novelty Quartet, "The Veleta" (Morris).

7.0 : News and market reports.

8.0 : Chimes.

Relay from the Town Hall, of Concert by the Auckland Municipal Band, under the conductorship of Mr. George Buckley. Programme—

God save the King.

March—Band, "Entry of the Boyards" (Halvorsen).

Overture—Band, "Die Meistersinger" (first performance) (Wagner).

Bass-Baritone—Mr. Frank Sutherland, "At Grendon Fair" (Marie).

Selection—Band, "Bohemian Girl" (Balfe).

Soprano—Miss Cecily Audibert, with band accompaniment, (a) "Morning" (Speaks), (b) "Love's Cigarette" (Fraser-Simpson).

Euphonium and Flute Duet—Messrs. Purchase and McLennan, "Serenade" (Trdtl.).

Caprice—Band, "The Whistler and His Dog" (Pryor).

Bass-Baritone—Mr. Frank Sutherland, "Why Shouldn't I?"

Selection—Band, "Das Rheingold" (Wagner).

Cornet solo—Mr. J. Davies, "Cleopatra" (Damare).

Soprano—Miss Cecily Audibert, with band accompaniment, (a) "I Wonder If Love is a Dream" (Forster), (b) "A Song of Thanksgiving" (Allitsen).

Selection—Band, "H.M.S. Pinafore" (Sullivan).

Flute solo—Mr. Hal McLennan, "Original Fantasia" (Demersmas).

Musical Idyll—Band, "The Smithy in the Woods" (Michaelis); Morceau—Band, "Parade Militaire" (Massenet); March, Band "Cavalry of the Clouds" (Alford).

10.0 : Programme of dance music.

Foxtrots—Harry Hudson's Melody Men, "A Bench in the Park."

Alfredo and His Band, "Fancy You Falling For Me"; "My Fate is in Your Hands" (Razaf).

10.9 : Waltz—Radio Melody Boys, "What Have I Done?" (Rotter).

Tangos—Marcu's Roumanian Orchestra, "Adieu, Venise"; "Do You Still Love Me?"

Orlando and His Argentine Tango Orchestra, "Garufa" (Collazo).

10.21 : Vocal—Randolph Sutton, "We're Uncomfortable" (Wallace).

10.24 : Foxtrots—The Blue Jays, "By the Bend of the River."

Radio Melody Boys, "A Little Old Cottage" (Hargreaves).

The Blue Jays, "I'm Following You" (Dreyer).

Harry Hudson's Melody Men, "Handsome Gigolo."

10.26 : Waltz—Alfredo and His Band, "Silvery Moon" (De Frank); "Molly,"

Tangos—Marcu's Roumanian Orchestra, "Argentina."

Orlando and His Argentine Tango Orchestra, "Gente Bacana."

10.48 : Vocal—Randolph Sutton, "Back to Gay Paree!" (Stanley).

10.51 : Foxtrots—Alfredo and His Band, "Cryin' for the Carolines" (Lewis).

"The Sunshine of Marseilles" (Gilbert); "Blondy" (Rubila).

11.0 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, MARCH 7.

3.0 : Chimes. Selected gramophone recordings.

3.30 and 4.30 : Sporting results to hand.

5.0 : Children's session, conducted by "Aunt Molly."

6.0 : Dinner music session.

San Francisco Symphony Orchestra, "Caprice Viennois" (Kreiser).

Cello—Pablo Casals, "Spanish Dance" (Granados).

Novelty Orchestra, "Ginger Snaps" (Bourdon).

Victoria Orchestra, "La Serenata" (Metra).

Kirilloff's Balalaika Orchestra, "Medley of Old-time Songs."

Organ—Jesse Crawford, "How Am I To Know?" (Parker-King).

Vienna Philharmonic Orchestra, "Die Fledermaus" (Strauss).

Organ—Jesse Crawford, "I'll Close My Eyes to the Rest of the World."

Novelty Orchestra, "Midnight Bells" (Heuberger).

San Francisco Symphony Orchestra, "Coppelia Ballet" (Delibes).

Novelty Orchestra, "Passion Rose" (Lehar).

Victoria Orchestra, "Espanita" (Rosey).

Cello—Pablo Casals, "Vito" (Spanish dance) (Popper).

Novelty Orchestra, "Danse Bagatelle" (Bourdon).

7.0 : News session, market reports and sports results.

8.0 : Chimes. Overture—Salon Orchestra (Conductor, Mr. M. T. Dixon), "Stradella" (Flotow).

8.9 : Popular songs at the piano—Miss Muriel Johns, (a) "Strolling Through the Tulips" (O'Hagen); (b) "The Swing Song" (O'Hagen).

8.15 : Trio—White Coon Novelty Trio, (a) "Musical Ride" (Rodger); (b) "Double Eagle" (Wagner).

8.21 : Humour—Mr. Len Ashton, "The Carbolic Love Song" (Le Clerq).

8.26 : Selection—Salon Orchestra, "Lilac Time" (Schubert-Clutsam).

8.34 : Tenor—Mr. William Charles, (a) "Drink to Me Only" (Old English); (b) "Believe Me If All Those Endearing Young Charms" (Trad'l.).

8.40 : Dulcimer solo—Mr. T. C. Rodger, "Home, Sweet Home" (with variations) (Rodger).

8.45 : Male Quartet, (a) "My Bonnie"; (b) "Down in Demerara"; (c) "Vilkins and His Dinah"; (d) "Some Folks Like to Sigh" (Trad'l.).

8.51 : Suite—Salon Orchestra, "Oriental" (Popy).

9.0 : Weather report and station notices.

9.2 : Selection—Jack Hylton and His Orchestra, with vocal refrain, "More Old Songs."

9.10 : Trio—White Coons Novelty Trio, (a) "Darkies Whirl" (Claperton); (b) "Medley Foxtrot" (Rodger).

9.17 : Popular songs at the piano—Miss Muriel Johns, (a) "I'll Still Belong to You" (Brown); (b) "Here Comes the Sun" (Woods).

9.23 : Accordeon—Galla Rini, (a) "Sicily of Mine" (Tarantola); (b) "Polka Brillante" (Quattrociocche).

9.29 : Humour—Mr. Len Ashton, "I Want to Go to Bed."

9.35 : Duet for violin and cello—Messrs. W. Haydock and Stanley Chapman, "Serenade" (Voight).

Bell solo—Mr. L. W. Probert, "Bells Across the Meadow" (Ketelbey).

9.43 : Tenor—Mr. William Charles, "Passing By" (Purcell).

9.47 : Guitar—Kane's Hawaiians, "Drowsy Waters" (Kilan).

9.50 : Salon Orchestra, "Latest Dance Novelities."

10.0 : Dance programme.

Foxtrots—Tom Gerunovich and His Roof Garden Orchestra, "Am I Blue?" (Clarke).

Carl Fenton and His Orchestra, "Laughing Marionette."

Roger Wolfe Kahn and His Orchestra, "Twas Not So Long Ago" (Hammerstein 2nd).

Ray Miller and His Orchestra, "That's Where You Come In."

10.12 : Roy Ingraham and His Orchestra, "Like a Breath of Springtime."

Carl Fenton and His Orchestra, "Sweetness" (Miller).

Roger Wolfe Kahn and His Orchestra, "Don't Ever Leave Me" (Hammerstein).

Roy Ingraham and His Orchestra, "Deep in the Arms of Love" (Davis).

10.24 : Vocal—Charles King, "Happy Days Are Here Again" (Ager).

10.27 : Foxtrots—Roger Wolfe Kahn and His Orchestra, "Why Was I Born?"

