

PUBLISHED WEEKLY

THE RADIO RECORD

AND

HOME JOURNAL

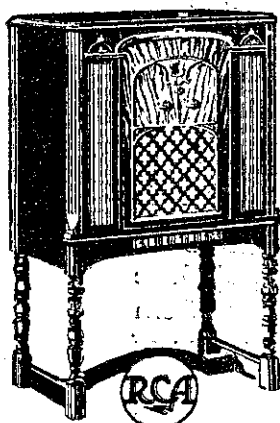
Vol. IV., No. 37.

WELLINGTON, FRIDAY, MARCH 27, 1931.

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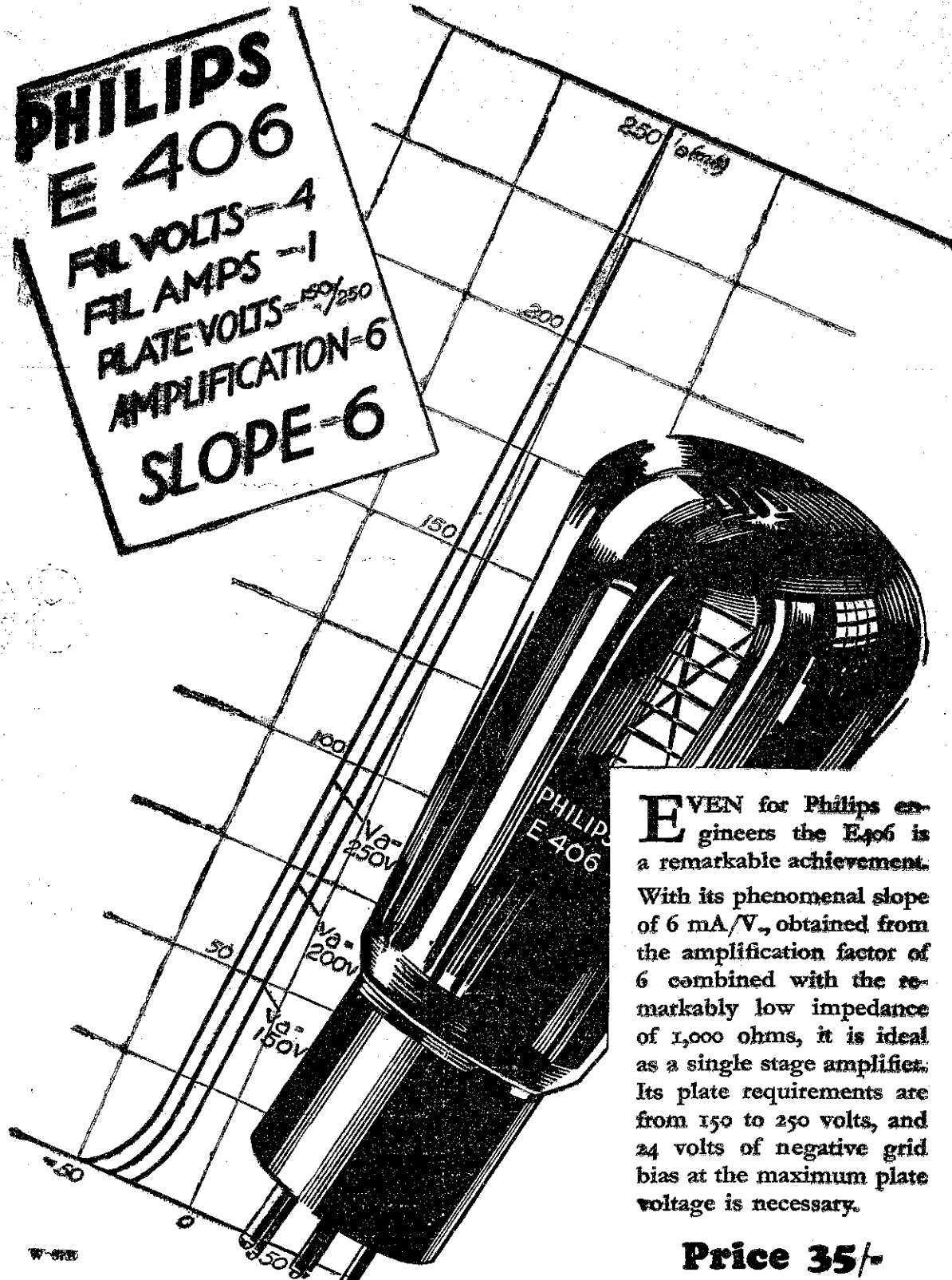
The autographed photo which he sent to the Radiola Manufacturers carries his statement that:

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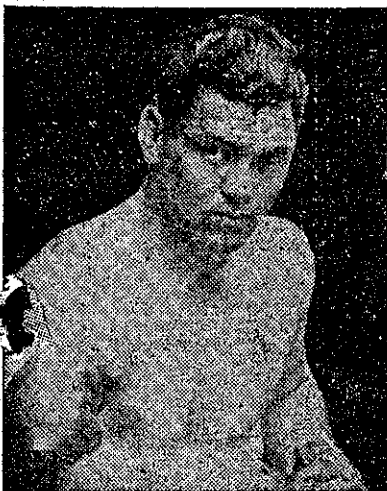
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Heroes of the Roped Ring

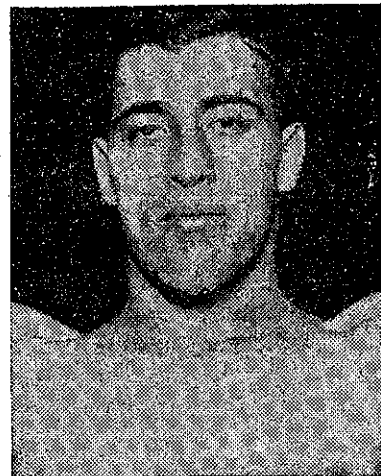
What listener has not thrilled to the tense "He's down!" of the commentator describing a boxing match over the radio? Even those previously uninterested in the glove game find themselves hanging on every word and wondering what will happen next. In the following article Walter T. Rault reviews some of the great figures in the history of the roped ring—from the time of John Broughton, first champion of England, to Primo Carnera of to-day, the giant Italian, whose claim for the heavyweight title of the world seems likely to be fulfilled within the next twelve months.

Three of the World's Foremost Fighters

Left—Jack Dempsey, one-time heavyweight champion of the world and idol of America. His recent plucky attempt to "come back" showed that though he has lost much of the fire and dash that made him champion, he is still a fighter to be reckoned with.



Below—Gene Tunney, the "gentleman boxer." Listeners will no doubt be able to recall that thrilling relay from America when Tom Heeney, whose home-town is Gisborne, put up such a plucky fight against Tunney, then world's heavyweight champion.



Right—Primo Carnera, the Italian giant, whose huge size and immense strength, combined with an agility unusual in a boxer of his bulk, places him in the world championship class.

"THAT no person is to hit his adversary when he is down, or seize him by the ham, the breeches, or any part below the waist: a man on his knees to be reckoned down."

So ran the seventh and last of the Rules to be Observed in all Battles on the Stage (the wooden platform that preceded the canvas ring), as agreed by several gentlemen at Broughton's Amphitheatre, Tottenham Court Road, London, on August 16, 1743. And that was, roughly speaking, how it all began.

We can see them now, those several gentlemen of George II's reign, in their laced coats and sprigged waistcoats and their jewelled fobs, gathered gravely round the table in that little building in Hanway Street to settle the first recorded rules of the Ring. They took it seriously, for both money and credit in their fashionable world hung often upon the result of a mill on those railed-in boards. They were no flash mob who patronised Jack Broughton, champion of England and the most reputable of promoters and M.C.'s.

Yet they would have been astonished if they had known into what a battery of flood-lights the candle that they were lighting should one day grow. How could they even dream of the vast stadium by the Great Lakes, the crowds of pale-face 'scalpers' busy where then Red Indians hunted scalps, and 100,000 Americans gathering to watch a main battle fought for more money than anyone in England in Broughton's time had ever seen?

From Broughton's amphitheatre to the Albert Hall; what a pageant of pugilism stretches between!

GREAT fighters and tremendous fights; brilliant boxing and bulldog pluck; not a little crookedness, fights on the cross, fiascos, bad decisions, fouls; but still the game pulls itself out of the trough and rises regularly to the



heights again. From Bendigo in the eighteen-forties, with his habit of going down without receiving a blow, to Sharkey in the nineteen-thirties, with his predilection for hitting below the belt, there have been unworthy figures in the long procession, but history shows us that there are champions in plenty still to come.

Broughton himself leads them all, the first acknowledged champion of the pure art of fists alone. Close on his heels his conqueror, Jack Slack, the butcher, who won the title in 1750, and with it the winning end of the purse computed to amount to £600. After him comes Tom Johnson, the cornporter, five feet nine and fourteen stone, and hard as one would expect a man to be, who could fight with the bare fists against a man three stone heavier than himself for sixty rounds. Though one must remember, in reading of the old bare-knuckle fights, that under Prize Ring rules a round ended when a man went down, and after every round was half a minute's rest; so that a round could last any time from a minute or so, which was the average, up to an occasional quarter of an hour; and a knock-out blow was one that put a man out for more than half a minute in the hands of his seconds, instead of ten seconds alone on the floor of the ring.

IN some ways the old fights were fiercer, in some ways less exacting, than one might think if one imagined them fought under the modern rules. Far back in the history of the Ring comes Daniel Mendoza, the first Jewish pugilist, champion of England, and the first of the long line of fighting jews who had held championships all over the world. He was born in Aldgate, and there have been few periods in boxing history since when Aldgate has not had its representative in the first flight. Mendoza was the victim of one of the most curious incidents in ring history—the famous occasion when Gentleman Jackson seized him (Continued on page 9).

Astounding Reception of World's Shortwave Stations!

Do you know what you miss if your receiver will not receive Shortwave Stations? You will miss all the important events that take place in London, Russia, Italy, Indo-China, America, Holland, Germany, etc. All the important broadcasts from the other side of the world are sent out



ON SHORTWAVE

In addition to giving you wonderful reception of all Shortwave stations the

NEW 1931 "ULTIMATE,"
with its tremendous volume and perfect tone, will outperform any ordinary receiver on broadcast reception.

The Prince of Wales' speech at the opening of the British Empire Trade Exhibition, Buenos Aires, was heard with perfect clarity by many "Ultimate" owners through New Zealand.

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Perfect broadcast receiver, super shortwave receiver, powerful electric gramophone, equipped for home talkies and television. Jenson full-size dynamic speaker; screen-grid, super power push-pull audio; magnificent cabinet.

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How the Prince's Speech was Broadcast

Buenos Aires to London to New Zealand

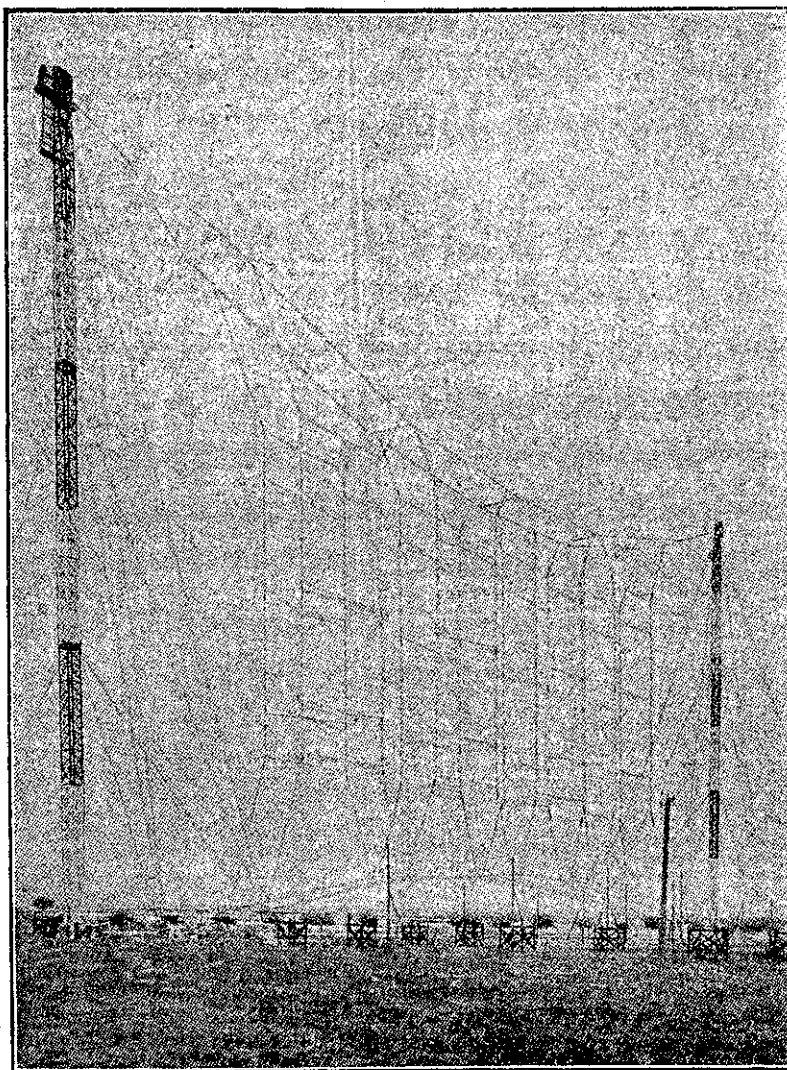
AT 5.30 a.m. on the Sunday before last all New Zealand stations carried out a rebroadcast of station GBP, London, on the occasion of the opening of the British Empire Exhibition at Buenos Aires by H.R.H. the Prince of Wales. Reception in New Zealand was particularly good, and listeners through the Dominion followed the Prince's speech without difficulty.

There is always something fascinating in receiving speech from the other side of the world, and although feats of this kind are common enough at the present time, it is seldom that there is brought into use such a length of radio channel as was employed on this occasion. The speech of the Prince of Wales was conveyed from Argentina to England, and on to New Zealand, the total distance involved amounting to approximately 19,000 miles.

From the Prince's microphone in Buenos Aires the speech was conveyed to the Hurlingham transmitting station, about 12 miles from the city, and by means of a directional aerial the signals were retransmitted from station GBP, and reached New Zealand after travelling eastward over Northern Europe and Asia, thus completing a circuit around the greater part of the globe from Buenos Aires via London to New Zealand.



THE PRINCE OF WALES.

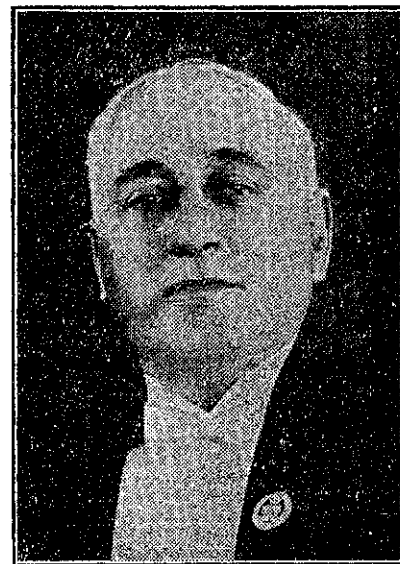


This complicated antenna system is similar to that used by the Hurlingham transmitting station near Buenos Aires. From here the speech was broadcast and picked up by GBP, London, and rebroadcast on short-wave. The New Zealand stations heard the London station. The peculiar arrangement of the aerial is designed for directional radiation.

For the purpose of reception in the case of station 2YA, the Post and Telegraph Department co-operated with the Radio Broadcasting Company, the signals being received at the Department's receiving station at Mt. Crawford, and thence passed on to Station 2YA by telephone line in the usual way for rebroadcast. In the cases of 1YA, 3YA, and 4YA, GBP's signals were picked up by

receivers located in the suburbs, as is customary when rebroadcasts of overseas stations are conducted—GBP's signals being received direct after their reception in London per medium of the radio telephony system from Buenos Aires.

From midnight until about 8 a.m. New Zealand time, the signals travel eastward from England up over Northern Europe and Asia to Australia and New Zealand. From about 6 p.m. to midnight the reverse route is taken; that is, southward across the Western portion of Europe skirting the west coast of Africa across the Atlantic to the southern end of South America across the South Pacific, and thence to New Zealand and Australia. As the transmission in this case was between the hours of midnight and 8 a.m., New Zealand time, the signals followed the first-mentioned route, and the accompanying map will provide listeners both with the route taken and the distances traversed.



SIGNOR GIOVANNI STELLA, an artist of note, who will appear on a 4YA programme with Signorina Graziella Rossi, the well-known grand operatic soloist.

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The New Zealand Radio Record

—AND—

Home Journal

(Incorporating the "Canterbury Radio Journal.")

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

WELLINGTON, FRIDAY, MARCH 27, 1931

METHODS IN BROADCASTING.

THE discussion in the British Houses of Parliament upon the service and programmes of the British Broadcasting Corporation serves to emphasise the real merit of the work of that body. Probably the greatest tribute to its outstanding efficiency, and the genuine service being rendered by it to the community, is contained in the statement that there are now 3,500,000 licensed listeners in Great Britain. This means that approximately half the population contributes to the revenue of the British Broadcasting Corporation, and benefits by its activities.

THE only point upon which criticism apparently fastened was the allegation that there was a tendency to introduce political bias into the programmes. This charge, however, was not sustained. Speaking on behalf of the Corporation, Lord Gainford, the acting-chairman, declared that programmes were prepared to give a maximum of interest and entertainment, and he declared there was no justification for the charge of bias or propaganda. This declaration may be taken at its full value. Under its constitution, the British Broadcasting Corporation is set apart from political interference, and is free from any vestige of Government control. The Corporation has proved itself to be imbued with high ideals of service to the community and the listening public, and, blessed with an abundant revenue, has set itself to fulfil its function of giving entertainment and instruction to the community. As Lord Crawford emphasised, no country in the world enjoyed more varied programmes than did Britain, and nowhere were there more remarkable men contributing the best of their knowledge to broadcasting. The list of names of notable men who regularly appeared before the microphone is indeed impressive, and emphasises the wonderful service secured by British listeners.

