

## Orphanage Brass Band

## To Perform from 4YA

ON Tuesday, March 31, the brass band of St. Joseph's Orphanage is to present a programme at 4YA.

Formed only a few years ago, this combination of boys, under the conductorship of Mr. D. Whelan, has developed wonderfully as a musical organisation. The band fulfils numerous public engagements. Concerning a recent concert, which filled the Concert Chamber of the Dunedin Town Hall, the Dunedin "Evening Star" said:

"The band, which is composed entirely of young boys, gave an excellent creditable performance of standard concert works, playing with a finish that surprised the audience considerably. The conductor (Mr. D. Whelan) had the boys under excellent control, and their response was very gratifying indeed. Their music was cleanly played, good tone being a special feature of each performance. The boys in the band were also heard in solo items, showing a standard that did their tutor and themselves much credit."

## Radio Personals

"AUNT PAT" of 3YA (Miss Maynard Hall) is at present on holiday leave. Mrs. A. J. McLaren ("Lady bird") is acting in her stead as organiser of the children's sessions.

MR. G. LAMONT GURR, one of Auckland's finest baritone singers, will be making his first radio appearance on Friday, April 3.

A VERY fine Welsh basso, Mr. E. H. Jones, is to sing for 2YA on Thursday. He should prove an acquisition to the roll of Wellington radio artists.

MR. A. GUILD, who is to bring his bagpipes before the 2YA microphone on Saturday, April 4, is only 19 years of age. He has been a student of the pipes since he was ten years old, and has a succession of New Zealand championships to his credit. At Palmerston North last Easter he was the winner of one event that he has held for the past seven years, beating all-comers.

MR. A. J. HODDER, of Levin, at present on a visit to Christchurch, will sing for 3YA on Saturday, April 4. He is the possessor of a very fine baritone voice.

MISS MARJORIE ALEXANDER, who has played for 3YA and demonstrated what a brilliant performer she is on the pianoforte, has just received advice that she has been awarded an exhibition in pianoforte at the Royal College of Music, London, as the result of her performance in the practical examinations conducted throughout New Zealand last year. This award entitles her to a free course of tuition at the institution in London for at least two years.

The 1931 "Radio Guide" is out this week!

180 pages brim full of useful and interesting information.

Price 2/6. All Bookellers, and Dealers.

## The Dunedin Orchestral Society

under the conductorship of  
Alfred Walmsley



From

4YA

March

30.

will present their first concert of the 1931 season at His Majesty's Theatre, Dunedin.

## Children's Sessions American Radio Stars

## AT 2YA.

MONDAY, MARCH 30: Uncle Jeff is bringing a party of entertainers from Mrs. Paul's Studio. They are clever little performers. Uncle Jeff's puzzles, stories and riddles will also be part of this programme.

TUESDAY: The Birthday Postmen to-night will be Uncle Toby and Jumbo. Mrs. Victor Lloyd's little pupils will perform a playlet, a special adaptation of "Helen's Babies." If you listen carefully you will hear Budge and Toddy.

WEDNESDAY: Some cousins from Island Bay are coming to help our "Cheerful Chirpers." They will sing "Drake's Drum" and some other songs for us. Another "Meeting Pool" story will be read. Birthday greetings as usual.

THURSDAY: Big Brother Jack will act as stage manager to-night for a little play to be performed by Miss Rastall's pupils.

SATURDAY: Let's all go off for a trip to Fairyland to hear "The Elves' March," and see "The Fairy Wood." The wood nymph will tell you all about "The Fairies at the Bottom of the Garden." Oh, yes, Spot, you can come, too.

SUNDAY: As it is Easter Sunday, the Cambridge Presbyterian Children's Choir will bring a special programme of songs and choir work. Mr. Reynolds will conduct the singing and Uncle George the singing.

## Fabulous Salaries

AN idea of the huge salaries now being paid star radio performers is given in a comprehensive volume entitled "This Thing Called Broadcasting," issued under the joint authorship of Dr. Alfred N. Goldsmith, vice-president and general manager of the Radio Corporation of America, and Austin C. Lescarbours, former managing editor of the "Scientific American." In this it is stated:

"The huge salaries for which the Hollywood motion picture industry is famous are being met and surpassed by those paid for radio performances. . . . The Shell Gasoline Company has been convinced that it is worth paying Hugh Barrett Dobbs 300,000 dollars to conduct the Shell Happy-time Hour on the Pacific Coast every morning for three years. The Fleischman Yeast Company pays Rudy Vallee and his orchestra 2500 dollars a week to play for the Fleischman Sunshine Hour. Vincent Lopez is said to receive the same sum. Franklin Baur, the Firestone tenor, writes his name on the back of a 1000 dollar cheque every week. Jessica Dragonette makes more than 700 dollars weekly, and Graham McNamee finds more than 1000 dollars in his weekly pay envelope. . . . The record for single or occasional broadcasts, as far as we can find, is held by Harry Lauder, who received 15,000 dollars for his first 15 minutes on the air. He sang three songs at 5000 dollars per song and then sang another quarter hour on another programme for the same amount, making a grand total of 30,000 dollars for 30 minutes."

## Fog Warnings at Sea

## A Talking Beacon

A "TALKING BEACON," the first of its kind in the world, is in operation at the Cumbrae Lighthouse, in the Firth of Clyde, and instructions have been given to mariners regarding its use. The apparatus consists merely of a radio gramophone, and this, used in connection with the lighthouse foghorn, tells a ship's wireless operator exactly how far his ship is from the lighthouse. The record, played on the lighthouse gramophone, gives the name Cumbrae and then counts out the ship's distance in miles and cables from the lighthouse.

The "talking beacon" is expected to remove many of the difficulties encountered by mariners. A vessel equipped with the simplest radio receiver will hear the beacon "speaking," and will thus be able to know her exact distance from land, even in the thickest fog. Every 70 seconds there will be heard the name of the beacon in speech (Cumbrae), the three blasts of the fog signal; counting in speech the distances up to five miles; and the two blasts of the fog signal.

There will be an interval of silence, lasting about 27 seconds, until the name of the beacon is spoken again. Immediately before each mile is spoken a bell is sounded, and the interval between each figure of the count represents the time that sound takes to travel a mile. The apparatus has a range of five miles.

The design and construction of the apparatus was a long and complicated process. When the idea was first worked upon, it was thought that in these days of gramophones and "talkies" little difficulty would be found when this aspect of the work was approached. It proved otherwise, however, the synchronisation of the apparatus causing a great deal of trouble before complete success was attained. Very little power is required, and a small size gramophone record supplies the speech.

The system is based on the fact that the rate of travel of sound through the air is less than the speed of radio waves. A vessel three miles off the beacon, for example, will hear the signal later than a vessel two miles away. The installation is remarkably cheap, and can be used on any fog signal, giving all the advantages of wireless and sound signals to boats and small vessels. When vessels or lightships are equipped with the apparatus they will always be certain of their distance from one another, thus avoiding the risk of collision at sea.

Already widespread interest is being shown in the "talking beacon," and seafaring men believe that within a short time its use will be world-wide. While the apparatus is in its infancy the Lighthouse Trustees have warned mariners to exercise the usual fog precautions.

## Indoor Antennae

THE lead-in from an indoor aerial, as from an outdoor aerial, should generally come from one end of the parallel wire (or wires), or from the centre.