Ray Miller and His Orchestra, "In a Kitchenette" (Dubin).

Roger Wolfe Kahn and His Orchestra, "Here Am I."

Ray Miller and His Orchestra, "Ain't You Baby?" (Yellen).

Tom Gerunovich and His Orchestra, "Let Me Have My Dreams" (Clarke).

Waltz—Jesse Stafford and His Orchestra, "A Bundle of Old Love Letters" (Freed).

10.45 : Vocal—June Purcell, "Never Say Die" (Robin).

10.48 : Foxtrots—Jesse Stafford and His Orchestra, "Only Love is Real."

Vocal—June Purcell, "The Album of My Dreams" (Davis).

Foxtrots—Jesse Stafford and His Orchestra, "Should I?" (Freed).

Henry Lange and His Baker Hotel Orchestra, "Somebody Loves Me" (MacDonald).

11.0 : Sporting summary.

11.10 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, MARCH 7.

2.30 : Relay from Addington Show Grounds of Boy Scout and Girl Guide Rally in welcome to Lord and Lady Baden-Powell.

During the afternoon a resume of events in the Canterbury Amateur Athletic Association's meeting will be broadcast from Lancaster Park.

5.0 : Children's hour, conducted by "Aunt Pat," "Sunny Jim" and "Jack Frost."

6.0 : Dinner music session.

The Polydor String Orchestra, "La Muette de Portici" Overture.

Paul Godwin's Orchestra, "Talkative" (Ellenberg); "Les Patineurs."

Jean Gilbert's Scala Orchestra, "Strolling Through Jean Gilbert's Hits"

Paul Godwin's Orchestra, "Sizilietta" (Von Blon); "Cajolery."

Efim Schachmeister's Jazz Symphonians, "Dubinuschka" (Schirmann).

Paul Godwin's Orchestra, "Dolly's Dancing" (Rhode); "Siciliano."

Paul Godwin's Jazz Symphonians, "Hullo, 1930" (Borchert).

7.0 : News session.

7.30 : Sports results.

8.0 : Chimes. Overture—Band of H.M. Grenadier Guards, "New Sullivan Selection" (arr. Godfrey).

8.8 : Cabaret songs at the piano—The Joyous Pair, (a) "If I had a Girl Like You" (McDermott); (b) "In a Little Place Called Heaven."

8.14 : Banjolin—Mr. Stan. Birch, (a) "Traumerel" (Schumann—arr. Beck); (b) "Don't Sing Aloha" (arr. Beck).

8.19 : Bass-baritone—Mr. Sydney Hood, "Five and Twenty Sailormen."

8.23 : Instrumental—Four Pianos, (a) "Faust Waltz"; (b) "Dreams of Hawaii."

8.31 : Humour in song and story—Mr. Jock Lockhart, introducing (a) "Oh, Maritana" (Long); (b) "It's Grand to be Alive" (Pether).

8.38 : Christchurch Broadcasting Trio, (a) "Farewell, My Love" (from "Frasquita") (Lehar); (b) "Melodies Mignon" (Sinding).

8.45 : Soprano—Mrs. C. E. McDowall, "Love, Your Spell is Everywhere."

8.49 : Violin—Miss Irene Morris, (a) "Chanson Gracieuse" (Barns); (b) "Hornpipe" (Mistowski).

8.55 : Tenor—Mr. Douglas Suckling, (a) "The Little Irish Girl" (Lohr); (b) "Blarney" (Ambrose).

9.1 : Weather forecast and station notices.

9.3 : Instrumental—Broadcasting Trio, (a) "Anitra's Dance" (Grieg); (b) "Vivace" (Godard).

9.10 : Cabaret songs at the piano—The Joyous Pair, (a) "When the Organ Played at Twilight" (Campbell); (b) "Cooking Breakfast for the One I Love" (Rose).

9.16 : Saxophone—Chester H. Hazlett, (a) "To a Wild Rose" (McDowall); (b) "Valse Inspiration" (Hazlett).

9.22 : Bass-baritone—Mr. Sydney Hood, (a) "Roadways" (Densmore); (b) "Song of the Clock" (Burchall).

- 9.28: Banjo—Mr. Stan. Birch, (a) "Melodie d'Amour" (Engelmann); (b) "Paradise Alley" (Carleton).
- 9.32: Humour in song and story—Mr. Jock Lockhart, introducing "You'll Always Meet a Scotchman" (Wood).
- 9.37: Broadcasting trio, (a) "The Red Sarafan" (Vernaloff); (b) "Potemnaise" (Chopin).
- 9.43: Soprano—Mrs. C. E. McDowall, (a) "Let the Great Big World Keep Turning" (Ayer); (b) "Marcheta" (Schertzing).
- 9.50: Male voice quartet—Del Pelo and Quartet, "A Francesca" (Costa).
- 9.53: Organ—Marsh McCurdy, "Are You Happy?" (Ager and Yellen).
- 9.56: Tenor—Mr. Douglas Suckling, (a) "The Sandwich Man" (Willeby); (b) "Life is a Caravan" (Del Riego).
- 10.1 : Dance music.
Foxtrots—George Posnack and Orchestra, "Punch and Judy."
Zenith Knights, "Eyes of Blue" (Albin-Costello).
Carl Fenton and His Orchestra, "What Is This Thing Called Love?" (Cole-Porter).
Waltz—Cova Cavaliers, "Louisiana Moon" (Walter Donaldson).
- 10.12: Foxtrots—New Yorkers, "If I Were King" (Robin).
Zenith Knights, "Get Yourself a Sweetie" (Meskill).
Carl Fenton and Orchestra, "The Stein Song" (Fenstad).
Jack Montrose and Orchestra, "Valparaiso" (Allen).
- 10.24: Vocal—Tommy Weir, "That's When I Learned to Love You."
- 10.27: Foxtrots—New Yorkers, "Happy Days Are Here Again" (Ager);
"Kicking a Hole in the Sky" (Rose); "Fireworks".
- 10.36: Waltz—Cova Cavaliers, "Sweet Kentucky Nights" (Herscher).
Foxtrots—Carl Fenton and His Orchestra, "Won't Cha" (Razaf);
"That's When I Learned to Love You" (Costello).
- 10.45: Vocal—Tommy Weir, "There's Danger in Your Eyes, Cherie."
- 10.48: Foxtrots—New Yorkers, "Let Me Sing and I'm Happy" (Irving Berlin).
Carl Fenton and His Orchestra, "Night Time Is Love Time."
Zenith Knights, "Hanging on a Garden Gate" (Florito).
Carl Fenton and His Orchestra, "If He Cared."
- 11.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, MARCH 7.