THE point of particular interest to New Zealand listeners in connection with this debate is its bearing upon the system of control of broadcasting services. In large part the ideals and procedure of the British Broadcasting Corporation have been adapted to the Dominion. Here there is a unified service operated by one authority. Certainly this is controlled by private enterprise under contract from the

Government. That is advisable in the special circumstances of the country, as it secures efficiency in administration and a comprehensive organisation of available talent. The British method is in outstanding contrast to that which has developed in America. There, as listeners know by the extracts which appear in our columns from time to time, there is no real homogeneity in the programmes presented to the public. Entertainment, because of the competitive nature of the various services, dominates the situation, and broadcasting is failing to give that educational service of which it is capable. In New Zealand the educational factor is being developed to some extent, but has not been over-emphasised. There is, of course, not available that galaxy of talent of which Britain is possessed, but, to their credit, many leaders of thought in the Dominion have willingly given service before the microphone. The debate in the House of Lords comes as a triumphant vindication of the general methods of the British Corporation and their application in practice.

Dance Music by Lido-Venice Orchestra

Wednesday Night Attraction from 2YA

SPECIALLY featured on 2YA's programme last Wednesday evening,

March 25, at the conclusion of the international concert programme, was a session of dance music provided by one of the most popular of New York dance orchestras—the Lido-Venice Orchestra, conducted by Nat Brusiloff. This orchestra has long been a favourite with New York dancers and Nat Brusiloff is a very well known figure in the radio world, as a violin soloist and conductor.

Born in Russia, Brusiloff came to America when he was a year and a half old. The off-spring of a musical family—one of his cousins is conductor of the Cleveland Symphony Orchestra, while another is head of the violin department of the Petrograd Conservatory—it was only natural that he should take up the study of music. All

of his training he received from his father, a well-known violinist.

At the age of fourteen he was one of the first violins in the Baltimore Symphony Orchestra, a post he held for many years. Leaving Baltimore, Brusiloff organised his own band and for several seasons he was featured at one of the fashionable supper clubs in Washington, D.C. He was so successful in the capitol city that he was offered a position in one of New York's ultra-smart night clubs. He became an immediate vogue there and his Lido-Venice Orchestra is a favourite with all New York club frequenters.

The programme presented last Wednesday evening was the first of a series of weekly programmes by the Lido-Venice Orchestra, which is certain to enjoy great popularity among New Zealand listeners.

4YA Church Service Committee

Easter Broadcasts Finalised

A MEETING of the 4YA Church Service Committee was held on Tuesday, March 10. The Rev. Geo. Miller (representing the Presbyterian Church) presided and there were also present: Rev. E. S. Tuckwell (Baptist), Ven. Archdeacon Fitchett (Anglican), Rev. A. Mead (Congregational), Rev. G. B. Hinton (Methodist), and Mr. O'Donoghue.

Arrangements in connection with broadcasts at Easter and on Anzac Day were discussed and finalised. The rota of broadcasts was considered and the basis followed during the past year was approved.

Archdeacon Fitchett was elected to the chair for the ensuing year.

Talk to Farmers

VISITING New Zealand at the present time is an eminent and expert man in the seed world, Mr. Walter F. Giles, A.H.R.H.S., of Reading, England. He is studying New Zealand agriculture and specially investigating seed-growing problems in this country. He will give a talk at 2YA on Monday, April 6, his subject being "Swede and Root Seed Growing."

Scheduled to be broadcast from 3YA and 4YA on Wednesday, March 25, was one of the popular farming dialogues by Messrs R. B. Tennant and L. W. McCaskill, but owing to Mr. Tennant's absence from Dunedin the dialogue had to be postponed until next Wednesday, April 1. The subject for the dialogue is: "Farmer Brown talks about rotational grazing and criticises the system."

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The only Valve with
the wonderful P.M.
Filament. Gives longer
life — more power —
greater volume.

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.

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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. Lescarbourea, 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.

Broadcasting Praised by the Church

Devout Listeners-in

THE Church in England has accepted the fact that listening-in to a service has come to stay. This acceptance is shown in a report on the religious value of broadcast services, recently issued in London and presented to Convocation. There has been a certain fear that the wireless services would act as rivals, an honest dread on the part of many of the popularisation of a form of godliness that lacked the Church's power, of the substitution of an emotional appeal at the fireside.

The committee reporting to Convocation at Church House was quite frank. It advised clergymen to take a lesson from the B.B.C. clearness of voice and tone. The report, said the Bishop of Ely, referred to the mannerisms, tricks and curious little habits which clergy had got into in their preaching, and suggested that the reading and singing which came over the wireless were worth studying, and in a reasonable way imitating.

The report itself says: "We don't suggest that it is reasonable for the laity to expect to find in every country church the standard of preaching and reading represented by picked men. But they have the right to expect their clergy to read clearly and intelligently, and this is not always the case. Indistinctness, affectation and mannerism can spoil the beauty of the finest liturgy in Christendom."

The Bishop of Ely, indeed, recommended Convocation to send a message of thanks and appreciation to the British Broadcasting Corporation. He dissented from the view that wireless services had made for neglect of attendance at church, and he denied that there was any evidence that people who listen-in in their homes sit in their armchairs smoking pipes and take the service "casually" without any reverence in their attention.

Broadcast Revenue

American Figures

THE figures published of the American National Broadcasting Company's revenue in 1930 seem to dwarf utterly in the results attained by the British rival institution. They have reached the astounding total of 22 million dollars (\$4,400,000) supposed to have increased enormously during the current year. Yet we need not feel depressed, for their system is condemned by their own critics. Their company, it seems, has fallen into the hands of profit-seekers, who exploit the system chiefly for advertising purposes. What are called "sponsors" pay the National Company's bills, and provide its profits. The American subscriber must listen chiefly to what makes for advertisers' profits. "The British," says the "Nation," "did not simply turn over the air to anyone who wants it, as a means of profit, but put it under control for civilised purposes." Musical education is certainly not advanced by this American fashion.

Renewal of Radio Licenses

Due on March 31

EXISTING radio licences expire on March 31, and are due for renewal immediately. To avoid the congestion which inevitably occurs near that date, the postal authorities, as in other years, have expressed their willingness to accept license fees for several weeks prior to this date.

Reference to last year's license figures at a corresponding date reveals a substantial increase—over 10,000—in the number of licenses held at the present time, and the general improvement and expansion of the broadcasting service during the last twelve months can be directly attributed to this.

Each radio year commences with a substantial drop in the license numbers, due to two main factors. Firstly, a natural procrastination always in evidence in such matters and, secondly, a desire not to renew on the part of people who have tired of radio, or who have removed to parts of the country where their sets are not powerful enough to provide entertainment.

Of these the former are certainly responsible for the majority of lapses, for at the end of April the figures usually recover very substantially.

It is obviously in listeners' own interests to renew their licenses promptly, even if some sacrifice is involved, for the efficiency of the broadcast service is directly dependent upon the available revenue.

After all, radio is the cheapest form of entertainment, a consideration which, at the present time, most people cannot afford to ignore.

Station Slogans

Devised by U.S.A. Broadcasters

WHEN radio broadcasting first became popular about eight years ago in the United States, stations began a mad scramble for permission to select certain calls with letters representing initials of a slogan, the owner, a product, or a novelty. The scramble is still on.

The present system of call letters, as fixed by the Government and the Federal Radio Commission, is arranged geographically. Every radio station must have either of two letters, K or W, as the prefix of the call. K, with the exception of KDKA and KYW, denotes stations west of the Mississippi River; W denotes those east.

On application, and with the approval of the commission, stations can arrange the remaining three letters to suit themselves. If arranged by the commission, however, they are arranged alphabetically. This is done by adding other letters of the alphabet to the geographical designation, as WAAB, WABC, and so on.

These station calls stand for no descriptive or ownership phrase, but those arranged by the broadcasters are novel and are intended to impart a subtle bit of advertising.

Many of these call letters bring to mind the slogan they stand for. When a listener hears WPG, Atlantic City, for instance, he says: "Well, there's the World's Playground." WIOD, Miami Beach, Florida, stands for the beautiful phrase, "Wonderful

Isle of Dreams." Then KGFJ, Los Angeles, "Keeps Good Folks Joyful"; KTHS says "Kum to Hot Springs"; WJIR, Detroit, is "Where Joy Reigns"; WCOA, Pensacola, Florida, is the "Wonderful City of Advantages"; and WOS, Jefferson City, M.O., says "Watch our State."

Other calls are made up of the first letters in the names of churches. For example, KPCC, Pasadena Presbyterian Church, Pasadena, California.

Novelty call letters are common. WOW, Omaha; WHAM, Rochester; KICK, Red Oak, Ia., and KTNT, Muscatine, Ia., give the impression of a lot of pep, noise and activity. KOIL, Council Bluffs, Ia., sells oil; and WASH, Grand Rapids, Mich., sounds like a laundry station.

Some Schoolboy "Howlers"

THE following schoolboy "howlers," published by an English contemporary, speak for themselves:—

"Edison invented the gramophone by means of an electric lamp." "Marconi used to hear across the Atlantic although the B.B.C. wasn't started then. He heard with co-hearers." "A kilocycle is like a kilderkin, only really electricity per second." "Wireless is of two kinds, bands and SOS. When it is SOS it is not amusement but commercial." "Polarity is what a needle points to if it points due north." "Inductance is what they do to new curates in old churches." "Frequency means often; the greater it is the longer the velocity and the smaller the meters."

Our Mailbag

Distortion and Fading From 2YA.

I ENCLOSE a cutting from a local paper re 2YA's poor reception of late. This is typical or complaints made by local listeners. The mushy or blurred effect is most noticeable in duets, trios, and quartets. Some time ago 2YA was our best station, but of late fading and distortion has ruined reception.—J. B. Hislop (Balclutha).

The following is the paragraph referred to by our correspondent:—"Lately 'Pick-up' has noticed quite a distinct falling-off in the high frequencies on the part of 2YA, Wellington, especially at night. This results in a 'mushy' or blurred effect, and absolutely spoils reception of that station for one with a sensitive ear. Judging by comments, 'Pick-up' has not been the only one to notice this. It is all the more strange when one reads that 2YA has recently been overhauled. It may, however, be due to weather conditions, and may change when we get into the winter."

[Every year regularly at this period numerous complaints concerning fading and distortion from 2YA are received. Surely this regularity is enough in itself to make it apparent that the cause is seasonal, and one over which station engineers have no control. Incidentally, 2YA has just been completely overhauled, a circumstance which, combined with the fact that a double check is placed on all transmissions, obviates the possibility of defective apparatus.—Ed.]

American Dominance Over Broadcast Wave lengths

Mexico and Canada Protest

THE growing opposition of Canada and Mexico to the "squatter sovereignty" exercised over the major portion of the broadcast band by the United States is rapidly coming to a head. America's dominance is undoubtedly due to an early realisation of the potentialities of radio.

On the other hand, the rights of other nations to a share of the broadcasting facilities cannot be dismissed as mere academic theory. In fact, Mexico is already building stations on the channels now occupied by stations in the United States and Canada, with much resultant interference to the latter. Canada has been more passive in its demands.

Some see the widening of the broadcasting band to include more channels as a solution; others think technical advances, such as synchronisation of chains of stations on identical wavelengths or narrowing the paths of broadcast transmission, may solve the problems before the legislators, and diplomats need to be called upon.

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Things Are Too Easy

Says a Correspondent



THE Ormandy Orchestra and the International Singers I can dismiss with one word—excellent. The melody-makers, good light music, but rather much announcer. Hy Wide, we all like his singing much better than his spoken parts, although his boyish trick of telling ghost yarns until both his own and Handsome's hair stood on end was funny. Do you notice that when he sings he shows no accent?

Then with the Lockharts, I think I'll do a bit of analysis here. Frankly I did not like the very first presentation of them, for I thought it was going to turn into a sickly sentimental tale. It has turned out differently. It is certainly sentimental, a little old-fashioned, very human, and altogether delightful. They seem to hold up the mirror to each one of us and invite us to have a laugh at ourselves. Now, mother has old dad nicely wound round her little finger, and unfeignedly enjoying it. Dad is maintaining a strictly judicial air, but at heart the old sinner is enjoying it immensely, and making everyone else enjoy it too. Everyone who heard him last night is very anxious to hear how he gets on in the Big Smoke. There should be some really wholesome fun to follow.

Last night I followed Lockharts' diction very closely, as just a little previously I had been listening to the visiting American athletes speaking from 4YA. There was certainly a marked difference in favour of the Lockharts. Though Lockharts' vowel sounds are rather broader than ours he never slurred a consonant, and has a pleasing delivery. I do not think that he diverges any farther from academic English than we do. He is better than his announcer. One thing I do hope is that Cecil and Sally are safely on the road back to Yankee Land.

One thing about the programme that should be of assistance to the company is the American way of arranging it. They give variety ranging from the Classics to the latest hits, and do not give too much of any one item at once.

NOW to get down to serious business—the use of radio in elevating and sustaining the people while the clouds are obscuring the sunshine of prosperity. We require more of the spirit of the old pioneers. Black as some people would make things appear we have many, many advantages that those sturdy old men and women never dreamed of. They had less of the world's goods than we have now—worked harder for less and yet had more real happiness than we know. They had their ups and downs the same as we, but kept steadily on and did not waste time mourning over the might-have-beens.

We have the same blood in our veins and if we really try we can do the same again. Lately we have grown soft because we got things too easily. Now we must realise that

Radio Should Be Used While Clouds Obscure The Sunshine Of Prosperity

This article had its origin in a more or less personal letter to "Switch," and for that reason the writer's name cannot be disclosed. The views expressed will certainly provide food for thought.—Ed.

though we cannot afford a ride in motor-cars (foreign and imported) our legs are still sound and would be none the worse of a little exercise. Honestly I do not think radio is doing anything like what it could do in this direction.

I should like to see the company instilling a dour gaiety into our people—a dour determination to get on with our jobs, and do our damdest and an unconquerable gaiety so that every time we get a bump we come up again smiling and ready for another go.

This spirit, if persevered in, might persuade timorous and bewildered fin-

on how to get the best out of ourselves and out of life generally; also lectures on technical subjects similar to those for the man on the land from 4YA. (I notice farmers doing things recommended by the lecturer.)

These technical lectures would require two specialists—one who lectures and another one who is well acquainted with the difficulties that arise in actual practice so that we could find out the best way of overcoming them. With the exception of community singing a time limit of 15 minutes on any one type of item would be a good idea. By this means we would get variety, for we are just ordinary men and women, and those who are serving us are more or less specialists in their own particular line.

The company have no easy job on hand catering for all. Then I should think that from the shape of our land and its rugged physical features it is not an ideal one for transmission purposes. Again, we have localities that do not suit for reception.

I cannot get results from 4YA after about sunset owing to the air and earth waves not synchronising. Our company has to run four stations, whereas 2BL and 2FC can serve a far larger population on two central stations. The former must necessarily be less economical to run. Yet it has its advantages especially to the hard-worked farmer. He can get the results of the sales at his local markets of Burnside and Addington straight away, and know without suspense

whether he needs to take another hole up in his belt or not. Centralisation tends to efficiency and economy in working, but is apt to give us a stereotyped set of programmes. Would it be possible to give 1 and 3YA higher power and for the northern people a bit to 4YA.

This brings us to the crux of the whole question—ways and means. Control must rest with a single body—dual control often means no control at all.

To give the best the company must have security of tenure over a considerable period with no interference from huddledom. Its income is a strictly finite amount, and after paying working expenses, upkeep, etc., it is entitled to a reasonable remuneration for its services, so that we cannot expect it to make everything perfect at once.

For myself, I am opposed to Government control. What would happen if broadcasting were controlled by party politicians? In these days one can say it is axiomatic that no one would accuse the professional party politician of being a tower of courage and strength. We should be forced to listen to the bletherings of pale pink or purple whichever happened to be top dog at the time. It might have one good ultimate effect in that we should become so tired of them that—with apologies for misquoting the late O. Cromwell—a mighty voice would go up—"Blow that frothy bubble away."

Again as for departmental control if we wanted anything we should be referred to Reg. 1995432, Sections A to Z and Alpha to Omega par. 596, line 7. Everything would be so nicely cuddled in pretty pink tape topped off with beautiful red sealing wax that anything vital and lusty would be reduced to that moribund state which is so dear to the atrophied soul of the bureaucrat.

When the Government can efficiently carry out its primary duty of governing the country it will be so busy that it will not have time to run other businesses for which it was never intended.

HEAR THE
LYRIC
IN
Concerted Numbers
ON
Tuesday, Mar. 31
@QUARTET
AT 2YA

anciers to ease up the exchange rates and loosen the purse-strings a bit—otherwise we might become energetic enough to find a means of doing without them when they would become more timid and bewildered than ever.

Just fancy the high kings of finance being on the unemployed list—a joke for the gods.

Broadcasting could do much by judicial arrangement of programmes. Music from the great masters to the pipes, community singing, lectures

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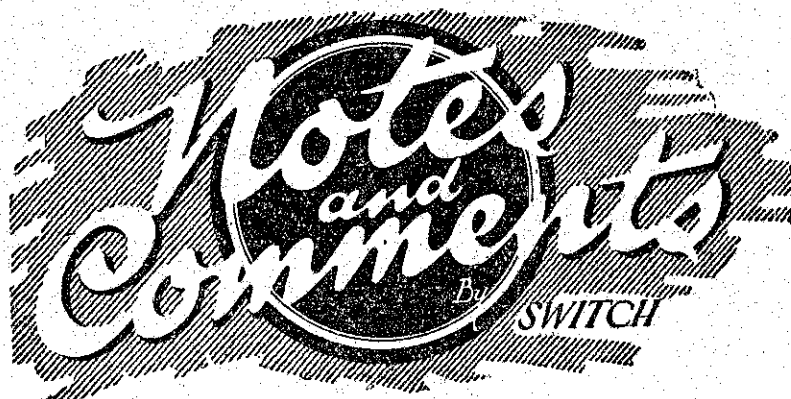
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A SUGGESTION was made in last week's "Record" by "Amazon" (P.N.) that "in identifying Japanese stations the only satisfactory way is to describe the items, e.g., tenor solo, orchestral selection, stringed instruments, etc." The trouble is, though, that a number of the other Japanese stations relay the programmes of JOAK, Tokio.



RECEPTION of the Australian and all New Zealand stations has further improved in volume, even allowing for the termination of New Zealand summer-time. The volume from 3YA, Christchurch, "Switch" finds overwhelming, and he has to reduce it by 75 per cent. to render it tolerable. Even 4YA, Dunedin, comes in too loudly at full volume for comfort. Static has been mild to moderate of late, and listeners who reach out for long-distance stations have had little to complain of on that score.

AGAIN "Switch" advises listeners who employ the household water-service pipe as an "earth" to try a separate "earth." A 6-foot piece of water-pipe driven straight into the ground near the lead-in into the house makes a capital earth if the ground around it is kept wet, and if the earth wire is efficiently soldered to it. The earth around the top of the pipe should be scooped out like a crater, and filled with water every day. The water soaks down and keeps wet the earth surrounding the pipe. This system was adopted by "Switch" some time back, and its advantage over the water-service pipe was quite noticeable.