- 3.0 : Selected recordings.
- 4.20: Results of Otago Rowing Club's Regatta to be held at Port Chalmers.
- 5.0 : Children's Hour, conducted by "Aunt Anita" and "Uncle Sambo."
- 6.0 : Dinner music session:
Dajos Bela Orchestra, (a) "Sulamith" (Hansen-Milde), (b) "Mignonette" (Nicholls); "Eldgaffeln" (Landen); "The Grenadiers."
Frank Westfield's Orchestra, "Classica" (arrgd. Tilsley).
Dajos Bela Orchestra, "Dancing Demoiselle" (Fall).
Raie Da Costa Ensemble, "Funny Face" (Gershwin).
Dajos Bela Orchestra, "Polish Life" (Nedbal).
Edith Lorand's Orchestra, "The Dollar Princess" (Fall).
Orchestra Mascotte, (a) "The Flowers' Dream" (Translateur), (b) "Whispering of the Flowers" (Von Blon).
Dajos Bela Orchestra, "Electric Girl" (Helmurgh-Holmes); "Casino Tanze" (Gungl).
- 7.0 : News session.
- 8.0 : Chimes. Relay of vaudeville programme from 3YA, Christchurch.
- 10.0 : Dance music session.
Foxtrots—Arcadians Dance Orchestra, "Dreamy Honolulu."
New Mayfair Dance Orchestra, "The Doll's House."
Arcadians Dance Orchestra, "San Sebastian" (Levy).
- 10.9 : Waltz—Alfredo's Band, "I Love You, I Hate You."
Foxtrots—George Olsen and His Music, "The Song of the Dawn."
The Blue Jays, "Sing You Sinners" (Coslow).
- 10.18: Vocal novelty—Walter Miller, "The Clatter of the Clogs" (Flynn).
- 10.21: Foxtrots—Harry Hudson's Melody Men, "The Woman in the Shoe."
Alfredo's Band, "Watching My Dreams Go By" (Dubin).
Harry Hudson's Melody Men, "The Harlequinade."
- 10.30: Waltzes—New Mayfair Dance Orchestra, "Eleanor" (Hanley).
George Olsen and His Music, "It Happened in Monterey."
Foxtrots—The Blue Jays, "Why?" (Coslow).
Alfredo and His Band, "Puttin' on the Ritz" (Berlin).
- 10.42: Vocal novelty—Walter Miller, "Harmonica Harry" (Phil Baxter).
Tango—Radio Melody Boys, "Here in My Heart" (Fields).
- 10.48: Foxtrots—Leo Reisman and His Orchestra, "Happy Feet" (Yellen).
Radio Melody Boys, "Exactly Like You" (Fields).
Leo Reisman and His Orchestra, "I Like To Do Things For You" (Yellen).
Tom Gerun and His Orchestra, "Dream Lover" (Grey).
- 11.0 : God save the King.

Sunday, March 8

1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, MARCH 8.

- 3.0 : Selected recordings.
- 3.30: Literary selection, and further selected recordings.
- 6.0 : Children's session, conducted by "Uncle Bert."
- 6.55: Relay of Divine Service from St. David's Presbyterian Church.
- 8.30: Selection—State Opera Orchestra, Berlin, "Der Rosenkavalier."
Soprano—Mrs. Laetitia Parry, (a) "Ave Maria" (Schubert); (b) "Faith in Spring" (Schubert); (c) "The Young Nun" (Schubert).

- Instrumental—The Whisker Quartet, (a) "Menuet" (Boccherini); (b) "Serenade" (Schubert).
Evening weather forecast and announcements.
Piano—Mr. Cyril Towsey, (a) "La Plus Que Lente" (Debussy); (b) "Danse" (Debussy).
Selection—National Military Band, "The Flying Ditchman" (Wagner).
Baritone—Mr. A. B. Thompson, (a) "Nature's Music" (Montagne Phillips); (b) "Old English Love Song" (Alhtsen); (c) "John een" (Stanford); (d) "The Bold Unbiddable Child" (Stanford).
Instrumental—The Whisker Quartet, (a) "Norwegian Dance" (Grieg); (b) "Salut D'Amour" (Elgar).
Choral—Marise Beaujon, M. Bordon and Chorus, "Church Scene" (from "Faust") (Gounod).
Instrumental—The Whisker Quartet, (a) "Le Cygne" (Saint-Saens); (b) "Barcarolle" (Palladino); (c) "Cavatina" (Raff).

10.0 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, MARCH 8.

- 3.0 to 4.30: Afternoon session of selected gramophone recordings.
- 6.0 : Children's song service, conducted by "Uncle George," assisted by the Children's Choir, from the Roseneath Presbyterian Church.
- 7.0 : Relay of Evening Service from the Trinity Methodist Church, Wellington South. Preacher: Rev. T. W. Vealie. Organist: Miss Lilian Thawley, L.A.B. Choirmaster: Mr. W. McLellan.
- 8.15 (approx.): Studio Concert by Signor Lucien Cesaroni's Operatic Company.
- 8.15: Selection—Columbia Symphony Orchestra, "Maritana" (Wallace).
- 8.23: Bass—Signor Lucien Cesaroni, "The Lute Player" (Alhtsen).
- 8.30: Bass and chorus—Signor Lucien Cesaroni and Company, "Solemn Night" (Beethoven).
- 8.34: Piano—Miss Mavis Dillon, "Rush Hour in Hong Kong" (Chassins).
- 8.37: Baritone—Mr. G. Gray, "The Laughing Song" (from "Keolanthie").
- 8.41: Selection—J. H. Squire's Celeste Octet, "Operatica."
- 8.49: Vocal trio—Miss E. Standen, Mr. R. Trewern and Signor Lucien Cesaroni, "Holy Angel" (from "Faust") (Gounod).
- 8.54: Cello—Lauri Kennedy, "Hungarian Rhapsody" (Popper).
- 8.58: Bass—Signor Lucien Cesaroni, "The Vulcan Song" (from "Philemon and Baucis") (Gounod).
- 9.2 : Weather report and station notices.
- 9.4 : Selection—Band of H.M. Coldstream Guards, "La Source Ballet."
- 9.12: Tenor—Mr. R. Trewern, "In My Heart all are Equally Cherished" (from "Rigoletto") (Verdi).
- 9.15: Quartet—Misses E. Standen and Eileen Higgins, Messrs. R. Porteous and G. Gray, "Quartet" from Act 4, "Rigoletto" (Verdi). Introductory comment by Signor Lucien Cesaroni.
- 9.22: Piano duet—Misses Mavis and Sheila Dillon, "Second Rhapsodie."
- 9.29: Bass—Signor Lucien Cesaroni, "Elegie" (Massenet).
- 9.34: Three scenes from "Lucia di Lammermoor" (Donizetti).
Tenor and chorus—Mr. R. Trewern and Company, "Hail to the Bridal Day."
- Sextette—Mesdames D. Ardrey and H. Maplesden, Messrs. R. Porteous, R. Trewern, G. Gray and Signor Lucien Cesaroni, "The Celebrated Sextette."
- Bass and chorus—Signor Lucien Cesaroni and Company, "With Warlike Minstrelsy."
- 9.52: Selection—Lucerne Kursaal Orchestra, "Orpheus in the Underworld."
- 10.0 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, MARCH 8.

- 3.0 : Relay of special service from Christchurch Anglican Cathedral on the occasion of the handing over by Lord Baden-Powell of the dedicated flag, a white ensign, from the Cenotaph, Whitehall, London, and presented by the British Boy Scouts to the New Zealand Boy Scouts. Lord Baden-Powell and His Worship the Mayor (Rev. J. K. Archer) will read the lessons.
- 5.30: Children's song service by children of Anglican Sunday Schools.
- 6.15: Chimes from the Studio.
- 6.30: Musical recordings.
- 7.0 : Relay of evening service from Holy Trinity Church, Avonside (Preacher, Rev. O. Fitzgerald; Organist and Choirmaster, Mr. Arthur Lilly, A.R.C.O.).
- 8.15 (approx.): Relay of open-air band programme from a city band rotunda by the Woolston Band (Conductor R. J. Estall).
March—Band, "Washington Greys" (Trafalla); overture, "Raymond."
- 8.28: Tenor—Mr. David McGill, (a) "Heart of Gold" (Manney), (b) "Land of Long Ago" (Ray).
- 8.34: Trombone trio—Woolston Trio and Band, "A Summer's Day."
Medley—Band, "Famous Fragments" (arr. Hawkins).
- 8.44: Baritone—Mr. E. A. Dowell, "Gipsy Love Song" from "The Fortune Teller" (Herbert).
- 8.48: Overture—Band, "Nabucodonosor" (Verdi).
Humorous variation—Band, "Keel Row" (Rimmer).
- 9.4 : Weather forecast and station notices.
- 9.6 : Foxtrot—Band, "Appy Land" (Salmon).
- 9.10: Tenor—Mr. David McGill, (a) "If You Would Love Me" (McDermid), (b) "Roses of Forgiveness" (D'Hardelot).
- 9.16: Selection—Band, "Annie Laurie" (Rimmer).
- 9.22: Baritone—Mr. E. A. Dowell, (a) "The World is Waiting for the Sunrise" (Seitz), (b) "Hine a Hine" (Te Rangipai).
- 9.28: March—Band, "Boulder City" (Ord Hume).

- 9.32: From the Studio:
Selection—Berlin State Opera Orchestra, "Polonaise No. 2" (Liszt).
9.40: Contralto—Marguerite Carlton, "God Shall Wipe Away All Tears."
9.44: 'Cello—Felix Salmond, "Kol Nidrei" (Bruch).
9.52: Choral—Don Cossacks Choir, "First Psalm of David" (traditional).
9.56: Selection—Philadelphia Symphony Orchestra, "Choral Prelude" (Bach).
10.0: God save the King.

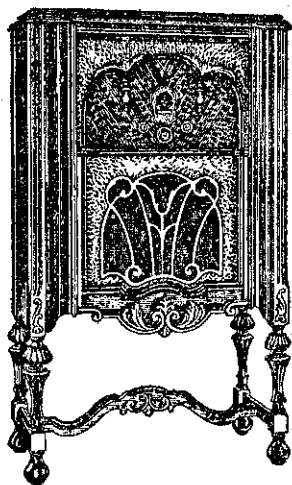
4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, MARCH 8.

- 3.0: Selected recordings.
5.30: Children's song service, conducted by "Big Brother Bill."
6.15: Instrumental recordings.
6.30: Relay of evening service from St. Paul's Cathedral, Octagon, Dunedin.
Preache, Canon E. R. Nevill. Organist, Mr. E. Heywood, F.R.C.O.
7.45 (approx.): Selected recordings.
8.15: Studio programme by the Kaikorai Band, under the direction of Mr. Thos. J. Kirk-Burnmand, assisted by 4YA artists.
Overture—The Band, "Jessonda" (Spohr).
8.27: Bass—Mr. F. E. Woods, (a) "From Oberon in Fairyland" (Slater); (b) "Crossing the Bar" (Gower); (c) "The Sea Road" (Wood).
8.37: Cornet with band—Mr. Ira Coughlan, "Lead, Kindly Light" (Sullivan).
March—Band, "Start and Cross" (Lithgow).
8.46: Mezzo-soprano—Miss Winnie Collier, (a) "The Flight of Ages" (Bevan); (b) "At Eventide" (Loewe); (c) "Life is a Caravan"
8.55: Piano—Mrs. C. Drake, "Berceuse" (Chopin).
9.0: Weather report and station notices.
9.2: Selection—Charles Ancliffe and His Orchestra, "Ancliffe Waltzes."
9.10: Tenor—Mr. Alfred Walmsley, (a) "A Song of Rest" (Halley); (b) "Welcome" (Halley); (c) "Silent Noon" (Vaughan-Williams).
9.19: Grand selection—Band, "Extracts from Schubert's Works."
9.32: Contralto—Mrs. Nellie G. Shrimpton, (a) "Break, Break, Break" (Cary); (b) "Life's Gifts" (Clutsam); (c) "Sink, Red Sun."
9.42: Selection—Madrid Symphony Orchestra, "Arabian Nights" (Arbos).
10.2: God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SUNDAY, MARCH 8.

- 6.0: Children's service.
8.15: Studio concert.

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N.Z. Short-wave Club

Aims and Objects

MR. A. B. McDonagh, secretary of the newly-formed New Zealand Short-wave Club, writes:—

For a long time past there has been a need for an organisation that would cater for the short-wave listener and experimenter and, in the absence of such a body, the New Zealand Short-wave Club has been formed by listeners for listeners.

From inquiries received it is found that the majority are people who are mainly interested in the overseas short-wave broadcasts, others, again, state that later on they intend to go in for transmitting but desire to join the club so as to get a thorough groundwork in handling the receiver, information as to conditions and wavelengths, etc., which will stand them in good stead in the future, and, last, but not least, the radio experimenter, who would have opportunity of meeting or corresponding with brother enthusiasts.

In brief the main objects are:—

To afford opportunity to experimenters and listeners of meeting together, or in the case of country members of corresponding on subjects of interest.

To assist beginners by teaching them how to tune their sets for best results without causing interference to others, and, also, to help them in their technical difficulties.

To assist the inspectors and dealers with regard to any irregularity or interference.

To deliver and have published simple, non-technical talks on the receiver.

To endeavour to educate listeners as to what is required in the way of reports on reception.

To supply reports on transmissions and arrange programmes for tests.

Generally to work in the interests of short-wave listeners.

The annual subscription is 7/6 per annum for listeners residing in Wellington City, and 5/- for members outside Wellington. Contributions may be remitted to the Secretary, Mr. A. B. McDonagh, 274 Cuba Street, Wellington, likewise any further inquiries.

The secretary welcomes any suggestions, questions, reports on stations received, and any matters pertaining to short-wave.

Each member is allotted receiving call letters, NZLW denotes Receiving Station No. 1, Wellington, and so on. Inquiries are now being made re supplying stationery, report cards and badges at cost, and the latest information is to be disseminated through the "Radio Press," so our club should be as up-to-date as any.

The Chairman of the Club is Mr. F. W. Sellens, who is recognised as one of our foremost short-wave, and we are fortunate in numbering in our ranks some of the leading technicians and radio amateurs.

Remember, we are working for you, the future of radio is in the air, rapid developments are approaching, and it is the man who knows how to handle his set who will get results, especially with regard to television which is surely coming.

For any further information, write, A. B. McDONAGH, Secretary N.Z. Short Wave Club, 274 Cuba Street, Wellington.