AN unknown station unmistakably heterodynes with 2FC, Sydney, as the night becomes late. After 2FC closed down one night recently, an effort was made to pick up the newcomer. Unfortunately, as is generally the case, when the louder station signed off the heterodyning station became too faint to be heard distinctly.

"SWITCH" long since has mentioned in these columns that something will have to be done about the interference caused by power noises. In last week's "Record" mention is made by "D.N.A." (Timaru) of the excessive trouble experienced in Timaru from that source. "Switch" suggests that at the next conference of the New Zealand power board authorities some representations should be made on behalf of the listeners of New Zealand.

THE power boards of New Zealand cannot overlook the fact that the radio listeners, whether owners of a.c. or battery sets, are consumers, and therefore customers of these power boards. In America, where electric supply is largely in the hands of private companies, the rights of radio listeners are recognised, and every effort is made to protect them from remediable interference. "Switch" intends to do his utmost to have the matter brought before the next conference of power board authorities.

LEGISLATION is urgently needed in New Zealand to deal with those who occasion electrical interference, and the wonder is that no member of Parliament has yet moved in the matter. There is the basic fact that a radio listener pays the Government for

the right to listen in, and yet the Government has done nothing to protect the right for which it is paid.

THE report of the meeting of listeners at Denniston, published in last week's "Record," shows how helpless listeners are without laws to protect their rights. If anyone chooses to use an electrical appliance which will prevent scores of listeners from using their radio sets no law of the land can interfere, even though by the use of a condenser the trouble could most probably be prevented at its source.

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	9½
3LO, Melbourne	9
3AR, Melbourne	8½
4QG, Brisbane	8
2GB, Sydney	8
3DB, Melbourne	7
7LA, Launceston	6
3UZ, Melbourne	6
7ZL, Hobart	6
2UE, Sydney	5½
5CL, Adelaide	4½
6WF, Perth	2
2KY, Sydney	1½

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

IN last week's "Record" mention was made by "Switch" of the reception of the new Gisborne "B" station—reception from which is excellent considering that the station is 250 miles from Wellington and separated by several ranges. The following paragraph was displaced and should have followed the above:—"The foregoing reference to reception across land, with its implication that radio waves do not carry so well over land as over water, brings to mind a statement by an American journal to the following effect: It has been proven that when a number of listeners in the same area are tuned in to the same station, reception volume is increased in the case of each listener. Tests were made with reception from a certain station at a point over water and at various points

on land. It was found that where receiving aeriels were more numerous, reception was loudest."

DESPITE the foregoing, it is well-established that radio waves do travel better over sea than land. The test reported in the American journal demonstrating that a large number of listeners in one vicinity strengthen reception for each other, has only a local application.

THE old-time nigger minstrel show broadcast by 2FC, Sydney, last Thursday evening, referred to in last week's notes, was picked up by "Switch." The entertainment proved as enjoyable as anticipated, and the voices of two or three performers who are old friends of the writer were readily recognised. One important oversight, however, in the entertainment was the omission of the singing of the refrains by a quartet, as was the custom in old-time minstrel entertainments.

THE "B" station, 4BC, Brisbane, has changed its wavelength from 283 metres to 262 metres because it was clashing with another "B" class station in Brisbane.

THE "B" station 3DB, Melbourne, which is heard with good loud-speaker volume in Wellington after 10 p.m., has organised an unusual competition. Prizes of £2/2/-, £1/1/- and 10/6 are being offered the public for the oldest and quaintest disc or cylinder gramophone record. Some queer old gramophone records are being unearthed, several of which are over thirty years old. It is reasonable to believe that the majority of these records will sound more like static than anything else, unless they have had little use.

A WELLINGTON beginner who lately purchased a costly A.C. console receiving set, came to "Switch" with the complaint that 2YA, Wellington, was too loud when he tuned direct on its frequency, or was not natural in tone when he detuned it. The cause of this is that by detuning a set certain frequencies are accentuated and others not given their due value. The remedy was provided by substituting for the outside aerial about ten feet of insulated flex wire hung against the wall. The set was then tuned accurately to 2YA's frequency, and the tone was all that could be desired.

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There's no doubt about it—the 724 is an All-Electric Super-Heterodyne custom-built receiver that will again make you search for the distant broadcasting stations. It has nine tuned circuits, yet is efficiently operated by a SINGLE CONTROL.

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Heroes of the Roped Ring

Continued from page 1

up by his long hair and rained uppercuts on him until he went below.

They call it the Dempsey haircut now, but never since Mendoza fought Jackson in 1795 has any boxer gone into the ring with hair long enough to get a hold on. The custom has outlived the age of bare hands, so that to-day we see boxers who look like film stars sacrificing their marcelled locks—as if they are afraid they may be seized by their opponents' padded gloves.

Gentleman Jackson is, of course, one of the most famous of all champions. Living in the great days of the Regency, when dukes and princes clustered round the ropes and talked the jargon of the fancy, he had half the nobility at his gymnasium in Bond Street, and Byron was vain of his acquaintance. He stands in boxing history as the epitome of the golden age of Corinth; of curly-brimmed castles, of gigs and curricles and phaetons massed round the twenty-four foot ring, of sporting amateurs and titled backers in the corners where the huge muscled pugilists in tights and silken stockings rested for brief half-minutes on their seconds' knees.

They were a great crowd, those fighters of the Regency: Jackson and Mendoza, Tom Cribb, the man of iron, and Jem Belcher, the gallant and vain, who would not yield his championship even when he lost an eye; Tom Spring of Hereford, John Gully—Gene Tunney's prototype, who like him left the ring after three championship battles and took up respectability—the only pugilist to become an M.P.; the Game Chicken, and Molineux the Black, the fighting Moor, precursor of those coloured fighters who have made so much ring history until they produced Jack Johnson, heavyweight champion of the world.

The prize ring reached its zenith in their days, and after them declined until, at the end of the century, came (as they say in Hollywood) the gloves.

Perhaps they emerged, some of the veterans of the Regency, from their little pubs in Soho and around Holborn and Leicester Square, for the last great knuckle battle, when in 1857 Tom Sayers, the champion of England, fought John Heenan of America, the Benicia Boy. No fight of the century has left such records as this. It was the first of the great international contests, and the papers were as full of it as they were of the sorry affair at Miami not so long ago. Thackeray wrote copiously of it; for weeks there was controversy about the result. It was a great fight, certainly, with that disparity between the antagonists that always makes for excitement, for Sayers, though heavyweight champion, stood five feet eight inches and weighed only around eleven stone, while the American was a real heavyweight of six foot two. But Sayers, like Fitzsimmons after him, made nothing of a handicap of some three stone. The Tipton Slasher had had that advantage, and after Sayers had done with him his fighting career was at an end. So Heenan frightened Sayers no more than he frightened his backers who, after a morning spent in dodging the police, met in a meadow near Farnborough to see the greatest fight ever fought with bare hands.

And yet, two hours and twenty minutes later, with the crowd wild with excitement and the police struggling desperately through it to the ring, the end came in a way as unsatisfactory as any of the fiascos to which we are accustomed now. Sayers's right arm was broken, Heenan's eyes were closed so that he had to grope his

way toward his man, yet both fought fiercely on. Then Heenan got the Englishman's head under his arm and forced it down on the ropes till Sayers went black in the face. That was too much even for a rugged age. The ropes were cut, the police broke in, and the fighters disappeared in the crowd.

The result was a draw, though Heenan's admirers claimed the championship for him. As so often, the aftermath of counter-claims was unsavoury. But nothing could alter the conviction of those who had seen the battle that Sayers had given the most supreme display of British pluck and skill that even the old prize ring had ever seen.

As the century went on the brutality of P.R. fighting increased as the skill and the pluck diminished. There were fights like the one between Billy Edwards and Arthur Chambers, in Detroit in 1872, where a world's championship changed hands through the foul trick of a second who bit his own man on the chest between rounds and charged his opponent with it next time they met in the middle of the ring. After Jem Mace the great procession of pugilists tails away, and in their wake comes a seedy cortege of ruffians, saloon-keepers and hangers-on.

BUT the art of the raw 'uns passed on one legacy to the new art of glove fighting, with its more civilised conditions and rules. John L. Sullivan, the Boston Strong Boy, first world's heavyweight champion with the gloves, began his career under the sterner code. A great figure, John L., with his flowing moustache and mighty muscles, and the hot temper that so often got him into trouble in his later days, when Gentleman Jem Corbett, the most elegant boxer that ever held the title, had deposed him in twenty-one gruelling rounds at New Orleans in 1892. Then John L. toured America with his road show of "Uncle Tom's

Cabin," where he played Simon Legree until one night on the stage Uncle Tom asked for a rise and the old champion socked him in the jaw and bust up the show. He went on the stump as a temperance orator, and then had to apologise to the saloon-keepers whose bars he had smashed up in his unregenerate days.

He was a picturesque champion, more so than ever Pompadour Jem Corbett, who succeeded him, even though he was a boxer who made connoisseurs catch their breath with joy. And Sullivan was avenged by another fighter with no grace about him: Bob Fitzsimmons, the Cornishman, who never weighed twelve stone, whose arms were like wire ropes, whose flat feet and thin legs and bald, freckled head made a grotesque spectacle in the ring, but who whipped the biggest and the strongest men in the world. It was not until James J. Jeffries arose, as big as a bear and as fast as a cat, years younger and stones heavier, that Fitz had to let the heavyweight championship go back to the heavyweights again.

Jeffries was unbeaten when he retired, and, as usually happens when a champion retires, a slump set in. Tommy Burns, who succeeded him, was about as worthy a world's champion as Sharkey, or Schmelling, or whoever it is, is now. And then, on the turn of the tide, came Jack Johnson, the giant negro, one of the greatest figures in the whole story. Fifteen stone, immensely strong, and harder to hit than any big man of his time, he taunted the white race with its inability to find a man to beat him. His fight with Burns at Sydney in 1908 was a nightmare. Outfought, outboxed, outmatched even at the mouth-fighting in which he had always excelled Burns was offered up as a victim to Johnson's pride of race. Everybody hated the big nigger, and nobody could stop him in the ring.

They brought Jeffries out of retirement, but 'they' never come back." Johnson continued his arrogant career until, in 1915, finding his title had ceased to be profitable to him, he took a count from Jess Willard, the Man Mountain, who was a fighter just about good enough to beat Phil Scott.

MORE great names come crowding in upon us as we recall the history of fighting with the gloves; great names and picturesque careers. There are the great British boxers—Jimmy Wilde the Welsh Wizard, so small that he fought above his weight in the flyweight class, who looked as though a punch would kill him, and who handed out trouncings to opponents of every size and every degree of skill. A real fighting phenomenon, whose punches came from all angles at incredible speeds, and always full of steam.

Jim Driscoll, the Peerless Prince, the most perfect boxer of them all, a great-hearted fighter who never had an enemy, whose final defeat when, with illness gnawing his vitals, he went down to a lucky punch from a man years younger, is the most glorious achievement in the annals of the N.S.C. He was a great man as well as a great fighter, and when he died all Cardiff walked behind his coffin, boxers and jockeys and publicans, side by side with the nuns and orphans to whom he had been a friend.

There is Alf Mansfield, who fought Wilde himself, hugging the dreadful secret that he had lost the sight of one eye. There are the great negroes—Peter Jackson, another chivalrous battler, who never got a chance at the world's title; Sam Langford and Joe Jeannette, and that ageless mystery the Dixie Kid, who drifted from nowhere across the fistful world, beat all the best men at anywhere round his weight, and vanished again nobody knows where.

THERE was the meteoric career of Georges Carpentier, the pit-boy from Lens, who fought his way weight by weight through the French titles, and then, before he was twenty, weighing some twelve stone, electrified Europe by knocking out Bombardier Wells, the champion of England, at Ghent in 1913. Poor Beautiful Billy, the destined stepping-stone in the Frenchman's path! The same year came the return fight in London, the first of those lightning knockouts which Carpentier taught us to expect. Then, dropping a curtain across Carpentier's career, came the war.

The end of the war found another British champion, Joe Beckett, just waiting to put him back on the map. Beckett went the same way as Wells, and he stood not on the order of his going. The last rung of the Frenchman's ladder led him into the arena at Jersey City, where Jack Dempsey met him and sent him back to his own class. For he was a class out with Dempsey in weight alone, and there is an old ring proverb about that. And yet he so nearly pulled it off; he did all he could hope to do, and landed on Dempsey's craggy jaw that "poisonous right" that had never failed him yet. It failed him now; the Manassa Mauler staggered and came back, and Carpentier's right hand had not stood the blow.

After the event it was easy to say the men were badly matched, but Carpentier had cast a spell over Europe, and even after his beating he remained

(Concluded on page 31.)



MR. J. WOODHAM,
a mouth organ soloist, whose entertaining numbers are appreciated by 2YA listeners.



MRS. E. F. HOLLANDS,
a soprano heard from 2YA regularly.
—S. P. Andrew Photo.

Addresses & Addresses Wanted

H.F.A. (Masterton): W5PP. L. F. McCollan, 629c, New Post, Fort Sill, Oklahoma. W2XP. L. G. Paent, Myers Ave., and Queen's Blvd., Winfield, N. York. W6FAL. We cannot trace.

"OSCAR" (Morton): Your letter has been dispatched to Europe.

A.N. (North Otago): VK3ES. E. S. Yorston, 15 Springfield Avenue, St. Kilda, Victoria, is an Australian amateur transmitter. As you heard him on the broadcast band he probably has an experimental license.

Replies to Correspondents

A.G. (Inglewood): Unfortunately we have not the list you inquire for, and we can give you no indication of the verifications which were accepted. A number of factors influenced our judging—such as comparisons with verifications from other DX-ers, etc.—so you can well understand that to compile such a list is now impossible. However, the majority of letters in which verification was not definitely granted were not accepted, and you will probably be able to sort these out.—Ed.

Identification Wanted

STATION heard at 6.30 p.m. on March 13 on 1460kc. (205m.) Station was just closing down and gave the time as 1.30. Call sounded like KFGB, owned by the Federal Radio Commission, Washington. Station KGA was heard 1 degree above, broadcasting a description of a wrestling match between George and Marcovitch, the latter winning by one fall. Dial readings: 2HD 21, KGA 15, and unknown station 14.—"Bulls-eye" (Featherston).

STATION heard on March 11 on 1410 kc. (212m.). I was unable to get call as static was bad, with rapid fade, but managed to hear the following announcement at 7.30 p.m.: "You are now to hear —, known as the red-headed entertainer, in two numbers —, an

H.M.V. record." Faded out at 8.10 p.m.—T.J.L.T. (Miramar).

STATION heard on 2NC's frequency from 3.50 a.m. to 4.30 a.m., on March 15. Good strength, but mushy, and was unable to get call. At 3.55 a.m. a baritone solo was heard, followed by a banjo solo accompanied by piano. At 4.20 a.m., announcer mentioned time was half-past — in the morning. Closed down at 4.30 a.m. with orchestral item and baritone singing a verse ending "Good-night, good-night, good-night."—"Mark" (Dunedin).

AT 9.45 p.m. on March 16 I heard a strange station, I think an Australian, at 12 $\frac{1}{2}$ on the dial. A string band was performing at the time. At 9.55 p.m. "God Save the King" was played and the station closed down.—E.T.B. (Blenheim).

STATION on 850 kc. (353 metres) heard on March 16 at 12.30 a.m. A man was speaking in a foreign tongue. I returned to him at 1 a.m., and heard music followed by three strokes on a gong, an announcement, and then three more. Also a station on 780 kc. (384 metres) heard at 12.17 a.m. After waiting a while I heard the man say "One, two, three, four (repeated twice), KTL, testing." He then closed down.—C.G.C. (Christchurch).

AT 9.20 p.m. on March 15 heard a station on 1360 kc. (220m.), playing classical orchestral music, good volume. No call was heard. Also at 7.15 p.m. on March 16 station on 1180 kc. (254m.) playing gramophone recordings. Two items were "In a Monastery Garden" and "In a Persian Market." Static prevented my getting the call.—W.A.P. (Halcombe).

I HAVE recently received a letter from 7LA Launceston, Tasmania, owned and operated by Findlay and Wills,

News and Views of the D.X. CLUB

Broadcasters' Pty., Ltd. The transmitting plant occupies a site 4 acres in area. The steel aerial masts are 160 feet high on a land site 650 feet above sea-level. Aerial radiated power is 200 watts, and the wavelength 273m. (1100 kc.). Hours of transmission are: 4.30 to 6 p.m. daily except Sunday; 7.30-11.30 p.m. each evening (New Zealand standard time).—M.B. (Kaiapoi).

STATION heard at 2 a.m. on March 9 just below 2NC, Newcastle. A tenor solo. "Mary, the Rose of Tralee," was heard just after 1 a.m., followed by a fox-trot. I think the speaker said 3F or 33F, but I could not catch the remainder of the announcement. Is there more than one station at Albury, N.S.W.? (Not on the broadcast band.—Ed.) I heard a shortwave station just after midnight, and it closes down about 3 a.m. He announces "Ah Loo" twice, and taps a gong before each item.—"Jacko" (Rerwinui).

Stations Identified

L.F.C. (Chch.): PLM, Java, on 24.46 m. They called Sydney and asked them if their transmission was coming through all right. Children were singing at the time. Later they called Amsterdam. The sawmill noise you heard was probably occasioned by power-line leakages during a relay.—L. Saunders (N.Z.12.W.).

D.X. Topics

DX Cup Winner Offers Trophy.

MR. SPENCE R. ELLIS writes thanking all the DX fans who took the trouble to write him congratulating him on his win of the "Radio Record" DX Cup. He also desires to thank members who expressed their appreciation through the DX Club's column. Mr. Ellis has also made a proposal regarding the establishment of a cup for the best log of verified stations received on a battery set up to five valves, under the same general rules as apply in connection with the "Radio Record" competition. We are in correspondence with Mr. Ellis concerning details in connection with this matter, and hope to be able to make an announcement at an early date.

Seasonal Effects on Transmission.

LATELY a station giving the call 2AY has been heard as loudly as any New Zealand station. [2AY, Albury, on 227 m. (1320 kc.), with a power of 50 watts.—Ed.] 3DB, Melbourne, has also been at full strength. I have noticed that lately 2YA has been fading badly.—E.F.B. (Blenheim).