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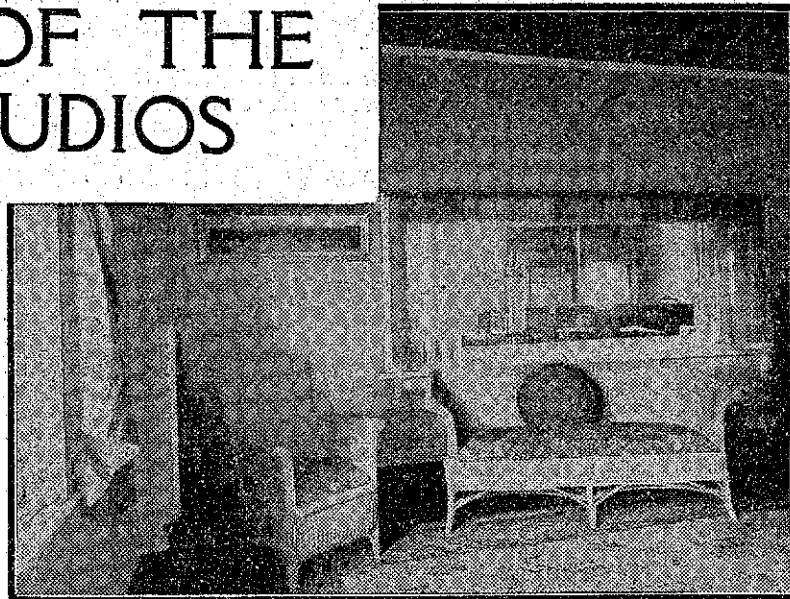
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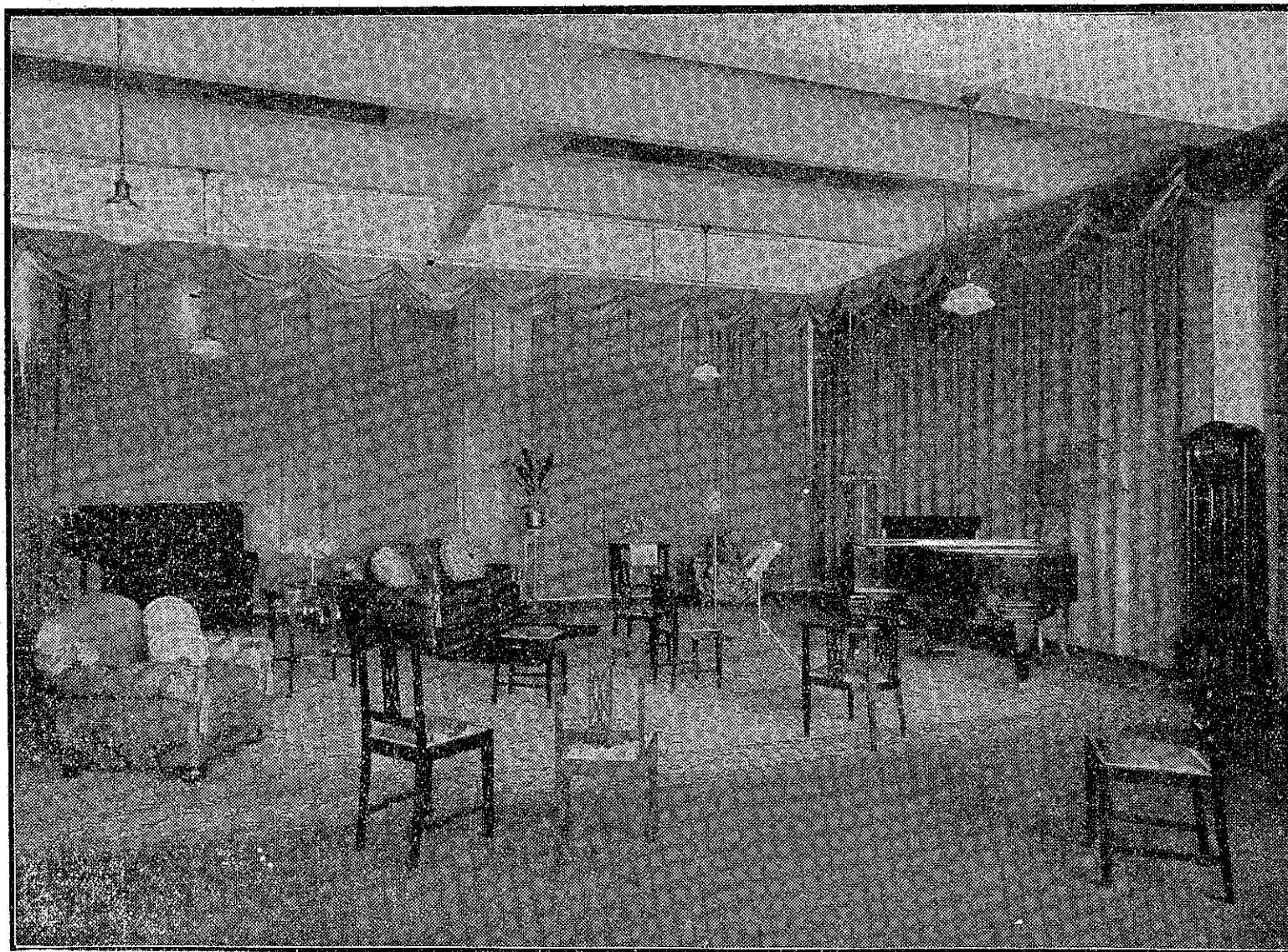
VIEWS OF THE YA STUDIOS



The small studio at 2YA. It is from here that Mr. Clive Drummond, 2YA's announcer, performs most of his announcing.



A tastefully-furnished corner in the small studio at 3YA.



The main studio at 3YA. Christchurch.

A WELL-KNOWN New Zealand girl, travelling in Australia, sees no dark side to Australian life. She writes: "I'm having a wonderful time. Only one exceptionally hot day, and anyhow, the houses in Adelaide are beautifully cool—18 inches thick walls of stone, and plastered lofty rooms—with electric fans and a refrigerator life is more than tolerable. The fruit is a dream. I eat pounds of grapes each day, and even if we had to buy them, they're only 4d. a lb. Zinnias and phlox are fascinating—armfuls of them are never missed, and semi-tropical flowers bloom in profusion. I arrived Christmas morning, in time for giving of gifts, and no one would have thought there was a depression anywhere. My friends have a bathing-box—15 x 12—with a shower room, electric kettle, washing-up sink, heaps of cupboards, deck chairs, folding tables, and window seats (which are also lockers). The woodwork is green, with dazzling cretonne curtains and cushions. We bathe in a sea like satin, clear as an aquamarine, and go sometimes to a country club up at Mt. Osmond. Such a thrill up there among the mountains—we go for lunch, tea or big evening parties." This sounds as though Australia were not as black as at present she's painted—not in Adelaide at any rate. Talking of grapes, Spanish women, who well know all the tricks of the trade, place great reliance upon this seductive fruit for beautifying effect on the hair, believing that it gives added lustre, and effectually preserves all the lovely gradations of colour.—Bondi.

ONCE upon a time a sage thus counselled his progeny: "If you fancy a thing, ask yourself four questions: 'Do I need it? Can I do without it? Can I afford it? Will it help me to save my soul?'" In these bleak days, when we cherish the handy half-crown and cannily consider the nimble shilling, this appears sound advice. But are we prepared to live up to it, and shoot into the temporary discard the little luxuries so dear to frail humanity? When weighed by the standard of these stark interrogations, the cheery cabaret will see us no more, the convivial cocktail will go by the board, likewise the theatre stall, and the taxi for two. Is it possible successfully to tread the straight path that is paved with self-abnegation? Can we offer ourselves as victims in the general holocaust? We can. But I'm afraid we won't.—L.L.

THOSE interested in the kaleidoscopic vagaries of Hollywood—and their name is legion—will read with avidity the practical information and penetrating comments of "Star-dust in Hollywood." The joint authors, Jan Gordon and his wife, have gone adventuring in many strange corners of the globe, where their experiences compete with the most bizarre and quick-change achievement of the films. Now, turning their attention to the headquarters of "the Pictures," they con-



vey their conclusions ably, vivaciously, and oftentimes with extremely subtle art, as they expatiate upon the much-bedizened face of Hollywood humanity, and with equal vividness and acuteness describe the perfection of the technique there demonstrated. These lightning literary impressions are aided immensely by the original sketches adorning the volume, which are curiously arresting and widely di-

mosses rich to the eye and soft to the tread"; and continues in the same dignified periods: "For the present autumn and ensuing winter seasons, velvet of sombre hue will be as greatly patronised, or even increasingly so, for dress occasions. Pelisses of moire antique with bows of silk velvet are very distinguee; the Paletot Eugenele reigns supreme, fashioned of cloth trimmed with plush and vicuna edged

... The Sick Room ...

*I LL, tired and bed-worn, in dimm'd room I lay;
Deaden'd thought, darkened, drab walls and grey.
Through leak in the blind a sun's golden ray
Luminous writes with a finger, so brightly gay,
Letters grotesqu'd by breeze and blind's play.*

*A cloud, swiftly passing, rudely blots it away—
Intruding, alas, and my sunny thoughts sway!
What was I thinking? Of sorrows to-day?
Ah! fresh breezes brave, dare any cloud stay!
Hence, gloomy fancies! Joy's on the way!*

—O.M.

vergent in subject and treatment from the monotonously photographic book illustrations to which we are accustomed.—L.L.

IN a recent novel by an accomplished woman writer, there is a short passage which voices what I believe many have felt when someone dear has passed into the void, and whose beloved words and ways remain enshrined in remembrance. "... What joy," muses one who lost her lover in the war, "what utter bliss to come suddenly upon a young man walking alone, ahead of one in the dusk, and he had turned round and been, not that one, but Jimmy! It would not have seemed so overwhelmingly impossible—not for a moment... quite natural: simply the instantaneous, long-deferred re-establishment of sanity, faith, truth." This gives expression to that "half of a broken hope" of the miraculous that lives in the hearts of some who go on their way along the city thoroughfare or silent woodland way, or perchance pace the deck of an outward-bound liner crowded with strangers and aliens.—Deirdre.

IN the leisurely days of a past century, even fashion papers couched their items in the stately phraseology of the period. Thus runs a woman magazine of 1855: "The Queen is at Balmoral, a retreat embosomed among the primeval forests of the valley of the Dee, where the wild deer bound over lichen-clad granite rocks, interspersed with spaces covered with

with galloon." Long gone into the limbo of the forgotten is the luscious plush, and even vicuna has a strange sound signifying nothing to most of us.

QUAINTLY worded are inalterable opinions of a famous dowager of the same decade, who with no uncertain voice expresses herself on Politeness and Accomplishments requisite in the society bud: "The danger of pedantry and presumption in a woman—of her exciting envy in one sex and jealousy in the other—of her exchanging the graces of the imagination for the severity and preciseness of the scholar, would be, I own, sufficient to frighten me from the ambition of seeing my girl remarkable for her learning."

A PROPOS the social graces, in these days when youth rides out with few thoughts of the morrow, and neither greeting nor farewell to pastors and masters, it may be that advantage to the social graces might accrue from conning an ancient rhyme extolling that virtue which is sweet sister of Charity:

*Of courtesy it is much less
Than courage of heart or holiness;
Yet in my walks it seems to me
That the grace of God is courtesy.*
—Milo.

ERMINÉ, dyed black or beige, is the smartest fur of the moment, but it is even more popular in its nat-

ural creamy whiteness, probably because it plays such an important part in the fashionable black and white ensemble. Used in the new collar scarf, which is practically a small cape on a slim black velvet coat and skirt, it is particularly effective.

THE conditions under which the Japanese woman works in the factory are said to be appalling. They are, for the greater part, very young, their ages ranging from twelve to twenty years, and are chiefly country-born. Girls are contracted to the factories for three years, and more often than not their health is utterly ruined by insanitary conditions, bad food and long hours, so that they return home at the end of their time only to die from tuberculosis. Girls are chiefly employed in cotton factories and trade unions are not allowed. All this accounts for the vast quantities of Japanese cotton goods which flood the British market, and are sold at a ridiculously low price, forcing Lancashire factories into unfair competition with cheap, even sweated, girl labour. In some of the bigger Japanese factories, a cinema show is occasionally given and baths are provided—into which thirty or forty plunge at a time in search of cleanliness!

THE great Chinese sage, Confucius, had a very poor opinion of women, poor thing, in spite of the fact that he was very ably brought up entirely by his mother, his father dying when he was only three. He says: "Of all people, girls and servants are the most difficult to behave to. If you are familiar with them, they lose their humility. If you maintain a reserve toward them they are discontented." So it is quite apparent that he didn't devote much time to finding the happy medium! He also says that "woman must yield obedience to the instructions of men, and may take no step on her own motion, nor come to any conclusion on her own deliberation."

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WELLINGTON - PALMERSTON
NEW PLYMOUTH

Perhaps he was terribly frightened of them, for he has to admit that in the days of his model rulers of antiquity when there were 10 Ministers of State, "there was a woman among them." One of the greatest inventions of the Chinese, the spinning of silk, is ascribed to the Empress Hsiling, wife of Emperor Huang-Ti, who lived 2600 years before Christ.

AMERICA has lost, at the age of 100 years, a Labour leader, whose irrepressible vitality and ready wit, together with sound sense and good humour, made her the idol of industrial workers through a restless period. She was known as Mother Jones, and was the daughter of Irish immigrants. Her husband was a trade union organiser in the very early stage of American unionism. Mother Jones had retired from her activities for several years, but kept well to the fore in all the great strike campaigns till long after her ninetieth year.

IT is not generally known that the King possesses his own microphone, which he used once more in order to broadcast his speech with which he opened the Round Table Conference on India in the Royal Gallery of the House of Lords.

This is a very handsome instrument carried out in silver and gold and decorated with his coat of arms. It is really the property of the Marconiphone Company, but is reserved exclusively for the King's use.

Interest is added to it by a silver plate that is let into the case which records every occasion upon which his Majesty has made use of it.

IT is sometimes a little difficult to find just the dressing table for our needs—one that looks really modern, yet is sufficiently utilitarian to claim standing-room when space is limited. A short time ago I came across one that seemed to me to fulfil both requirements. It was very simple—just two semi-circular pieces of wood, one forming the top of the dressing table and the other the base. These were screwed to a solid back, and were supported in the centre by a box on end. The lid was used as a door, making a handy little cupboard. Centre shelves were fitted at each side of the box, and the mirror was a separate affair hung on the wall.

FRENCH parents can't call their children just what they like, the reason being that the State does not want its citizens to have names so uncommon as to appear ridiculous. An example of official interference in a matter of this kind occurred recently in a Paris registry office, when a father wished to give the Christian names of "Jacqueline Helyett Madeleine" to his newly-born daughter. The first and third names were accepted, but (says "Excelsior") the chief functionary refused to allow "Helyett" to be entered on the identity paper as one of the names of the girl, on the ground that it did not appear in the Calendar of Saints, and was therefore not a French Christian name.

BACON rind cut from rashers before cooking makes excellent stock for soups. Put the rind in a saucepan

ALTHOUGH America possesses houses with a past, and homes dating back to the early part of the seventeenth century, full of atmosphere, they are not typical American "homes," according to an English writer in the "Spectator." The typical "home" is generally new, and its inmates have almost certainly lived there not more than ten years, probably only two. One is immediately struck by a certain sameness in all American houses: no matter what size the house, it already seems familiar. For one thing, there are never any doors in living-room doorways, everything is as open as a bungalow, and the sound of the radio as well as central heating permeates everything in a way which somehow startles the English visitor's feeling for privacy. Then the walls are invariably scrubbed, the electrical fittings ornate, either pseudo-Renaissance or ultra-modern.

There is only necessary furniture, and a striking absence of those oddments, worn pieces, photographs and general human residue which give to our idea of home so much romance. New York apartments, or houses on the hedgeless lawns of Long Island, are all alike in this; and the smallest places enjoy labour-saving comforts that only the wealthy English aspire to.

The more sumptuous "homes" are merely larger, not so much finer. The rent, unfurnished, for a New York apartment may be £3000 a year, for a six-room dwelling at the sunlit top of a towering block, with two bathrooms, one of which is really a luxurious boudoir, a maid's room and bath, all reached by noiseless elevator from a splendid entrance, guarded by a regal commissionaire and decorated again in pseudo-Spanish or modern German. A luxurious apartment of ten rooms or more, with terrace, may be £10,000 a year.