[Note: This is due not to any fault of the transmission but to a seasonal effect, which was fully explained in last week's issue.—Ed.]

Verifications from Australia.

"CROMDALE" (Otago): Re KZRM, Manila, and KGW, Portland, Oregon. I think we must both be right, as I hold verifications from both stations for programmes on January 1 (KGW, 7.40 to 9 p.m.), and 2nd (KZRM, from 12.0 to 2.50 a.m.). "Cromdale" evidently heard them on their morning transmission. I still think he should hear the Manila

station on the same frequency, 620 kc. (485 m.), as they have increased their power to 50 kw. In common with other DX-ers, I have written to amateur Australian stations in answer to requests for reports and have sent complete data for verification. I have received no reply. I have written twice to 4ZP, Invercargill, and once to 2ZR, Wanganui, but have not heard from them. Of course, they are under no obligation to reply, but when reports are asked for it is at least common courtesy to do so.—J.P.C. (P.N.).

A Two-way Talk.

A unique conversation between ten "hams" took place on the 80-metre band last week. The transmitters, 8AB, 3BJ, 3OK, 3BO, 3AM, 3BG, 3OW, 3CZ, 3CA and 3AD, are all in the third district. The best, in this locality at least, was 3OW, of Greymouth, operated by B. Spiers, 5 Cowper Street, Greymouth. His phone was very clear and at good strength. Some of the others were distorting, possibly through little or no fault of the transmitters.—R. L. Jones (Wellington).

A Mystery Solved.

IN a recent issue "Wireman" (Master-ton) mentions hearing a station on a wavelength slightly higher than that of KGMB, with a call sign which sounded like KNX. I also heard this station and received the call quite clearly. Some time ago I heard this station announcing WLW, so it evidently makes a practice of relaying other stations. "Wireman" also mentions hearing Japanese music from KGMB. This is quite common. A few nights ago I heard a complete Japanese programme.—G.R.M. (Clevedon, S.).

4ZP's Schedule.

THE hours of 4ZP Invercargill, as given by "Inquisitive" (Motueka) have been changed. He came on the air on March 7 after six week's silence. Schedule as follows: Monday, Tuesday, and Thursday, 8-10 p.m.; Friday, 8-11 p.m.; Sunday, 6.30 p.m.-7.45 p.m.; present power is from 50 to 100 watts, but this will shortly be increased to 500 to 1000 watts.—"Amuri" (Invercargill).

New English Short-Waver.

SHORT-WAVE reception is steadily improving as winter approaches, and Zeesen, Rome, and Chelmsford are approaching their normal strength. HVJ, Vatican City, is on the air every morning on 50.28m. Carrier is P9, but music and speech is barely audible. Following is an extract taken from "International Short wave Radio News":—"Plans are now being made by the Ministry of Colonies and the Ministry of Dominions to erect a short-wave station at Davenport which will transmit on two wavelengths. This station will take the place of the experimental station 5SW, and will have 25 kw. power. Construction work will start shortly."—H.F.A. (Masterton).

Frequency Mix-up.

IS "Big Bill" (Timaru) sure that he heard "Don't Forget Me in Your Dreams" on 1290 kc. (232 m.)? On March 3 I received KGO on 790 kc. (380 metres), and heard the same item. Time was given as 12.1, followed by the weather forecast. I also heard KTM (just above KGO) on the same night fortune-telling.—"B. Ginna" (Rotorua).

D.X. Wanderings.

ON March 1 KUX, Portland, 254 m. (1180 kc.), was clearly heard, and later KOB, State College, was transmitting a special test programme at good strength. WOIA on 252 m. (1190 kc.) was also heard. Recently KFTB was heard on a special test programme on 236 metres. Could anyone give me his location? [This call does not appear in the latest call book.—Ed.] On the 5th D.X. conditions were excellent. KHJ, Los Angeles, 333 m. (900 kc.), was heard with unusual clarity relaying from the Biltmore Hotel, Los Angeles. This programme was also heard through

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KDYL, Salt Lake City, 232 m. (1290 k.c.), KFOX was at excellent strength with music from the Silver Slipper Cafe. An American on about 216 m. (1390 k.c.) was heard on most evenings, but cannot be identified. The suggestion of giving certificates to the best DX-ers according to location is certainly good.—A.D.R. (Wellington).

Wavering Carriers.

I NOTICE "Ray Dio" (Shannon) has been puzzled by the wavering of signals from certain American stations. I have noticed this and attribute it to heretodyne between stations nominally on the same frequency. KFOX is afflicted with a low-pitched hum which varies in intensity on different nights. This is not present in their early morning programmes, however. Sometimes during a fade music can be heard in the background, and twice I have caught the call WHEM, Minneapolis. Once the announcement of the next number was heard before KFOX came back again. They are both on the same frequency. Regarding WTIC, I believe this station synchronises with another and transmits the same programme on the same frequency.—"Ben Adhem" (Oamaru).

Special S.W. Broadcast.

IN a recent letter Mr. Amando Cespedes Marin, of station NRH, Heredia, Costa Rica, Central America, states that on March 29 he will transmit a special programme dedicated to myself. Time will be from approximately 4 p.m. until possibly 5.30 p.m., New Zealand standard time. The carrier should be heard a little before 4 p.m. Wavelength will probably be approximately 30.5 m. If any listeners succeed in picking up the transmission I would appreciate a report addressed to Box 6, Wellington, in order that a comprehensive report cover-

ing New Zealand reception may be compiled and forwarded to NRH. The following is an extract from his letter:—

"My son, nearly 12 years old now, has no time but for playing the piano at first sight. I had to buy one for him, and many times the world has reported the hearing of his entertaining. The latest record for N.R.H. has been from Zamboanga, Philippines. In accordance with the National Geographic map from Washington, U.S.A., New Zealand is 6500 miles S.W. of us; Adelaide 10,000 miles, and Philippines 11,000 miles. I always begin generally with 9 chimes and end with 10 o'clock chimes. The familiar American music which you all hear is not any anthem from U.S.A., but the regular noble anthem of my Costa Rica which the world has learned to know and sing as well." A photograph of the N.R.H. transmitter is enclosed.—L. W. Jones (Wellington).

The DX Competition.

THERE is one point concerning the DX Competition on which I would like to be enlightened. I have just started in earnest to write for verifications, and by July will not have time to have received my replies. Will the verifications I have in hand on July 1 count as well as those received in the next six months? Is the enclosed log a good one? —D.N.A. (Timaru).

[Any verification, provided that the station is still transmitting on the frequency indicated on the card, is accepted. Thus you might have a two years' old verification which can still be entered for each succeeding competition until the frequency is changed. Your present log compares very favourably with any we have seen.—Ed.]

Address of OKR.

"OSCAR" (Marion): I addressed my letter to Broadcasting Station,

OKR, Bratislava, Czechoslovakia. I posted it on November 1, 1930, and received a reply on January 29, 1931. I advise DX-ers to get a DX clock, and then work out the European time when the items are received.—W.L.P. (Pahiatua).

A Low-power Record-breaker.

UNDER date February 20, Mr. Amando Cespedes Marin, of short-wave station NRH, Costa Rica, sends the following copy of a letter received by NRH from an enthusiastic listener in Boston, Mass.—R. L. Jones (Wellington):

"Working with only 7½ watts power (less than a small electric light bulb), NRH, Heredia, Costa Rica, Central America, reaches out to Europe on the East, and Australia and New Zealand to the West. While the more powerful stations on account of atmospheric conditions fail to come through at all, this little fellow—just like a little boy wriggling his way through a small hole in a fence to see a ball game, while his bigger brothers must stay out—manages to wiggle through the ether, rain or shine. But, as marvellous as this little station is, the most fascinating part of it is its owner, Senor Amando Cespedes Marin, who, like the one-man band, is a one-man broadcaster; for he combines in himself the positions of operator, engineer, announcer, and correspondent.

"This highly-cultured Spaniard, with his quaint English, is the most interesting person on the air. Since NRH is a private (non-commercial) station without any advertising, his nightly little chats in Spanish and English between

the musical numbers are very entertaining. At every intermission one can hear him greet some of his multitude of friends and admirers in his cute English, thus: 'Hello, Mr. —, Boston, Mass.! How are you to-night? I received your letter and am sending you my diploma. How is reception to-night? etc., etc. It is this personal touch that makes him the most fascinating character on the air. But, last but not least, those who have the pleasure of corresponding with him discover from his letters that the human family is the same all over the world, in spite of differences of language, race, or nationality. And it is short-wave radio that will foster better relations and more friendly feelings all over the earth.—Jacob H. Borofsky, Boston, Mass."

Automobile Radio

THE appeal of radio sets installed in motor-cars, at first regarded as a somewhat fanciful venture, has exceeded expectations in America. Even the automotive manufacturers, who often have been declared the most optimistic merchants in the industrial world, did not foresee the popularity of such equipment. Last year it was regarded as an experiment. This year it has been requested by thousands. Now there are many companies who are installing radios as standard offerings in cars.

FERRANTI

THERE IS NO EQUIVALENT

IN RESPONSE TO THE CUSTOMERS' REQUEST THE DEALER SAID: "FIT A FERRANTI, OR THE EQUIVALENT." THAT, OF COURSE, IS WHERE THE DEALER SLIPPED. THERE IS NO EQUIVALENT. SOME TRANSFORMERS CLAIM TO BE GOOD BECAUSE THEY ARE BIG. CONVERSELY, SOME CLAIM TO BE GOOD BECAUSE THEY ARE SMALL. SOME CLAIM THAT A PARTICULAR KIND OF WIRE PUTS THEM ON TOP OF THE WORLD, BUT WHEN ALL IS SAID THE MAIN THING IS PERFORMANCE.

THE CURVE OF THE **FERRANTI** TRANSFORMERS, DRAWN ON THE MUSICAL SCALE, INDICATES ITS PERFORMANCE. THAT'S WHAT YOU WANT TO KNOW! ITS PERFORMANCE. FERRANTI MAKE NO FANCY CLAIM ABOUT SIZE, OR WIRE OR ANYTHING ELSE. THEY JUST MAKE A TRANSFORMER TO DO THE JOB, AND DO IT BETTER THAN ANY OTHER TRANSFORMER MADE. SO LONG AS IT DOES THAT, AND CONTINUES TO DO IT, YOU DON'T NEED TO WORRY ABOUT HOW IT IS MADE OR WHAT IT IS MADE OF. AND AS FERRANTI HAVE BEEN MAKING TRANSFORMERS FOR OVER 40 YEARS, THEY KNOW SOMETHING ABOUT IT.

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Laboratory Jottings

Report Upon the "Ultimate" Receiver

THROUGH the courtesy of H. Nimmo and Sons, Ltd., Wellington, we have had an opportunity of testing the "Ultimate" long and short-wave receiver, and have been convinced that, for New Zealand conditions, this is an ideal set. It employs two stages of screen grid, grid-leak detector, first stage audio, and second stage audio with two E406 in push-pull. The circuit has been specially designed for Philips valves, which are used throughout. Plug-in coils are provided to cover two bands of short-wave and broadcast.

The internal design of the set speaks very highly for the designer. It is neat, attractive and well finished. The tuning dial reaction and a balancing condenser are to be found on the front panel, while on the inside we have a rejector tone control and an aerial balancing condenser. These are to be set in position once only, when the set is installed, and need not be altered for subsequent use.

The sensitivity of the set is quite equal to our standard receiver with three stages of screen grid. The use of regeneration brings in many stations which are just normally on the borderline of audibility. During the afternoon upon which we installed the set we were surprised to bring in Auckland at quite fair strength. This is quite a feat for our particular location, and the set proved that this was quite an ordinary performance for it. It gave us all the New Zealand "A" class stations during the afternoon (Auckland and Dunedin, of course, were weak until about 6 o'clock), and after about 8 o'clock at night, the Australian stations came in at great strength. We had quite a big collection of them for the few days the set was in our possession. The Japs. could be brought in quite easily, and the use of regeneration certainly facilitates DX hunting.

The selectivity of the set was all that was to be desired. By a careful adjustment of the rejector, we could separate 2FC and 3LO from Wellington. This, we might remark, is quite a feat, for it is usual to have a fairly strong background on these stations, but the "Ulti-

mate" kept this down to a minimum; in fact, with a short aerial, we could get a dead spot between Wellington and 2FC, Sydney, a most unusual state of affairs. The rejector did not to any great extent reduce volume. It certainly did on Wellington, but this was a most desirable feature.

The tone of the set is good. The E406's have a distinct tone, and produce very pleasing results when used in combination with the Jensen moving coil speaker provided with the set. There is an absence of boominess which is characteristic of some types of sets. The tone is always pleasing.

Owing to the absence of a separate volume control, detuning on 2YA was necessary, and strangely enough this did not alter fidelity. Upon all other stations, regeneration proved itself to be an excellent control.

For the test upon shortwave we handed the set over to Mr. F. W. Sellens, of Northland, who is one of the best-known shortwave listeners in New Zealand. Mr. Sellens says:

"I was surprised at the volume at which I could receive the stations. W3XAL, New Jersey, and Saigon, China, were at quite good speaker strength, with about three feet of wire for an aerial, while with a proper aerial these stations were too loud for an ordinary-sized room, even with very little reaction."

This fact we desired to endorse ourselves. Saigon and W3XAL provided real entertainment. There was no question of novelty, the music came in clear and strong, and coming from such a distance, it was really enjoyable. The announcer in Boundbrook, New Jersey, sounded more like one in Christchurch. Mr. Sellens continues:—

"Other stations heard at good volume were:—RV15, St. Louis; W9XF, Chicago; W8XK, Pittsburgh; Zeesen, Germany; W2XAF, Schenectady; VK2ME, Sydney; GBP, England; G5SW, England; 12RO, Rome; 7LO, Nairobi; W1X-AZ, Springfield, Mass.; HRB, Honduras. A number of amateurs and unidentified duplex telephone stations.

"In addition to the above, several were audible, but the noise level was too high. This is not a long list of stations, but a few that were on the air during the limited period I had the receiver.

"Although there are three tuned circuits, two stages of screen-grid frequency tuning is very simple, being controlled by a vernier dial operating ganged con-

densers. Any operator without previous experience, could, with the 'Ultimate,' enjoy programmes from the principal shortwave stations in all parts of the world. After a little practice in tuning, it will be possible to bring in many of the weaker stations. It is not possible to give the volume of the stations heard with the 'R' system, as this is designed for phone reception, R9 only being the speaker volume. The 'Ultimate' is not constructed for other than loudspeaker reception. If the signal is receivable this receiver will amplify it sufficiently to give loudspeaker results."

Lecture from 2YA

On Unemployment Board

ON March 25 at 7.40 p.m. Mr. P. T. Small, producers' representative on the Unemployment Board, will speak from 2YA on the operations of the Board, more particularly on its effect on the farming community and the need for getting men away from towns. He will also outline the salient features of the 4A and 4B schemes lately adopted by the Board.

Holiday Features

Easter Sunday, April 5

A SPECIAL feature of Signor Cesaroni's programme to-night will be the inclusion of some items appropriate to the season—the song "Easter Morning" by Himmel, and the celebrated "Easter Chorus" from "Cavalleria Rusticana," by Mascagni, with a company specially augmented for this occasion. Cesaroni will also be heard in Handel's fine aria, "Arm, Arm, Ye Brave," from "Judas Maccabeus," and "The Praise of God," by Beethoven; and in the duet "Send Me Thine Aid," from Gounod's "Queen of Sheba," the tenor part being taken by Mr. R. Trewern. Excerpts from "Carmen," "Mignon" and "The Tales of Hoffman" will be sung by Misses Higgins and Stirling, and a ballad by Miss Brady. Miss Reid, L.A.B., will play Chopin's "Ballade in F Minor."

Another item of special interest will be presented to-night in the form of a ten minutes' recital on the grand organ in the Town Hall by Mr. Bernard Page, city organist. To country listeners, whose usual experience of organ music is perforce limited to broadcasts of church organs and Wurlitzer organs, this fine recital on the grand organ by an acknowledged master of the instrument will be indeed a revelation.

Youngest Radio Amateur

FRANCE'S youngest wireless amateur is Mlle. Francine Pecquer, aged seven months. Her admission to the sacred ranks is explained by the fact that the "Radiophonie du Nord" Association, which controls the Lille station, discovered that it had 9999 members. To complete the ten thousand by the end of the year the father of Mlle. Pecquer hurriedly enrolled his daughter.

A New Microphone

Better Tonal Results

PERHAPS the greatest development in broadcasting equipment last year was the appearance of the directional type of microphone. It consists essentially of a specially designed condenser type microphone mounted in front of a parabolic reflector.

This device, it is claimed, has the quality of absorbing the sounds from a wide group of entertainers, and has been found particularly adaptable to the presentation of symphony orchestras. The reflector, which has a diameter of three feet, has been found rather bulky and tests are being made to reduce its size without prejudicing the tone quality.

B Class Stations

MR. H. BOOTH, secretary of the B Class Stations Association, writes under date March 18: "In your issue dated February 27 you make the following statement: 'We understand that recently a deputation representing the 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.' I now wish to deny this. I was present at the deputation as secretary of the B Class Stations Association, and I emphatically deny that any mention was made at that conference to the subject of sponsored advertising."

Our information came from a source which we have always found reliable and which we still believe to be reliable. The subject mentioned may not have been the ostensible purpose of the deputation, but we are given to understand it was mentioned and that the Postmaster-General made the position quite plain, and that there was no hope that it would alter.

Overseas Interest

"Radio" Bible From America

AN excellent instance of the interest taken in New Zealand by American broadcasting station officials is afforded by a Radio Bible recently received by Mr. Fred W. Morley, of Hastings, from station KRLD, Dallas, Texas.

This is a well-bound, indexed volume carrying the following inscription in gold lettering upon its cover:—

Gift Bible from Radio Revival.
KRLD, Dallas, Texas,

to

F. W. Morley,
First New Zealand listener
to request a "Radio" Bible.

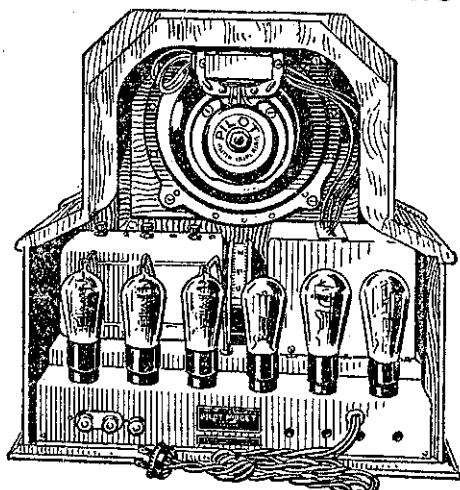
But this is not all. On the station envelopes, one of which enclosed a covering letter accompanying the Bible, is a drawing of the latter showing clearly the inscription reproduced above. DX-ers are certainly doing their share of "putting New Zealand on 'be map.'"