The rent for a two-room apartment in a less gorgeous block (probably not on the east, or smart, side of Fifth

and cover with boiling water. Stand for five minutes and then drain off. Add cold water to the rind, bring to boil and simmer for an hour. Half a pound of rind makes a quart of good stock.

TROUSERS that are baggy at the knees should be specially treated before pressing. Place them on the ironing-board so that the seams are on the sides and the creases in the centre. Then put a wet cloth over the knee of the trousers, get the iron extra hot and hold it just over the spot without touching it, moving the iron slowly in a circle. If the bagginess is very pronounced it is best to iron across the legs a little above and below the bagginess. Afterwards press in the usual way.

The Typical American Home

New or Old?

Avenue) may be a mere £400, there may be only one bathroom, and the cloth-of-silver-covered divan in the main living-room may well be the bed, since a wealth of clothes and linen closets, recessed into the hall and bathroom, make it possible to keep such a combination-room wholly deceptive in appearance. But there will still be ornate fittings and no doors to the living-rooms, and the bathroom and kitchen still make me sigh with admiration.

A tiny house in the least smart part of Long Island, for instance, had a bathroom all tiled in lavender, with black bath and square black recesses over the black washbasin to hold soap, while, an alcove held a majestic and complicated shower, with good provision for drainage underfoot. The humblest kitchen, beautifully sunny, has its electric refrigerator, its noble china cupboard over the tiled sink, and, at a convenient height, a gas-cooker with cooking-table attachment and a bevy of plugs for electric toasters, grillers, coffee-percolators and such. Crowning touch, from a cupboard flat in the wall comes forth on a hinge an ironing board, with its electrical iron, regulated to three degrees of heat.

Other New Yorkers contrive something more romantic, though less convenient, out of converted, old (30 or 40 years old) houses in Greenwich Village or near the East River. These do not necessarily have central heating, but the furniture (inherited or acquired) is older, there are more worn books and an atmosphere of more repose, and all the rooms have doors.

At the top of a workman's dwelling (which will be pulled down next year to make room for a sumptuous block of apartments) I have even seen something that looks very like "home" to me, with its two large and one small room, its view down the river, its mantelpieces over the fireplace, its closed doors, and—above all—its rental, which is, even here in this fabulous city, a mere £7 a month.

SCENT spilt on a highly polished dressing-table will take out the polish and leave a bad stain. To prevent this, wipe up the perfume immediately and rub the part well with a cloth which has been wrung out in paraffin. Leave for a day, then polish with furniture polish, and the mark will have disappeared.

PUDDINGS which are hot are sometimes difficult to turn out from the basin in which they were cooked. Should there be any difficulty, wrap a cloth that has been wrung out in cold water round them for a minute or two, and it will then be found that the puddings come out without any trouble.

Sitting-room Novelties

An Artistic Table-lamp

ONE of the most fascinating table-lamps I have ever seen was noticed in a friend's house the other evening. The shade was of silvered metal on a slender black column, standing on a square silvered base. At intervals all round the shade were star-shaped perforations through which the light shone, and on top was a silver crescent and star. The effect of these clusters of shining stars was amazingly beautiful, and the idea is not a difficult one to carry out.

Square blocks of plain glass are being used for book ends in many houses. They are clean and hygienic and look equally well with a simple or elaborate style of furnishing.

Hints for the Housewife

APRICOT and cheese sandwiches are unexpectedly tasty. Make the cheese sandwiches in the usual way and add little slices of tinned apricot (or peach) here and there on top of the cheese.

FOUNTAIN pens should be cleaned thoroughly at regular intervals. Unscrew all the parts and soak them in vinegar for half an hour. Then rinse well in warm water and leave to get thoroughly dry before refilling with ink.

CONCRETE that has become discoloured may be cleaned by this method. Thoroughly dissolve 2oz. of chloride of lime in a bucket of water, and spread the liquid over the discoloured floor, leaving it, very wet, for an hour or two.

Finally scrub it with very hot water, to which two handfuls of soda have been added.

GAME will keep fresh when being sent some distance by rail or posted if, before packing, it is sprinkled with a little freshly ground coffee.

POTATOES, especially if they are old, can be whitened by putting a teaspoonful of vinegar in the water just before they are done. To make them floury, drain off the water when they are cooked, sprinkle them with a little salt, cover with a cloth and leave at the side of the stove to dry.

RAW eggs that have become mixed with hard-boiled ones can be sorted out if all the eggs are placed on a plate and spun round. Put a finger lightly on the top of each. When released the cooked eggs remain still, while the raw ones continue to go round, as, though the shell has been arrested, the liquid contents of the egg still move.

SMOKY rooms can be cleared if a few drops of vinegar are placed on a hot shovel and allowed to burn. Another way is to take out a small red-hot cinder, place it on a shovel, and pour a few drops of vinegar on it. The same process is excellent in a sick room, using eau de Cologne or other perfume instead of vinegar.

... With ... BOOK and VERSE

By "John O'Dreams"

Our Fortnightly Book Review A WOMAN ON HER WAY

By JOHN Van DRUTEN

THE British Museum, during the past year or so, has been enriched by the presentation to it by the author of much of the MSS. of "The Forsyte Saga." Mr. John Galsworthy has now completed the gift with those volumes of his great work that were published during 1930, including "A Silent Wooing" and "Passing By," so that the whole of this invaluable manuscript is now enshrined in the great treasure-house of the nation.

MR. ARNOLD BENNETT has risen to the occasion in his latest novel, "Imperial Palace," at any rate as far as length is concerned, it being a cumbersome tome of some 700 pages. This is no deterrent, however, to rapacious novel-reader and enthusiastic admirer of Mr. Bennett's racy style and tremendous vitality. On the big canvas of his latest book the brilliant and versatile spinner of tales paints, with vim and vigour, the rush and scramble of life as it is rushed through at the present day. In this story of life in a big hotel, Mr. Bennett's acute vision of seething life, with all its exaggerations, absurdities and complications, and his faculty for irresistibly amusing and illuminating expression thereof, are arresting and stimulating as of yore.

INTERESTING to note that one of the most modern and gifted of our poets, Mr. Humbert Wolfe, has written a mellifluously-phrased and extremely eulogistic tribute to the work of the late Lord Tennyson. It was to be anticipated that Mr. Wolfe would clothe his views in delightful phraseology, but the fact that his admiration is great for the poetry of the Victorian Laureate has all the charm of the unexpected. One might have thought that Mr. Wolfe, as his central theme, would have selected the stately measure, the grave and beautiful sentiment of "In Memoriam"; but, instead, he has chosen "Maud," that great love-poem, with its innumerable passages of lyrical loveliness. Perhaps, now that the ball is set rolling, the tide of appreciation will turn, and the day may even come when the youngest highbrow of them all will be brought to admit that there's something to be said for Tennyson after all.

THAT brilliant study of the psychology of adolescence, "Young Woodley," brought Mr. van Druten an immediate popular success, and raised high anticipation of his future work. "A Woman on Her Way," however, comes somewhat in the nature of a surprise. Good enough in its way, it yet fails to fulfil expectations.

This story of a modern novelist, entirely without malice or morals, concerns Elinor Johnson, who at forty years of age is vital, intelligent, tolerant, and, we are led to deduce, fascinating to the male of the species, though it is puzzling to locate just where her appeal comes in. Here is a portrait of the successful writer as first presented to us: "She was lying full length on her stomach on a pile of cushions, waving her stockinged feet in the air, running her hands through her hair and scratching her head."

The coterie of which Elinor is leading lady is composed of members of a meretricious pseudo-artistic and theatrical set, who move in their orbits with an abiding self-satisfaction, and whose lives are governed by impulse and shallow emotions, their conversation being freely interspersed with semi-profanity and backbiting of the more virulent variety.

Possibly these frisky, frolicking marionettes of both sexes and all ages are tolerably faithful to portraits of certain members of the community who pine for publicity and to whom notoriety is the breath of life, but we hear too much of them in Mr. van Druten's novel, and they prove as boring in fiction as in fact. Occasionally amid the voluble idlers drifts Richard Gilchrist, Elinor's lifelong friend, bitter, unhappy and disillusioned, and drowning despair in the easy alcoholic way.

The experiences of the bluff and hearty woman novelist in America are vividly written, embodying trenchant but kindly criticism of men and manners in New York. And there are good chapters anent production of a

successful play, with interesting sidelights on the theatrical microcosm, the ramifications of which the author knows inside and out.

But, above all, we are invited to find intellectual interest in Elinor's philanderings, of which we confess we grow weary. Not at all the type of grande amoureuse, she appears as devoid of "charrum" as the heroine in the delicious Barrie play. Yet, though energetically flouting suggestion of promiscuity, she frankly states sum total of past lovers as seven, and proceeds to add to this hefty total. Not fastidious as to the temporary sharer of bed and board, we are told that "She always liked bounders. They had a quality of effrontery and sheer cheek to which something in her responded: it was, perhaps, that they seemed to have so much more gusto for life than other people."

Mr. van Druten manages his narrative with skill, decision and some knowledge of the human heart; but it is too long, too diffuse, and one tired of his puppets, who live in an atmosphere of cocktails, Christian names, and extravagant endearments, and to whom lying, slandering and adultery are everyday concomitants of existence.

The latter part of the story concerns Elinor's love episode with an unsuccessful dramatist, who turns to her in weak self-pity and despair, and whom, despite the fact that he is young enough to be her son, she comforts in the old, old way. The subsequent futile divorce proceedings exasperate and alienate her circle, who, true to type and to their adage, "Never be found out," leave her in the lurch. Spiritually tempest-tossed and nerve-racked, Elinor loses the courage and zest that have been her attributes, until she comes across Richard Gilchrist, grieving for his dead wife, hopeless and shattered as herself; and the two agree to join forces and make what

AN anthology that has at least the merit of originality is entitled "The Art of Dying." In it are set down, in orderly sequence, from Jezebel down to the present time, the last words of many who were personages in their day and generation. For those who have an unquenching thirst for intimate knowledge, to whom the personal note of notable men and women is all in all, this record of last words, before the spirit has left the body, should be a cherished possession.

A RECENT announcement of interest to the intelligentsia is that Chatto and Windus will publish shortly books by Julian and Aldous Huxley respectively; the former being represented by an account of travel in East and Central Africa, and the latter by a volume of essays entitled "Music at Night." Like all vivid and fearless personalities, Mr. Aldous Huxley has fervent detractors as well as fervent admirers; but no student of the trend of fiction-writing can afford to ignore the scintillating and analytical work of this most modern young man.

IN "A Note in Music," Miss Rosamund Lehmann has written an able and subtle study of the reactions of a brother and sister, gay and carefree and young, upon the drab lives of a small group of people, middle-aged, provincial and dull. A slight theme, but treated with a penetrating knowledge of psychology, and a competence in handling the monotonous environment of a provincial town, with the gradual abandonment of hope, ambition and zest which sometimes creeps upon people who are not ideally mated. The contrast between flaming youth and disillusioned middle-age is excellently well presented; and in the treatment of her theme Miss Lehmann infuses such a vivid consciousness of the beauty of the English countryside that can hardly fail to stir response in lovers of the out-of-doors.

they can of the future under the aegis of the holy estate. We do not think "A Woman on Her Way" will add anything to Mr. van Druten's already established literary reputation.

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ON July 1, 1930, there were over thirteen million radio sets in operation in the United States of America.

THE new short-wave station destined for communication between France and her colonies is approaching completion, and if tests prove satisfactory, it will be officially opened towards the end of February. The aerial power will be 30 kw., and it is hoped that the station will be heard in all the French colonies of the world.

A PRIVATE omnibus concern in Czecho-Slovakia recently experimented with broadcast receiving apparatus for the benefit of passengers. The idea proved contagious for quite a number of radio-equipped buses have since appeared on the roads.

SCENTING a potential danger from fires and explosions due to high-frequency radio transmission, the U.S. Government's liaison committee on aeronautic radio research has recommended that short-wave stations should not be situated near to aircraft fuelling points. The committee admits that the precise amount of risk has not yet been determined.

ONE of the severest tests to which radio receiving apparatus can be submitted was carried out recently in London during the afternoon school broadcasts. The test took the form of a recital of a number of specially selected words, each having no connection with the others. The words were listened to by eight selected schools in London and by observers at the B.B.C., all using different receiving apparatus. To identify every one of the words indicated that the receiver used was an excellent one, and by this means of the 100-watt portable trans-



test the authorities derived some valuable information on the merits of various receivers.

THE British Broadcasting Corporation recently broadcast a programme featuring two American artists known as 'Amos and Andy', negro imitators. So popular are these two comedians with the radio public in America that when they are scheduled to perform it is said that church service hours are changed and telephone operators report a considerable slackening-off in the number of calls made.

THE New South Wales Railway Department is certainly up-to-date in its methods. Two patrol cars fitted with radio transmitters and receivers have been commissioned by the department to aid in the maintenance of an 82 mile long power transmission line, which runs through mountainous and often almost impassable country. Each patrol car is accompanied by two line-men, who patrol the lines examining insulators and wires, clearing away trees and branches where necessary and burning off grass to protect the supporting poles from bush fires. By

mitter carried by each car, the line-men are in constant touch with the station at headquarters.

THE wife of President Hoover is a wireless enthusiast, and has a receiver installed in her car. Recently she drew her car up to the side of the pavement and, having first carefully shut the doors, proceeded to keep an engagement. Imagine her surprise upon returning to find a large crowd gathered about her car. She had forgotten to switch off the receiver, and the crowd was enjoying a free concert.

THE acoustic properties of the world-famous St. Paul's Cathedral have always proved a source of difficulty to preachers, few of whom are able to make themselves heard distinctly in all parts of the building. Experiments are now being conducted with amplifiers and loudspeakers, which, it is hoped, will result in rendering all parts of the service clear and distinct to every member of the congregation throughout the building.

DURING the recent landslide at Lyons, France, which swept away hundreds of houses, the local radio club mobilised a contingent of listeners to work in co-operation with an aviation

detachment of the French army. Microphones were placed on the ground on the edge of the devastated region where rescuers were at work, and these signalled the faintest crack or movement in the danger zone, thus giving timely alarm to the rescue parties and preventing further loss of life and property. A number of local radio dealers freely supplied the necessary apparatus for this invaluable service.

AFTER five months' operation of the commercial two-way telephone service on Canadian National Railway trains between Toronto and Montreal, the authorities are able to declare the experiments a complete success. The quality of transmission has been rated 95 per cent. perfect by the Bell Telephone Co., and on one call placed by a passenger to be connected with London 100 per cent. efficiency was attained. The "wired-wireless" system is in use, employing the telegraph wires paralleling the railway track, impulses being carried to "pick-up" stations at various points along the route.

DENMARK is copying the examples of Britain and Germany in the construction of an immense palace of broadcasting. The building, already half completed, is in Copenhagen, and will house the State broadcasting administration, studios, and a certain amount of transmitting plant. Adjoining it is a disused theatre, which will form two large studios with accommodation for public audiences.

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