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(Back view of set)

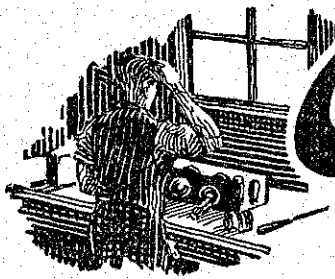
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Questions and Answers



LIGHT (Christchurch): I have built the L.W. amplifier and used high quality resistances, but one of them heats, but does not smoke or show any visible signs of overloading. Is this in order?

A.: Normally, the resistances do not heat if they are of sufficiently heavy wire to carry the current. When a resistance heats it is apparent that it is not able to pass the current required. In your case providing the set works all right and the resistance does not smoke, it is quite in order.

2. I am using a crystal set coupled with a transformer and every time I make an adjustment the set squeals. Would a carborundum crystal be better?

A.: To be quite candid we have done very little experimenting with a crystal in front of the L.W. We tried it out and experienced the same trouble you speak of, and so on the local station we recommended the ordinary tuner, while, if extra power is required, an extra h.f. stage. We regret we really cannot help you much, especially if you are using a high grade transformer and a good crystal. Probably the carborundum would be the better.

SHORTY (Stratford): I have a 18 plate midget condenser with a capacity of .00025. If I remove the plate until I have 5 what will be the capacity of the condenser then?

A.: About .00001, but it is difficult to say unless you give the size of the condenser plate. The same applies to the other condenser you mention, though probably the capacity will be very near to .00001.

QUALITY (Devonport): I am planning a new s.g. 4-valve set, with quality as my main object. I was intending to use push-pull amplification, but after reading the pentode articles in your paper my attention has been directed toward the pentode valve. Which do you advise to work directly into a dynamic

speaker—two 405's in push pull or one audio and a pentode?

A.: The two B405's in push pull would give a greater undistorted output than the pentode. If, however, you took the trouble to match up the pentode as described in the article you would probably get a greater amplification at less cost.

2. What are the disadvantages of using a trimmer with ganged condensers?

A.: None, except that the trimmer means an extra control.

V.R.H. (Auckland): I have very old "bright emitter" valves in my set. Would reception be improved by modern ones with 30 volts on the detector and 20 on the audio?

A.: If you are using true bright emitters your set is very old indeed, for these went out of fashion eight or nine years ago. Are you sure the valves you are using are not ordinary 201A type, the filament of which can be seen glowing through the clear glass of the tube? These should not be confused with bright emitters, although they take a $\frac{1}{2}$ of an amp. Modern valves would probably give you better results and you could still use 30 on the detector, but you will require at least 45 on the audio.

2. Please supply me with a formula for determining the capacity of condensers (a) in series, (b) in parallel.

$$A.: (a) \frac{1}{C} = \frac{1}{C_1} + \frac{1}{C_2} + \frac{1}{C_3}$$

$$\text{etc., or for two condensers } C = \frac{C_1 C_2}{C_1 + C_2}$$

(b) $C = C_1 + C_2 + C_3$, etc. In each case "C" is the total capacity and C_1 , C_2 , C_3 , etc., the individual capacities.

3. If I used Radiotron valves what would be the best for detector and audio?

A.: For a two-valve set, two 221A's or 201A's or their equivalent. Note that the 201A require a $\frac{1}{2}$ amp. filament current.

J.P.S. (Nelson): I have built the Differential One, but cannot get the set to oscillate. A .0001 fixed condenser on one side of the coil to earth makes the set oscillate, but does not improve reception. The set does not howl when passing a station. After the tuning condenser passes about halfway in oscillation ceases.

A.: How can your set oscillate and yet you are not able to pick up a carrier wave? If the set was oscillating properly you would get a whistle when you pass a station. It is quite evident that the number of turns upon the tickler coil is too small, and it will be necessary to rewind the tickler with a finer gauge wire so that more turns can be added.

2. The short-wave coils with or without the .0001 condenser bring in several Morse stations, and the set howls in the usual manner until the condenser is halfway in.

A.: It seems that you are not tuning properly. If you can receive Morse stations your set is oscillating, and you can never pick up broadcast stations in that manner. The set must be on the verge of oscillation. The .0001 condenser in the circuit and dialling must be done very slowly.

3. Could you tell me the number of turns for each of the four coils as given

in the "Radio Record" to suit my .00035 condenser?

A.: These were given at the time of the article, and are repeated this week. Your difficulty, like so many others, seems to be arising through the smallness of the differential condenser, and the only satisfactory solution is to increase the number of reaction turns.

A.H. (Hokitika): Will you design coils for the Outspan, Five to suite .0005 condensers?

A.: The number of turns on the secondary coils is 65 for your .0005 condenser and 75 as specified in the article for your .00035 condenser.

2. Could I incorporate push-pull amplification, and is there any great advantage in doing so?

A.: For really satisfactory tone on gramophone and local station push-pull or pentode is the only solution. The pentode requires a specially matched circuit as described in our recent article, but the push-pull could be used with ordinary push-pull transformers. The "Gramo Radio Four" in the 1931 "Guide" should help you in this direction.

3. For short-wave reception would you advise a short-wave adapter or making coils to plug in for long and short waves?

A.: The adapter. It is not easy to make plug-in coils for three stages, although it can be done. Switching in three extra fixed condensers and changing three sets of coils might make the operation of changing from one band to another a little unwieldy.

SIGMA (Auckland): I have recently tried out a crystal set for which great things were claimed. It consisted of a 35-turn honeycomb coil shunted with a .0005 condenser in the usual manner. Although I can get the local stations and have an aerial about 250 feet long with a good ground system I cannot get Wellington. The local stations come in well, and indeed louder than with an ordinary crystal set, but the condenser has to be full open to do this. Is it that a fixed condenser would do equally well in place of the moving coil or have extravagant claims been made for the circuit?

A.: The circuit is quite a usual one and it has appeared in our columns. It is really no better than the ordinary tapped solenoid coil. We think your good reception is due to your aerial and ground system, which is quite effective for a crystal set. The fact that the stations come in best with the condenser wide open indicate that the coil is too big. The number of turns should be reduced to 30, but you might, if this is not convenient, try the effect of a .001 fixed condenser in series with the main tuning condenser to reduce the capacity.

2. Have I gone to unnecessary expense with regard to the condenser, which is a first-class one?

A.: You would probably have obtained very good results with an ordinary condenser, though there is no question that it pays to install the best of components when a first-class job is desired.

3. Could you suggest any variations in the way of parts or a change in the circuit?

A.: No; you appear to be getting results as good as anyone can expect with a crystal set. It is possible to pick up Wellington on such a set, but much de-

pends upon location and upon the aerial and earth systems, and indeed, upon the crystal itself. As a matter of fact, the crystal to which you refer is quite readily obtainable.

TYROIST (Auckland): I enclose the diagram of my set to which I wish to add another valve. What is your opinion of the circuit, and can I add the extra stage or would it be better to construct another set? Oscillation usually comes in with a decided click and hand capacity is bad when I attempt to adjust the midget condenser in the aerial?

A.: The circuit is the Reinartz type, but the Schnell is usually considered better as regards hand capacity and oscillation. The plate of the valve goes directly to L2, the reaction coil. The other end of the reaction coil, instead of going to earth goes to the radio frequency choke. From this point also a wire goes to the fixed plates of the variable condenser, the moving plates of which are connected through the small condenser C5 to earth. To prevent hand capacity the midget condenser should be placed at the back of the set and the aerial taken directly to it. You are probably introducing stray capacities by taking your aerial across the set to the panel.

2. Is there any way of overcoming harmonics?

A.: Unfortunately there is no satisfactory method of doing away with them, for they are omnipresent, as other waves, and are as liable to be tuned in.

KAITOA (Nuhaka): Which are the correct valves to use in my set?

A.: Four 201A's, or 221's, with a B405 type power valve.

2. Would I get more volume by using a power valve?

CORRESPONDENTS must attach 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

.....

.....

Nom de plume

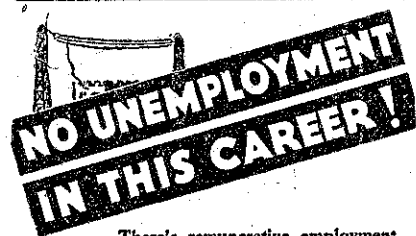
To be kept in subsequent inquiries.

Date

Please Note:—

- (1) Be specific and brief, tabulating, if possible.
- (2) Write legibly, and on one side of the paper.
- (3) We do not design circuits, but accept suggestions for feature articles.

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.



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A.: Not unless it was one of the pentode type. A power valve is designed to give greater undistorted output; in other words, to give you purer music, usually at the cost of a certain amount of volume.

3. Would it be necessary to add an extra battery?

A.: It would be better to use 135 volts, but not altogether essential. You would need two C batteries, but the life of these is very long, and they are consequently quite inexpensive.

BEAVER (Pahiatua): Should a Beverage aerial run with its full length between the station to be received and the set?

A.: Yes, results are better.

2. Is galvanised iron wire of about 14 gauge suitable and as good as copper?

A.: It would not be as good as copper, but it would be quite efficient.

3. Does it matter if the aerial sags a little between the poles, and does it have to be exactly the same height all the way?—No.

4. Is eight to ten feet from the ground as good as 16 to 18 feet?

A.: Better; the latter is too high.

W.P. (Devonport): I have made a four-valve short-wave set, using .00005 variable condenser. Can you supply specifications to tune to 100 metres using valve base coils?

N.Z.'S OWN RADIO BOOKSHOP,

The **TE ARO BOOK DEPOT**, Wellington. (Read this advt. weekly as new stocks arrive every overseas mail, which prevents us issuing a stationary catalogue.) We have the largest stocks of radio literature south of the line. We cater for engineers, wireless colleges, amateurs, broadcasters and beginners. Your money returned if books sent are unsuitable and sent back promptly in good condition.

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"Radio Retailing" (U.S.A.) monthly, 1/9 per copy.
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"Radio Physics Course," by Gharard, 14/-.
"Radio News Handbook, 1930," 2/9.
"How to Electrify Your Set," by Osgood (U.S.A.), 1/9.
"Radio: A Study in First Principles," by Burns, 11/-.
"Mathematics of Radio," by Rider, 10/6.
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"Radio Amateur Handbook" (Handy's) latest edition, 5/3.
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"How Radio Receivers Work," by Roberts, 8/-.
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"1931 Radio Listener's Guide," 2/10 posted.
"1931 N.Z. Radio Handbook," 2/10 posted.
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64 Courtenay Place, Wellington.

R.F. coll.	Detector	T. coil	Waveband
Aerial Grid.	anode.	reaction.	metres.
3½	3½	3½	9-12
5½	6½	7½	12-19
8½	9½	10½	19-28
10½	13½	12½	28-40
15½	20½	18½	40-65
20½	27½	25½	80-100

D.C.W. (Lower Hutt): I have a commercial set with reaction, but cannot get other New Zealand stations at loudspeaker strength. Is there anything I can do to make the set louder?

A.: It is rather doubtful, and we would not like to recommend you definitely without having tried another stage to your set. It might be worth trying if you could get the loan of the parts.

C.C. (Westport): My set oscillates very badly. What is the remedy?

A.: Your details are very meagre. Unless you tell us something about your circuit we cannot help you other than recommending a different detector, a variation of detector voltage, and a different grid leak.

2. The stations are all confined between 0 to 50. Could they be spread out from 0 to 100?

A.: Yes, by removing some of the turns in the coil, or by using a .001 condenser in series with your present one.

3. The first h.f. condenser does not keep pace with the others. Is this due to a broken-down fixed condenser?

A.: No, it is due to aerial damping, and is not uncommon.

R.C. (Nelson): I have a five-valve battery set, and would like to know if the valve combination is O.K.?—A.: Yes.

2. Is 15 volts bias correct?—A.: Yes.

3. Who are the N.Z. agents for this set?

A.: We do not know.

4. In your opinion is it a good one?

A.: We know nothing whatsoever about it.

5. I know of only one other owner of a similar set, and we have both had the same trouble; the volume control gives out.

A.: Probably a manufacturing defect. A radio technician could repair the set.

6. When the set is tuned to some of the lower dial readings, and I put my hand over the reaction the set howls, whereas on some of the other lower dial readings, the music will fade. What is the cause of this?

A.: It is hard to determine without an actual examination of your set. However, try reducing the detector voltage.

RONJAY (L. Hutt): I have constructed the Night Hawk Two, and am more than pleased with the quality of reception from 2YA. However, the set will oscillate only when the tuning condenser is full open.

A.: Your differential condenser is of slightly low value. Try placing a .0001 fixed condenser in turn across the one and moving two fixed sets of plates. Otherwise increase the number of reaction turns by 10 or 15.

JACKO (Greymouth): What material do I need to charge a three-valve Courier radio set?

A.: Your question is not very clear.

If you want to make a d.c. battery eliminator, you will find that instructions have previously been published in the "R.R." Please let us know a little more clearly what you require, and we can advise more fully.

ROTORUA.—I have a six-valve commercial set. I get better results by replacing the detector with an A615. Would it improve the set further to substitute equivalents for all the valves?

A.: With the probable exception of the power valves, no. A high gain power valve could be used.

2. Would you explain the Beverage aerial?

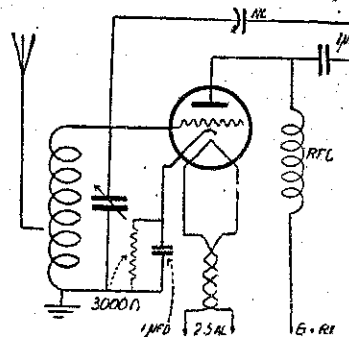
A.: This has been fully explained in recent issues of the "R.R." It is an aerial erected about 10 feet from the ground, and is about 800 feet long. The distant end is connected to earth through a resistance of about 700 ohms. The wire need not be ordinary aerial wire, but may be fencing wire or the like.

3. I can get KGO clearly in the evening, but no other American, except KTM. Can you explain this?

A.: It cannot be explained other than by your location, which may be particularly favourable to the frequency of KTO.

BROWNIE (Wellington): I am using a B.D. circuit, and have spare 227 valve. Is it possible to add another stage of r.f.?

A.: Yes, quite. A circuit is published herewith.



YALE.—Is the use of a fuze in B— an effective substitute for a switch?

No. The fuze is a safety device, and is not intended to be used to cut off the set.

2. Latterly I have noticed a spark when adjusting the lamp, and I cannot be certain that something undesirable is not happening.

A.: If, as it appears, your lamp is acting as a fuze, then you may control the "B" current by unscrewing the lamp. You may possibly notice a small flash when doing this. Probably there is nothing wrong in your set otherwise after the set is turned off, with the filament switch the lamp would continue to glow or the spark would be noticeable if adjustments were made. The presence of this spark would indicate short circuit within the set.

3. If I approach the set with my hand a noise which often appears on certain stations is modified.

A.: Either the set is oscillating on these high frequencies or when tuned, the condenser vanes touch. If the set is oscillating it will be necessary to have the set reneutralised if it is of a neutrodyne type or use new or different valves. It appears, however, to be a case for a radio technician to attend to. Look to your by-pass condensers between B— r.f. and earth. If they have gone, this would account for your trouble. In any case, if they are not present, a .5 or 1. mfd. between B + r.f. and earth would be advisable.

G.L.S. (Palmerston North).—Could I cut out a condenser from my circuit?

A.: Not without employing swinging coil reaction, which is not as efficient as condenser controlled. The set would not be as good as before.

2. What are the wavelengths of the following coils?

- (a) Sec. 4 Tick. 2.
- (b) Sec. 8 " 4.
- (c) Sec. 20 " 10.

A.: You have not stated the diameter. Presuming they are 3in. diameter and tuned with a .00035 condenser, they are (a) 15 to 30, (b) 30 to 45, (c) broadcast.

NUDE (—).—I wish to construct a "B" eliminator to deliver 180 volts at 80 mamps. The core measures 1½in. x 1.5-Sin. If I wind 1275 turns for the primary with 32-gauge wire, and 2255 turns for a secondary with 26-gauge wire, will that deliver the goods?

A.: 1125 turns of 30 gauge enamelled wire would be satisfactory for the primary with what you have specified for the secondary. Roughly the transformer will require 5.3 turns per volt.

3. I have been puzzled to know where the filament wires connect with, as the publication I am taking the specifications from do not show where they are brought out.

A.: These things are difficult to explain without adequate diagrams and instructions. You will find in the 1931 "Radio Guide" all the information you need on this subject.

L.H.T. (Rewa): I made up the Daniell cell charger as described in the "Record," and moulded my own zincs. Chemical action was very fierce when I put them in the sulphuric, and now the battery will not work.

A.: You should have amalgamated the zinc as the instructions stated. The zinc has been attacked by the sulphuric acid, the impurities have been eaten away, and the sulphuric acid killed. Try again, but next time follow the instructions exactly.

C.W.W. (Auckland): I have one p.p. transformer. Can I use it in the grid circuit of the p.p. valves and couple the plates together and take them to the phones through a condenser?

A.: No. You must use a special output transformer or at least two chokes.

2. What variations in the coils of the Outspan Five would be necessary to use .0005 condensers?

A.: Use 65 turns of 26 dc. wire on 2in. former.

A.B.C. (Timaru): I am using Imfd. condensers in the radio stages of my L. four, instead of the .5 specified. Which would be the better to use?

A.: 1 mfd. are safer, but we found the set would work quite well with the .5's, therefore did not recommend the higher value to put constructors to any further expense.

2. I noticed in a recent circuit the two r.f. valves are by-passed to earth instead of to the 450 ohms resistance as shown in your publication. Which is correct?

A.: Why not try both ways? We published the circuit as we found it would work, but no doubt there are many other variations which can be applied. Perhaps this would overcome your difficulty with humming when you push up the volume.

3. I intend to buy a high voltage dynamic speaker. Where might I connect it to sight the field coil?

A.: You must find out the resistance of the coil, and then connect it in the main chain of resistances in a position the resistance of which corresponds with the resistance of the speaker. If you cannot get an exact coincidence build up the extra with resistances external to the speaker.

MOA (Rotorua): Will my set take 180 volts? I am using B409 in the last stage and PM 4 in the first audio.

A.: B.405 is designed for 150, which you should not exceed. PM4 should not be used in the first audio stage. Use PM3 or its equivalent.

2. What valves do you recommend,

A. J. PARK & SON

Patent Attorneys

Routh's Buildings,

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WELLINGTON

keeping in sight the fact that I am 14 miles from town?

A.: You have a good combination in at present, but you can reduce the filament consumption by substituting the PM 4 by an AA409 type, and if necessary the PM3 by the new .06 type of valve.

3. What grid bias should I have on the present valves?

A.: You require 9 volts on B409 and if you use PM 3 for second audio use three volts.

NIGHT HAWK (Wellington): I cannot make the Night Hawk oscillate. 2YA comes in well but at 0, that is with the condenser closed. I have tried putting a fixed condenser of .001 in series with the fixed plates, but it makes no difference.

A.: You can make the set oscillate by connecting a .0001 condenser from one of the sets of fixed plates to the moving plates, or by winding 50 turns on your reaction coil.

2. I find that the "C" battery chokes the power valve, and yet, when I put another valve in the set, it works quite well.

A.: As far as we can see there is no reason why it should do this, especially if you are using the right bias on that type of valve. As a matter of fact the valve you are using requires very little bias, only 9 volts at 180.

PAT (Hokianga): Can I use grid bias on my power valves, two 603's?

A.: Surely with two 603's, which we presume are in push-pull, you have grid bias? If you are not using a "C" battery then there is something radically wrong with your set.

2. I intend to install the Pierce earth system. Would it improve reception?

A.: It would be an interesting experiment, but we cannot guarantee that it would improve your reception.

3. Would it be possible to put a pentode in an ordinary set?

A.: It can be installed in an ordinary set merely by connecting the auxiliary grid to B+, but the best cannot be got out of it unless a special output filter as described is used.

F. J. (Tikorangi): Music from my four-valve set is harsh and distorted. The set rattles when the volume is turned up. I am using a horn speaker.

A.: Distortion is arising probably in your speaker, as your valve combination appears to be quite satisfactory and your transformers are standard.

2. If I changed over to r.c. amplification would I be sure of getting pure reproduction?

A.: No; r.c.c. has very few tonal advantages over a good transformer-coupled amplifier.

3. Is PM5B suitable for detection and i.f. amplification?—Yes.

4. Is there a battery operated L.W. out yet?

A.: Yes, but it requires 280 volts d.c.

5. Would the one L.W. amplify as much as one transformer coupled stage?—Yes, more.

6. Would I get better results with the Beverage aerial if its height were about 30 feet?

A.: If by results you mean increased noise, yes. Otherwise, no.

FRAMBOISE (Auckland): The set when tuned on goes for a while, then stops for five minutes, shudders like Morse, and then rights itself.

A.: This appears to be a loose connection or something wrong with one of the valves. Try tapping them to see if you can cause the trouble. Move your set when it is operating to see if it will stop. You are using a 112A valve in the second last stage. This is incorrect, you should use 201A.

2. My set is an old model. Would it pay me to change to the Outspan Five?

A.: The Outspan Five would be more sensitive, and you would get better results.

3. What would be the cost for a firm to do the job?

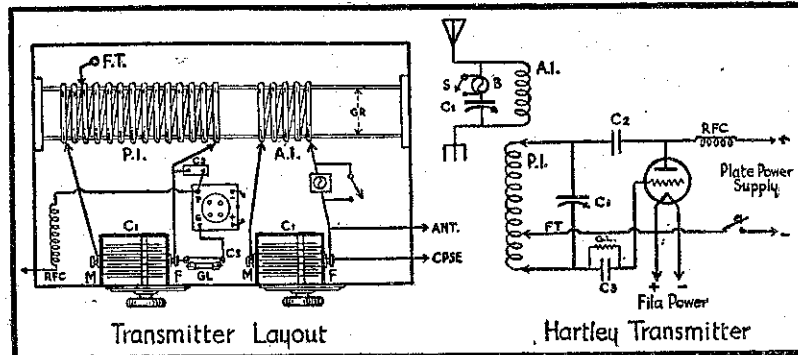
A.: It depends upon what can be used from your present set. The job should cost you no more than £8 or £10, but it might be considerably less if most of the parts could be supplied from your present set.

4. The "C" battery does not seem to affect the machine. Why?

A.: Providing it is not flat, and your valve is in perfect order, it is difficult to explain why it will not have any effect. Are you quite certain it is connected round the right way, and the amount of bias is appropriate? You should be using approximately 30 volts.

5. Give the neutralising instructions briefly, using neutralising condensers.

A.: Tune to a fairly loud station and then shut off the filament current from the radio valve. Adjust the neutralising



ing condenser until the signals almost or fully disappear. Turn on the filament current again, and the set is neutralised.

BRASS (Auckland): Is the differential One suitable for short-wave work?

A.: Yes, see a correspondent's report in last week's issue.

2. Is the coil former only large enough to fit neatly over the valve base?

A.: Yes. The former should be 1 1/2 in. in diameter.

3. Would a compression condenser of the formo type if connected in the place of the .0001 fixed condenser be an improvement?

A.: No. It is not necessary.

4. Must I use lowloss coils to get down to 30 or 40 metres?

A.: This is not at all necessary. The coils described are quite efficient.

5. Where can I procure a design of a simple transmitter?

A.: See the series of articles on "Breaking into the Amateur Game," published in the "R.R." recently. Further information may be obtained from "Handy's Handbook," which may be procured from Te Aro Book Depot, Courtenay Place, Wellington.

6. Is it possible by adding a coil of 250 to 300 turns on a 3 in. former to pick up Morse on a crystal set?—A.: Yes.

Service for Listeners

Indian Scheme

THE Radio Association of India was recently formed to relieve Indian listeners of all troubles connected with the technical side of their pastime. The association aims at recruiting a large number of trained mechanics who will be ready to attend to a member's set at any time of the day between 9 a.m. and 8.30 p.m. Members will also be entitled to the free loan of a radio set while their own is under repair.

The 1931 "Radio Guide" is out this week! 180 pages brim full of useful and interesting information. Price 2/6. All Booksellers and Dealers.

Tips and Jottings

AN extra pair of "hands" for holding small work while it is soldered can easily be improvised by slipping a strong elastic band over the handle of a pair of pliers.

THE golden rule of successful soldering is to keep the iron and work clean, and at the correct temperature.

THE numbers on a tuning dial have no direct relation to wave-length, but merely indicate the position of the moving plates in relation to the fixed plates.

teen minutes except during radio dramas. (This is by ruling of the Federal Radio Commission.)

NEVER stand a grid-bias battery on live wires, terminals, etc., but instead mount it securely by means of a strip or strap, both for economy's sake and safety.

A GOOD way of mounting a frame aerial is to employ a heavy duty jack and plug, via which the contacts can be made.

IN order to get good reproduction of the bass notes, it is important that the inductance of the low-frequency transformer primary should be high.

International Relays

Perfecting Technique

AMERICAN interest in international relay broadcasting has been one of the high-lights of world radio during the past year. In a review of the technical side of broadcasting during 1930, Mr. O. B. Hanson, manager of plant operation and engineering of the American National Broadcasting Company, recently reported that research has been carried out which enables engineers to predict with 90 per cent. accuracy thirty days before a broadcast whether international programmes may be relayed by wireless with reasonable chance of success.

These results are now possible as a result of intensive research on the effect of magnetic disturbances on short-wave transmission.

RADIO DIRECTORY

What to Buy and Where

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ACE and HAMMARLUND SETS, Johns, Ltd.

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BURGESS RADIO BATTERIES, All Radio Dealers.

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MAJESTIC RADIO RECEIVERS Kirkcaldie & Stains, Wellington Agents, Lambton Quay.

MULLARD VALVES All Radio Dealers.

N.Z. DISTRIBUTORS PILOT HARRINGTON'S, N.Z., Ltd., 40-42 Willis St., Wellington. 142 Queen St., Auckland.

RADIOLA RECEIVERS and Farmers' Trading Co., Ltd., Expert Radiola Service. Hobson Street, Auckland.

STEINITE RADIO G. G. Macquarrie, Ltd., 120 Willis St., Wellington.

COUNTRY TOWNS

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In the last article of this series the theory of the Trinadyne receiver was briefly discussed and further details promised.

Now, the Trinadyne circuit happens to be one with which the writer has experimented very considerably, and in the course of his experiments he has formed a very high opinion of its capabilities. Therefore, following the policy outlined earlier in this series, fairly complete constructional data will be given of a typical receiver employing this principle of reception.

A two-valve version has been chosen for description, as, while a one-valve will give loudspeaker strength within reasonable distance of a broadcasting station, listeners located at a distance from any station will be glad of the additional amplification afforded by the second valve. Moreover, who is there among us who does not occasionally succumb to that major malady of the radio enthusiast, DX fever?

A well-made Trinadyne is very good medicine for DX fever, considering its modest two valves, and its capabilities in this direction do not detract in the slightest from its merits as a "quality" receiver for the local station.

The Main Features.

A GOOD idea of the main features of the receiver can be gained from the circuit diagram given in Fig. 1. The output of the crystal detector is applied to the primary of an audio-frequency transformer, the secondary of which feeds the grid of the first valve. As in any case where a transformer follows a crystal detector, the transformer may have a high step-up ratio (5-1 or more).

The detector has a comparatively low a.c. resistance, so that there is no object whatever in following it with a transformer having a tremendously high primary inductance.

The second transformer must be considered rather differently, as its primary is in the plate circuit of a valve. This transformer should have a fairly high primary inductance, and this is

more likely to be obtained in an instrument of low ratio than in one of high ratio. In any case, the constructor should, if possible, avoid using two identical transformers in the construction of the set, as this is apt to result in bringing the little resonances to which any transformer is subject into an unpleasant degree of prominence.

The Detector.

ALTHOUGH the Trinadyne will operate quite satisfactorily with the cat-whisker type of detector, one of the permanent or semi-permanent type will

Material for the Trinadyne

Panel, 14in. x 7in.

Baseboard, 10in. wide.

2 Terminals, mounted on scrap of ebonite.

1 Semi-permanent Crystal Detector.

1 .00035 mfd. Tuning Condenser.

1 .00025 mfd. Reaction Condenser.

1 .0001 mfd. Fixed Condenser.

2 .001 mfd. Fixed Condensers.

1 Coil Unit, as described.

2 High-frequency Chokes.

1 Audio Transformer (ratio 5-1).

1 Audio Transformer (ratio 3-1).

2 Valve-holders.

Wire, Screws, etc.

be found very advantageous. The considerable amplification of the set renders the adjustment of the detector rather a noisy process, so that it is just as well to avoid the need for it as far as possible.

Quite apart from this consideration, the semi-permanent detector is more convenient, it is quite cheap, and its life should be at least twelve months.

By-Pass Condensers.

IT will be noticed that the plate circuits of both valves are by-passed with .001 mfd. condensers. Although the receiver will usually operate without these, their inclusion is strongly recommended.

From its very nature, the Trinadyne is rather more apt than most sets to suffer from high-frequency currents feeding through into the low-frequency amplifier. Adequate by-passing will eliminate any possibility of trouble on this score, while the value of the condensers has been so chosen as not to impair the frequency response characteristic of the low-frequency amplifier.

The H.F. by-pass condenser bridging the crystal detector and the first transformer is shown as having a value of .0001 mfd. It is difficult to obtain a fixed condenser having a less value than this, but if one can be secured it should be used. Within limits, the smaller this condenser is the better, but of course there comes a point where it is too small to provide a proper reaction effect.

The two high-frequency chokes employed should preferably be of different types, as cases have been known where the use of two identical chokes has resulted in oscillation.

The Coil Unit.

THE construction of the coil unit will be the first item to occupy the attention of the builder. A 5½-inch length of ebonite tubing 2½ inches in diameter will be required. Starting about an inch and a quarter from one end the tuning winding of 90 turns of No. 22 d.c.c. may be wound on, the ends being brought out to soldering tags or small screws and nuts affixed to the former.

The aerial and reaction coils may then be wound one on each side of the tuning windings and separated from it by an eighth of an inch or so.

The aerial coil comprises 35 turns and the reaction coil 58 turns of No. 32 d.c.c.

Do not worry about the direction of winding, as if the reaction coil is "back to front" it is a simple matter to reverse the connections to it.

The reaction coil may seem unduly large, but it must not be forgotten that we are depending upon reaction to overcome not only the aerial damping, but also that due to the crystal detector. The low-potential ends of the tuning and aerial windings are, of course, connected to the same tag.

Mounting the Components.

WITH the coil wound, it and the remaining components may be mounted more or less in accordance with the constructional plan given in fig. 2. The lay-out is not critical and constructors will find that any reasonable changes from that shown may be made quite safely.

The coil is mounted in a vertical position by means of two small angle-brackets. A terminal strip has been

More Crystal-Valve

Constructional Details of the Trinadyne

(By "CATHODE")

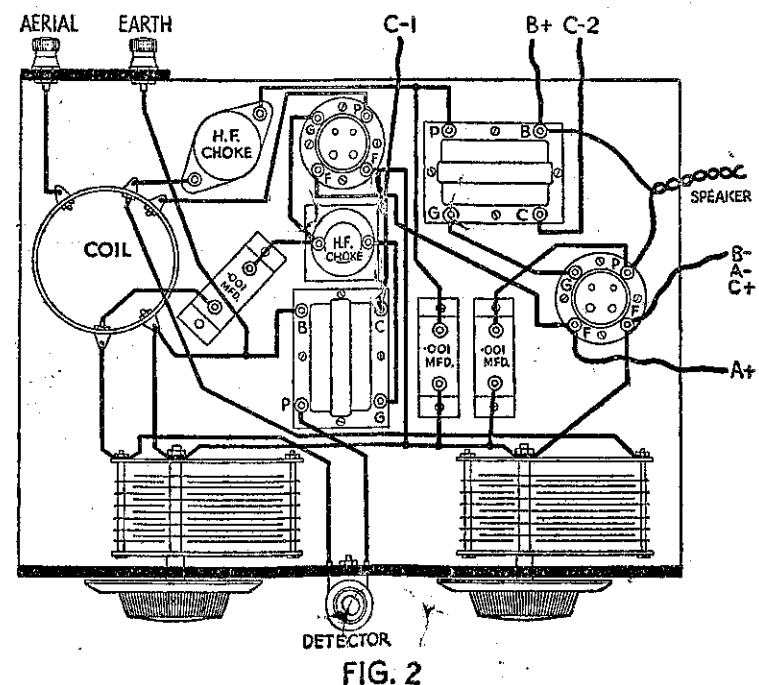
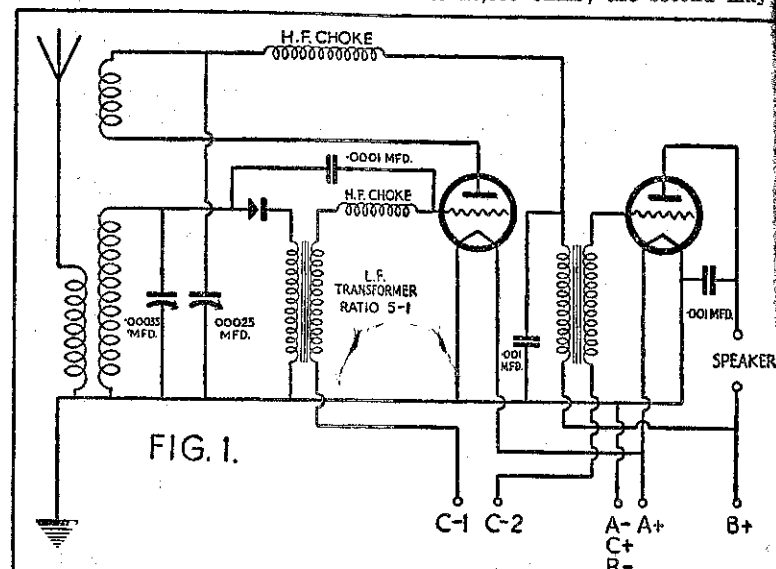
dispensed with, the leads for batteries and speaker having been brought straight out from appropriate points on the wiring.

With these remarks, and with the theoretical and practical wiring diagrams to assist him, the constructor should not have any difficulty in completing the set.

A filament switch may be included to avoid the inconvenience of coming and disconnecting the "A" battery. If this is done, the switch should be located in the A+ head.

The Valves Required.

THE first valve should be of the type, having an impedance of to 10,000 ohms; the second may



The layout and theoretical diagrams.

You Will Always Need

RADIO ACCESSORIES

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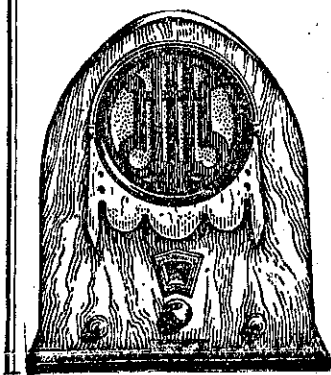
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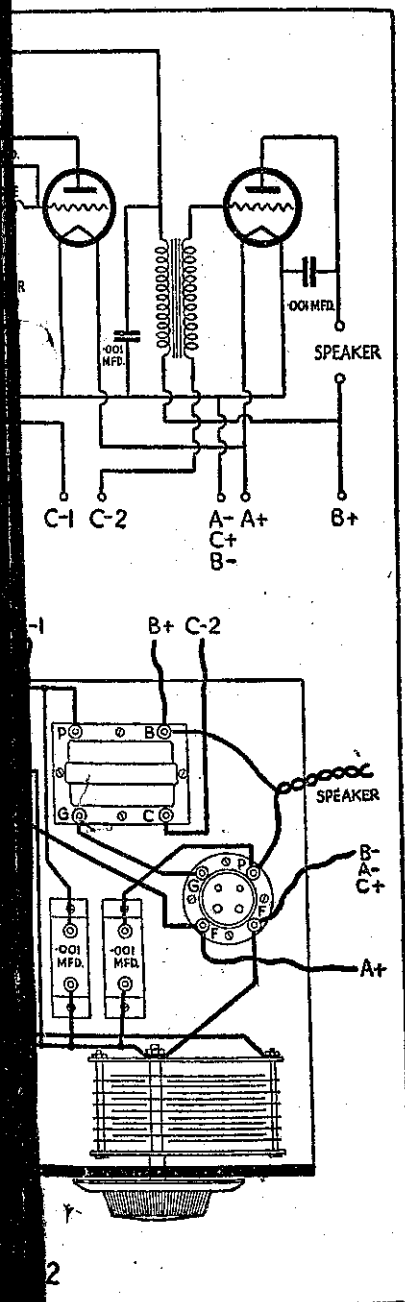
Details of the Trinadyne

(CATHODE")

A filament switch may be included to avoid the inconvenience of connecting and disconnecting the "A" battery. If this is done, the switch should be located in the A+ head.

The Valves Required.

THE first valve should be of the L.F. type, having an impedance of 6000 to 10,000 ohms; the second may be a



small power valve, or, very near a broadcasting station, a super-power valve. A high plate voltage is desirable, and 90 or 100 volts must be regarded as the absolute minimum. The "C" voltage should be that recommended by the valve makers for the particular plate voltage employed. Do not make the mistake of using too high a "C" voltage with a view to economising in plate current, as it is important that the first valve shall not rectify, and it would be likely to do this if biased too much.

Operation of the Trinadyne.

THE operation of the "Trinadyne" is exactly the same as that of other receivers, except that the crystal detector must be adjusted. As a matter of fact, the best method of doing this entails putting the receiver into oscillation for a few moments. The carrier wave of a rather weak station is tuned in with the detector roughly adjusted and the set just oscillating. Then the set is brought just out of oscillation and the detector adjusted until signals are at their strongest and clearest. Once adjusted, a detector of the semi-permanent type should maintain its adjustment for a considerable length of time.

"Cathode" feels sure that those readers who construct this little set will be surprised and delighted with their results. He would particularly like to hear from readers regarding results, etc., as the set is one with which he himself has spent many very delightful hours.

The "Hale" Circuit

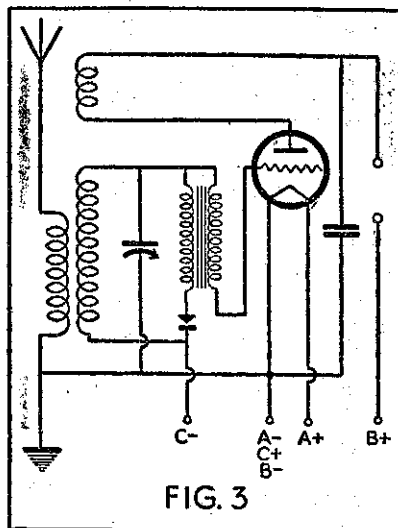
IN Fig. 3 is shown in outline a typical "Hale" circuit. Many readers will remember the immense popularity which this circuit achieved a year or two ago in England, and it is indeed a delightful subject for experiment, being capable of many interesting variations.

It must be confessed, though, that it lacks the absolute reliability of the "Trinadyne," since not every audio transformer will consent to function in the rather involved manner demanded of it. Moreover, the crystal detector must necessarily be of the semi-permanent type and, even among this type, some units will be found very much better than others.

How It Works.

THE Hale circuit depends for its operation on the self and mutual capacities of the windings of the audio transformer. The high-frequency impulses from the tuned circuit are applied via the primary of the audio transformer to the crystal rectifier.

Considered as an inductance, the winding of the transformer would effectively bar the passage of high-frequency currents, but a large winding like this always possesses a considerable self-capacity, and through this unintentional condenser the high-frequency currents readily make their way.



The Hale Circuit.

The audio output of the crystal also flows through the transformer primary, of course, since this forms a part of the crystal circuit. Energy is transferred to the secondary of the transformer and the resulting E.M.F. is applied to the grid of the succeeding valve. The valve operates as an audio amplifier and the signals are audible in phones connected in its plate circuit.

So far, then, it seems that the arrangement operates similarly to an ordinary crystal transformer-coupled to an audio amplifying valve.

Reaction.

IN addition to the self-capacity of the primary, however, the audio transformer possesses a mutual capacity between primary and secondary and via this second unintentional capacity a part of the high-frequency current is applied directly to the grid of the valve. The valve amplifies the high-frequency currents and by coupling a reaction coil in the plate circuit to the tuning coil a reaction effect may be secured in a very similar manner to that obtaining in the case of the "Trinadyne."

It has already been explained how potent is reaction in reducing the damping effect of a crystal detector so that it will be gathered that, once properly adjusted, the "Hale" is capable of giving the same remarkable results as the "Trinadyne" and others of its kin. Its principal objection is that, as mentioned before, there is sometimes a little trouble in finding a transformer which will get the best out of the circuit. A splendid field for experiment, though.

Further notes concerning the "Hale" will appear in the next article of this series. It is hoped also to make a start with the problem of powerising receivers of the crystal-valve type.

"One-man" Sets

THE "New York Times" quotes the following remarks made by W. R. Bryan, Professor of Mechanical and Machine Design at New York University, on the pressing need in that country for "one-man" sets.

Loudspeakers are driving hundreds into the divorce courts annually," said Professor Bryan. "No two members of a family want to hear the same radio programme. What is music to one ear is merely a neurosis-producing racket to another. In this apartment age each person should be equipped with a small portable radio set which could be plugged into a light-socket.

"Then without annoying each other, mother, with comfortable sponge-rubber earphones, could tune in on the opera, dad on the fights, sister on the dance orchestras, and little brother could do his homework, at last, in peace."

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FEATURE PEEPS

... at ...

FUTURE PROGRAMMES

SUNDAY

Auckland Notes

THE service to be conducted in the Salvation Army Citadel will be relayed. Ensign Thorne will be the preacher. After this broadcast, the concert to be given in the Auckland Town Hall by the Municipal Band under Captain George Buckley will be relayed.

From Wellington

THE service in the Vivian Street Baptist Church will be relayed. The Rev. W. S. Rollings will be the preacher, the organist Mr. Charles Collins, and the choirmaster Mr. J. R. Samson. The after-church concert will be given by the combined bands.

Christchurch Features

THE Ven. Archdeacon P. B. Haggitt will be the preacher at St. Mary's Anglican Church, Merivale, on Sunday evening, when the service will be broadcast. Mr. Alfred Worsley will be the organist and conductor of the choir. An after-church studio concert will follow.

4YA Notes

THE service in the Salvation Army Citadel, Dunedin, will be broadcast. The preacher will be Major C. W. Bear. The relay of 3YA's studio concert will follow.

MONDAY

Wellington Notes

MR. H. O. SOUTH will give his fortnightly talk on books from 2YA at 7.40 p.m.

Signor Lucien Cesaroni and his company, in association with the Orchestra, will provide the evening's concert programme. Signor Cesaroni will sing to orchestral accompaniment, "Allah," "The Palms," Handel's "Largo," and "The Floral Dance." In company with Miss E. Standen he will take part in two duets. Miss Standen will be heard in two soprano solos and a mezzo-soprano solo will be contributed by Miss Ailsa Dillon.

tenor solos, Mr. R. Trewern will sing "Serenade in Summer" and "La Donna e Mobile." Miss Ava Symons (violinist) will play Drdla's "Serenade" and Bruch's "Concerto," both to orchestral accompaniment.

Christchurch Features

THE series of dialogues on "The Story of the Garden" will be continued by Messrs. E. E. Wiltshire and F. O. Fairclough.

Vocal artists will assist the New Brighton Municipal Band in the presentation of the concert from the Christchurch station this evening. The band will present a good lively programme. Mrs. K. Henderson (mezzo-soprano), Miss Kathleen Bond (contralto), and Mr. Percy Caithness (baritone) will provide some well-diversified solo items. Mr. Bracey Wilson, who is noted for his Scottish humour, will entertain with Lauder and Fyffe items.

From 4YA

The Dunedin Orchestral Society's first concert of the 1931 season, to be given in His Majesty's Theatre, will be relayed. The society performs under the able conductorship of Mr. Alfred Wainman, and an excellent programme will be presented.

In addition to well-known vocalists, an instrumental trio, consisting of Mrs. H. O. Campbell (piano), Miss Stella Bayley (violin) and Mrs. Moffatt ('cello), will assist. The orchestral works to be played will include: "Wandering in the Wood," "The Magic Flute," "Ballet Egyptian," "Die Fledermaus," "Tales of Hoffman" and "Bourne March."

TUESDAY

Auckland Features

MRS. LES. CRANE will continue her afternoon talks on "The Beauty of Mind and Body in Relation to Diet," and at 7.40 p.m. Mr. Rod Talbot will give a further talk on "Motoring."

A particularly fine and interesting programme has been arranged for the evening session. Opening the programme, the 1YA Broadcasting Choir, under the conductorship of Mr. Len Barnes, will present two choruses from the "Messiah" (by Handel)—"Worthy is the Lamb" and the famous "Amen" Chorus. A short suite by Coleridge-Taylor, to be played by the Orchestral Octet, under the direction of Mr. Harold Baxter, will follow. The Choir will then present the radio play, "Evangeline," which is specially adapted from Longfellow's poem. This will be followed by "Messe Solennelle" by Gounod.

FEATURETTES

Dunedin Orchestral Society Concert.

4YA, Monday.

"Evangeline."

1YA, Tuesday.

Cicely Audebert (soprano)

3YA, Wednesday.

"A Country Girl"

4YA, Wednesday.

"The Crucifixion"

2YA, Friday.

"The Easter Chorus"

2YA, Sunday.

All the musical numbers of the choir will be accompanied by the Orchestral Octet. This programme, containing as it does some of the best in music and drama, should prove of particular appeal at this season of the year.

Wellington Notes

THE weekly talk for the man on the land will be broadcast by 2YA.

In a series of songs with orchestral accompaniment, Miss Belle Renault, the popular contralto, will be featured during the evening. Her items will be: "My Heart is Singing," "When the House is Asleep," "A Song Remembered," and "Absent."

Supplementary vocal numbers will be given by The Lyric Quartet, in concerted and solo form. Several of the items will have orchestral accompaniment, while Mr. Roy Hill will sing, with violin obligato, Braga's "Serenata." The quartet number, "Lullaby Moon," will also have violin obligato. In the singing of "Oft When Eve Has Rest Bestowed," the male voices of the quartet will be unaccompanied. The instrumental side of the programme will be provided by the Hawaiian Harmony Four and the Salon Orchestra.

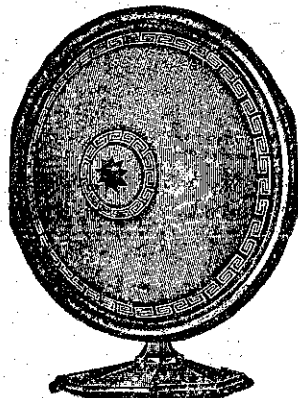


BELLE RENAUT.

The well-known Wellington contralto, who will delight many listeners with her songs on March 31.

—Stefano Webb.

Two pianoforte solos will be played by Miss Mavis Dillon, L.T.C.L. As



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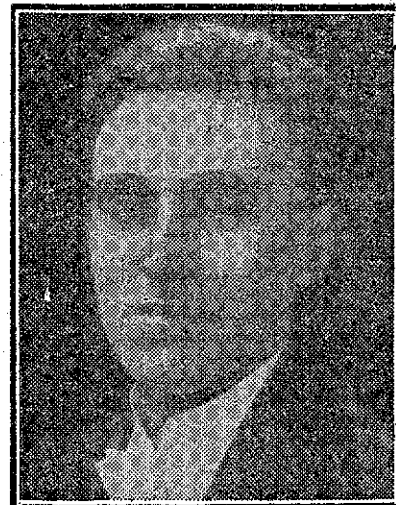
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LAMBERT HARVEY,
who will sing several duets with Mr.
Duncan Black from 1YA on April 1.
—S. F. Andrew, photo

Dunedin Notes

FROM 4YA there will be a talk by Mr. R. W. Coupland on "Tourist Resorts."

St. Joseph's Waverley Boys' Orphanage Band will give their first radio programme this evening. The band is a first-class combination.

WEDNESDAY

Auckland Features

AT 7.40 p.m. there will be a book review by Mr. H. Driver.

The Clarion Quartet will be heard during the evening in several popular solos, duets and quartets. Mr. A. B. Chappell, M.A., will be giving another of his topical talks. The instrumental portion of the programme will be provided by the Orchestral Octet, among their numbers being a violin solo by Mr. Carl Whitmore, "Meditation," "The Three Dances" from "Tom Jones," and "Hungarian Dance No. 1," by Brahms.

From 2YA

MR. CHARLES E. WHEELER will be the lecturer during the international programme.

Christchurch Notes

MISS CICELY AUDIBERT will give a recital this evening. She will have orchestral accompaniment in her singing of "Canterbury Bells," "Farewell, My Love," "Sitting at Home by the Fire," and Ware's "Boat Song." Mrs. Amy Dunn (soprano), a popular 2YA performer, on a holiday visit to Christchurch, has also been engaged for the evening. Tenor solos will be contributed by Mr. W. J. Trewern, and humorous songs by Mr. George Titchener. Interspersing the programme will be attractive items by the Studio Octet.

4YA Features

THE afternoon talk, arranged by the Home Science Extension Department of Otago University, will be on "How Listeners-in and the Home Science Extension Department Can Help Each Other." At 7.15 p.m. Mr. L. W. McCaskill will review the March issue of the Journal of Agriculture. Both talks will be under the auspices of the 4YA Primary Productions Committee.

The presentation of solos, duets, and choruses from "A Country Girl" will be the feature of 4YA's programme. This is an especially popular musical play, and The Major's Quartet can be relied upon to do full justice to it. All the well-known songs such as "Try Again, Johnnie," "Yo Ho, Little Girls, Yo Ho," "The Rajah of Bhong," "Two Little Chicks," and "Peace, Peace," will be sung.

The Majors comprise: Miss Freda Elmes, Miss G. Burt, Mr. William Harrison, and Mr. L. M. Cachemalle. The Studio Trio will provide instrumental music. A cello solo, "Romance sans Paroles," by Van Goens, will be played by Mr. P. J. Palmer. Pianoforte solos will be contributed by Mrs. C. Drake.

THURSDAY

THE afternoon talk from 1YA, 2YA, and 3YA will be a "Talk About Kitchens."

Auckland Features

AT 7.40 there will be a further talk under the auspices of the New Zealand Manufacturers' Association. The title of the talk is "The Coming of Winter—Woollen Goods."

Bert Kingsland's Saxophone Quartet will make a welcome appearance before the 1YA microphone in several specially selected items. Mr. Cyril Towsey will be heard in two pianoforte solos, and Mr. and Mrs. J. W. Bailey will give two more of their popular short sketches.

Outstanding items on the programme will be those by Mr. C. C. Purdy, siffleur. There is no doubt that Mr. Purdy is a very fine artist, and his last appearance at this station evoked many appreciative comments. He will whistle "Traumder-Semmerin," "Remembrance," and "Four Little Blackberries."

Vocal items will be given by Miss Phyllis James (contralto), already well known to 1YA listeners, and Mr. Eric Gilmore, a young tenor who is making his first appearance before the microphone as a soloist.



MRS. AMY DUNN, a charming Christchurch soprano, singing from 3YA on April 1. —Stefano Webb Photo.

From 2YA

THE speaker for the afternoon talk will be Miss I. F. Meadows.

The Wellington Artillery Band, under Captain T. Herd, V.D., will provide a studio programme in the evening. The band items will be of a diversified nature, including, besides marches, the Scottish rhapsody "Lord of the Isles," the Indian intermezzo, "Aisha," and a selection from "Il Trovatore" (with anvil effects.)

The vocal portion of the programme will be of special interest. The Waitara Quartet will be heard in several concerted numbers, one of them being the melodious "Carry Me Back to Old Virginny."

Christchurch Features

FOR the information of farmers, the March issue of the Journal of Agriculture will be reviewed.

An operatic-classical programme of a popular nature will be presented in the evening by the Grand Opera Quartet. The concerted numbers will be: "Here We Rest" and "The Sea Hath

Its Pearls." As a trio "O Memory" will be sung. The solos will include "Bois Epais," a ballad from Alfred Hill's "Hinemoa," "She Alone Charmeth My Sadness," "Elly Mavourneen," "A Song of Joy," "Macushla," "Mavourneen," and "If Thou Wert Blind." Two cello solos will be provided by Mr. Harold Beck, and trios by Handel, Dvorak and Tchaikowsky will be played by the Christchurch Broadcasting Trio.

Included in this programme will be a lecturette by Mr. Te Ari Pitama on "Maori Language and Pronunciation."

FRIDAY

Auckland Notes

From noon to-day (Good Friday), a special three-hour service will be relayed from the Anglican Church, and at 7.30 p.m., special Good Friday services from the Pitt Street Methodist Church will be broadcast.

Mr. G. Lamont Gurr will be making his first appearance at this station. This gentleman possesses a very fine baritone voice and is certainly one of Auckland's outstanding artistic singers. He is singing, "Lord God of Abraham," "Crossing the Bar," and "God's Garden." Among the items of Miss Sylvia Dobbs, soprano, will be a "Paternoster." Instrumental items will be given by a trio consisting of Misses Margot St. Lawrence Toner, Jean Allen and Marjorie Tiarks.

Wellington Notes

At 3 p.m. the ceremony of "The Stations of the Cross" will be relayed from St. Gerard's Redemptorist Church. The Rev. Father Cullen, C.S.S.R., will be the preacher, the organist, Mr. Henry Mount, and the choir-master, Mr. Frank J. Oakes.

At 7 p.m., from St. Thomas's Anglican Church, Wellington South, the sacred cantata, "The Crucifixion," by the combined choirs of St. Thomas's and All Saints' Churches, will be relayed. The soloists will be Mr. S. Duncan (tenor), and Mr. Weller (bass). The organist will be Mr. A. Crisp, and the conductor, Mr. W. A. Gatheridge.

A particularly fine studio concert, in keeping with the day, will follow. The vocalists will all sing to orchestral accompaniment or violin obbligato.

Cello solos will be contributed by Mr. Claude Tanner, and there will be a cornet solo by Mr. S. Bernard. A fine programme will be presented by the Orchestra.

3YA Notes

A COMBINED church service to be held under the auspices of the Ministers' Association in Durham Street Methodist Church at 11 a.m. will be broadcast. The Rev. J. Lawson Robinson will be the preacher.

In the evening at 7.30 Bach's "St. Matthew's Passion," to be presented in the Christchurch Anglican Cathedral by the full choir under the direction of Dr. J. C. Badshaw, will be broadcast.

A fitting concert from the studio will follow.

From Dunedin

AT 10.30 a.m. 4YA will relay a service to be held under the auspices of the Council of Christian Congregations.

During the evening programme, Mr. A. H. Pettitt's sextet, a string



F. FILER, a fine bass, singing from 3YA on April 2. —Stefano Webb, photo.

combination, will provide all the instrumental items, and Mrs. E. Stone, one of 4YA'S finest contraltos, assisted by Mr. R. B. McDonald (bass) will provide appropriate vocal solos.

SATURDAY

Auckland Notes

COMMENCING at noon, 1YA will relay the results of the Auckland Racing Club's autumn meeting to be held on Ellerslie racecourse.

The concert to be given in the Town Hall by the Municipal Band, under the direction of Mr. George Buckley, will be relayed this evening. Among the band items will be the overture, "The Flying Dutchman," "Juex D'enfants" suite, and a "Pirates of Penzance" selection.

From 2YA

PROFESSOR P. W. ROBERTSON, Professor of Chemistry at Victoria University, will be the W.E.A. lecturer at 2YA. He will speak on "Matter and Universe."

Contributing to the week-end programme will be the Melodie Four, Mrs. Mildred Kenny's Guitar Trio, Mr. A. Guild (bagpipes), Mr. Stanley Chapman (cello), and the Salon Orchestra. On both the vocal and instrumental side, the entertainment will be one of much variety.

Christchurch Features

FROM 11.30 a.m., 3YA will broadcast the results of the trotting races at Addington.

A twenty minutes' sketch, "The Hot Tip" (being the third of the series of experiences of "Vi and Jo") will be presented by the Mascots, two very popular entertainers.

Also on the programme will be Miss Elaine Moody's Hawaiian Quartet with steel guitars and ukulele, Mr. A. J. W. Hodder (baritone), Mr. Leslie Stewart (singer of popular songs), and the Studio Octet under Mr. Harold Beck.

This programme will be relayed to 4YA.

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Full Programmes for Next

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Sunday, March 29

1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY MARCH 29.

- 3.0 : Selected recordings.
 3.15: Literary selection and further selected recordings.
 6.0 : Children's song service, conducted by "Uncle Bert."
 6.55: Relay of evening service from the Salvation Army Citadel. Preacher, Ensign Thorne.
 8.30: Relay from the Auckland Town Hall of a Concert by the Auckland Band, under the conductorship of Mr. George Buckley.
 God save the King.
 March—Band, "The Guards Brigade" (Darewski); overture, "Morning, Noon and Night" (Suppe).
 Cornet—Mr. Fred Bowes, "Serenade" (Schubert).
 Selection—Band, "Chopiniana" (first performance) (Chopin).
 Piccolo—Mr. Hal C. McLennan, "Silver Birds" (Le Thiere).
 Rhapsody—Band, "Slavonic" (Friedmann).
 Euphonium—Mr. J. Purchase, "Romance in F Minor" (Keighley).
 Hymn—Band, "Supplication" (Smith); march, "El Abanico."

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, MARCH 29.

- 3.0 to 4.30: Selected gramophone recordings.
 6.0 : Children's song service, conducted by "Uncle George," assisted by the Children's Choir from St. Matthew's Anglican Church.
 7.0 : Relay of evening service from Vivian Street Baptist Church. Preacher, Rev. W. S. Rollings. Organist, Mr. Chas. Collins. Choirmaster, Mr. J. R. Samson.
 8.0 : Relay from the Grand Opera House of a concert by players from the combined Port Nicholson, Tramways and R.N.V.R. bands, and assisting artists.
 10.0 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, MARCH 29.

- 3.0 : Gramophone recital.
 5.30: Children's song service.
 6.15: Chimes from studio.
 6.30: Relay of evening service from East Belt Methodist Church, Fitzgerald Avenue. Preacher, Rev. W. H. Greenslade. Organist, Mr. A. M. Owen. Choir Conductor, Mr. J. Chaplin.
 7.45: Musical recordings from studio. Studio programme.
 8.15: Suite—Philadelphia Symphony Orchestra, "Nutcracker Suite" (Tchaikowsky): "Overture Miniature and Marche"; "Dance of the Sugar Plum Fairy."
 8.23: Soprano—Miss Thelma Ayers, (a) "By the Waters of Babylon" (Howell); (b) "Prayer Perfect" (Stenson).
 8.29: Piano—Miss Aileen Warren, "Etude—Op. 2, No. 1."
 Suite—Christchurch Broadcasting Trio, "Allegro Moderato" from Trio in B Flat (Schubert).
 8.43: Tenor—Mr. Douglas Suckling, (a) "God Touched the Rose" (Brown); (b) "Dost Thou Not Breathe the Fragrant Scent?" (Wagner).
 8.49: Cello—Gaspar Cassado, "Papillon" (Faure).
 8.53: Mezzo-contralto—Mrs. Sidney Bryant, "How Lovely are Thy Dwellings" (Liddle).
 8.57: Harp—Mr. H. G. Glaysher, "The Blackbird" (Thomas).
 9.3 : Weather forecast and station notices.
 9.5 : Suite—Philadelphia Symphony Orchestra, "Nutcracker Suite" (Tchaikowsky); "Chinese Dance," "Dance of the Flutes," "Arab Dance."
 9.13: Soprano—Miss Thelma Ayers, (a) "The Spirit Flower" (Tipton); (b) "The Lord is My Light" (Allitsen).
 9.19: Piano—Miss Aileen Warren, "Novelette in F" (Schumann).
 Selection—Broadcasting Trio, (a) "Canzonetta" (Godard); (b) "Autumn and Winter" (Glazounov).
 9.32: Tenor—Mr. Douglas Suckling, "Where the Abana Flows."
 9.36: Cello—Gaspar Cassado, "Arlequin" (Popper).
 9.40: Mezzo-contralto—Mrs. Sidney Bryant, (a) "Songs My Mother Sang"; (b) "Where Corals Lie" (Elgar).
 9.46: Harp—Mr. H. G. Glaysher, "The Bells of Aberdovey" (arr. Thomas).
 9.52: Philadelphia Symphony Orchestra, "Nutcracker Suite"; "Waltz of the Flowers" (Tchaikowsky).
 10.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, MARCH 29.

- 3.0 : Selected recordings.
 5.30: Children's song service, conducted by "Big Brother Bill."
 6.15: Instrumental recordings.

- 6.45: Relay of evening service from Salvation Army Citadel, Dowling Street, Dunedin, under supervision of Major C. W. Bear.
 8.15: Relay of Concert Programme from 3YA, Christchurch.
 10.0 (approx.): God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SUNDAY, MARCH 29.

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

Monday, March 30

1YA, AUCKLAND (900 KILOCYCLES)—MONDAY, MARCH 30.

SILENT DAY.

2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, MARCH 30.

- 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.
 Dajos Bela Orchestra, "Pique Dame" Fantasia (Tschalkowsky).
 Grand Symphony Orchestra, "Polonaise No. 1 in A" (Chopin).
 Dajos Bela Orchestra, "Synamiden Waltz" (Josef Strauss).
 Grand Symphony Orchestra, "Hungarian Dances" (Brahms).
 Edith Lorand Orchestra, "Myosotis Waltz" (Waldteufel).
 Parlophone Dance Orchestra, "The Skaters" (Waldteufel).
 Brunswick Concert Orchestra, "La Danseuse" (Von Blon).
 Orchestra of the Opera Comique, Paris, "Ballet Egyptien" (Luigini).
 Cello—Gregor Piatigorsky, "The Swan" (Saint-Saens).
 Edith Lorand Orchestra, "The Merry Widow" Selection (Lehar).
 Grand Symphony Orchestra, "Scherzo from Midsummer Night's Dream" (Mendelssohn).
 7.0 : News session, market reports and sports results.
 7.40: Lecturette—Mr. H. C. South, "Books—Grave and Gay."
 8.0 : Chimes.
 Overture—2YA Orchestrina (Conductor, Signor A. P. Truda), "Athalia" (Mendelssohn).
 Violin—Miss Ava Symons and Orchestrina, "Serenade" (Drdla).
 8.15: Bass—Signor Lucien Cesaroni with orchestral accompaniment, (a) "Allah" (Willeby); (b) "The Palms" (Faure).
 Vocal duet—Signor Lucien Cesaroni and Miss El. Standen, "Calm, Silent Night" (Goetz).
 8.27: Lute and mandolin—Raffaele and Maria Calace, (a) "Danza Spagnola"; (b) "Marcia Degli Eroi" (Calace).
 8.35: Piano—Miss Mavis Dillon, "Fantaisie Impromptu" (Chopin).
 Mezzo-soprano—Miss Ailsa Dillon, "Sing Little Bird" (Hemery).
 Piano—Miss Mavis Dillon, "Liebestraum" (Liszt).
 8.46: Violin—Miss Ava Symons and Orchestrina, "Concerto Part 2."
 Ballet—Orchestrina, "Valse Ballet" (Drigo).
 9.0 : Weather report and station notices.
 9.2 : Band—H.M. Grenadier Guards, "The Meistersingers" Selection.
 9.10: Tenor—Mr. R. Trewern, (a) "Serenade in Summer" (Denza); (b) "La Donna E Mobile" (from "Rigoletto") (Verdi).
 9.17: Cello—Edmund Kurtz, (a) "Valse Caprice"; (b) "Prelude in D Minor" (Werkmeister).
 9.23: Soprano—Miss El. Standen, (a) "Open Thy Blue Eyes" (Massenet); (b) "Love the Jester" (Montague Phillips).
 9.29: Grand Russian Balalaika Orchestra, "Russian Medley."
 9.34: Bass—Signor Lucien Cesaroni, with orchestral accompaniment, (a) "Largo" (Handel); (b) Bass, "The Floral Dance" (Moss).
 Vocal duet—Signor Lucien Cesaroni and Miss El. Standen, "Give Me Thy Hand, O Fairest" (from "Don Juan") (Mozart).
 9.46: Suite—Orchestrina, "Minnehaha" (Coleridge-Taylor).
 10.0 : Dance programme.
 Foxtrots—Arcadians Dance Orchestra, "Dreamy Honolulu" (Gumble).
 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).

Week-all Stations-to Apl. 5

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- 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.

3YA, CHRISTCHURCH (980 KILOCYCLES)—MONDAY, MARCH 30.

- 3.0: Gramophone recital.
 4.0: Sports results.
 5.0: Children's hour, "Cousin Margot" and the "Mystery Man."
 6.0: Dinner music session.
 Berlin State Opera Orchestra, "Polonaise" (Liszt).
 The London Palladium Orchestra, "Dawn" (Matt).
 Band of H.M. Coldstream Guards, "La Fille de Madame Angot."
 John Barbirolli's Chamber Orchestra, "A Little Night Music, 1st to 4th Movements" (Mozart).
 Symphony Orchestra, "Coppelia—Variations" (Delibes); "Coppelia—Waltz of the Hours" (Delibes).
 Virtuoso String Quartet, "Londonderry Air" (arr. Bridge); "The Emperor" Quartet (Haydn).
 The London Palladium Orchestra, "Sunset" (Matt).
 7.0: News session.

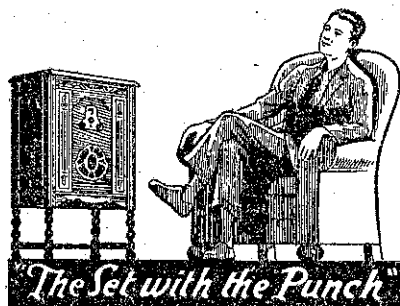
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AUCKLAND

CHRISTCHURCH

WELLINGTON.

- 7.30: Dialogue—Mr. E. E. Wiltshire and F. C. Fairclough, "The Story of the Garden"; "Elementary Botany as Applied to Garden Plants."
 8.0: Chimes. Band Programme by New Brighton Municipal Band (Conductor, J. A. Nuttall), and 3YA Artists.
 March—Band, "Yancowinna" (Berriman); Waltz, "Darby and Joan."
 8.10: Baritone—Percy Caithness, "Bells of the Sea" (Solman).
 8.14: Male quartet—Ritz Quartet, "Medley of Songs of Old New York."
 8.17: Selection—Band, "The Carnival of Flowers" (Le Duc).
 8.29: Mezzo-soprano—Mrs. K. Henderson, (a) "A Summer Song" D'Hardelot; (b) "Sunshine Town" (Squire).
 8.35: Novelty—Grinning Schrammel Trio, (a) "At the Worther Lake" (Koschat); (b) "Swiss Children Waltz" (Ohlunski).
 8.41: Scottish—Mr. Bracey Wilson, "When I Get Back to Bonnie Scotland."
 8.45: Foxtrot—Band, "Maggie! Yes Maam" (Tucker); One-step, "Give Yourself a Pat on the Back" (Butler).
 8.52: Contralto—Miss Kathleen Bond, "Love's Coronation" (Aylward).
 8.56: Guitar—Segis Luvatin, (a) "Moonbeam Dreams"; (b) "Lysistrata."
 9.2: Weather forecast and station notices.
 9.4: Paul Whiteman and His Concert Orchestra, "Midnight Reflections."
 9.8: Baritone—Percy Caithness, (a) "The Light of the Moon" (Loughborough); (b) "Captain Mac" (Sanderson).
 9.14: Selection—Band, "The Arcadians" (Monckton).
 9.26: Mezzo-soprano—Mrs. K. Henderson, (a) "Morning" (Oley Speaks); (b) "If Only the World Were Mine" (Squire).
 9.32: Scottish—Mr. Bracey Wilson, (a) "Snady's Holiday" (Fyffe); (b) "Up in Scotland" (MSS.).
 9.38: Saxophone—Rene Dumont, (a) "Saxophobia" (Coslow); (b) "Nola."
 9.44: Contralto—Miss Kathleen Bond, (a) "Good Morning Brother Sunshine" (Lehmann); (b) "The Reason" (Del Riego).
 9.50: Male quartet—Ritz Quartet, "Medley of Barber Shop Ballads."
 9.53: Waltz—Band, "When I Passed Through the Old Church Door."
 March—Band, "Joy of Life" (Moorhouse).
 10.3: God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, MARCH 30.

- 3.0: Selected recordings.
 5.0: Children's Hour, conducted by "Big Brother Bill."
 6.0: Dinner music hour.
 The Polydor String Orchestra, "La Muette De Portici" Overture.
 Paul Godwin 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."
 Paul Godwin Orchestra, "Dolly's Dancing" (Rhode); "Siciliano."
 Paul Godwin's Jazz Symphonians, "Hullo 1930" (Borchert).
 7.0: News session.
 8.0: Chimes. Relay from His Majesty's Theatre of First Concert of 1931 Season by the Dunedin Orchestral Society, under the conductorship of Mr. Alfred Walmsley, assisted by: Miss Muriel Eagar, soprano; Miss Gwendal Burt, contralto; Mr. J. E. Davies, tenor; and Instrumental Trio, consisting of Mrs. H. C. Campbell (piano), Miss Stella Bayley (violin), and Mrs. Moffatt (cello). Orchestral works include: Selection—"Wandering in the Wood" (Lange). Overture—"The Magic Flute" (Mozart). Suite—"Ballet Egyptien" (Lugini). Overture—"Die Fledermaus" (Strauss). Selection—"Tales of Hoffman" (Offenbach). March—"Bravura March" (Zillmann).
 10.0 (approx.): God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—MONDAY, MARCH 30.

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

Tuesday, March 31

1YA, AUCKLAND (900 KILOCYCLES)—TUESDAY, MARCH 31.

- 3.0: Selected recordings.
 3.15: Talk—Mrs. Les Crane, "Beauty of Mind and Body in Relation to Diet." Further selected recordings.
 5.0: Children's session, conducted by "Uncle Dave."
 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" (Bece); "Adoration" (Fillippucci).
 Polydor Orchestra, "Berlin, as it Laughs and Weeps" (Conradi).

- Paul Godwin Orchestra, "Love in Idleness" (Macbeth).
 Efim Schachmeister Orchestra, "Kasbeck" (Schachmeister).
 Paul Godwin Orchestra, "Short, but Delicious" (Schreiner).
- 7.0 : News and market reports.
 7.40: Talk—Mr. Rod Talbot, "Motoring."
 8.0 : Chimes. Studio programme by the IYA Broadcasting Choir, under the direction of Mr. Len Barnes.
 Choral—IYA Broadcasting Choir, "Worthy is the Lamb" (from "The Messiah") (Handel); "Amen" (from "The Messiah").
 8.9 : Instrumental—The Orchestral Octet (Conductor, Mr. Harold Baxter), "Suite" (Coleridge-Taylor).
 8.13: Drama—Members of the IYA Broadcasting Choir, "Evangeline."
 Choral—IYA Broadcasting Choir, "Kyrie" (Gounod).
 9.3 : Evening weather forecast and announcements.
 9.5 : Choral—IYA Broadcasting Choir and the Orchestral Octet, "Messe Solennelle" (from "St. Cecilia") (Gounod); Gloria, Credo, Offertory, Sanctus, Benedictus, Agnus Dei, Domine Salvum. Soloists: Mrs. Freda Evans (soprano), Mr. Syd. Podley (tenor), Mr. Len Barnes.
 9.30: Programme of dance music.
 Foxtrots—Ben Bernie and His Orchestra, "I'm Yours" (Harburg).
 Jacques Renard and His Orchestra, "Loving You the Way I Do" (Scholl).
 Ben Bernie and His Orchestra, "Confessin'" (Neiburg).
 Earl Burnett and His Los Angeles Biltmore Hotel Orchestra, "Just a Little Dance, Mam'selle" (O'Flynn).
 9.42: Waltz—Abe Lyman and His California Orchestra, "This is Love."
 Foxtrots—Isham Jones's Orchestra, "Sweet Jennie Lee" (Donaldson).
 Jacques Renard and His Orchestra, "Lucky Seven" (Dietz).
 9.51: Vocal—Wendell Hall, "Underneath the Mellow Moon" (Hall).
 9.54: Foxtrots—Ozzie Nelson and His Orchestra, "I Don't Mind Walkin' in the Rain" (Rich).
 Isham Jones's Orchestra, "In My Heart It's You."
 Earl Burnett and His Los Angeles Biltmore Hotel Orchestra, "I Wonder How It Feels" (Sherman).
 10.3 : Jacques Renard and His Orchestra, "Sing Something Simple" (Hupfeld); "Can This Be Love?" (James-Swift).
 10.9 : Vocal—Jessica Dragonette, "When You're Away" (Blossom).
 10.12: Foxtrots—Isham Jones's Orchestra, "I'll be Blue, Just Thinking of You" (Whiting).
 Meyer Davis's Hotel Astor Orchestra, "Looking for the Lovelight in the Dark" (Dubin).
 Earl Burnett and His Los Angeles Biltmore Hotel Orchestra, "Little White Lies" (Donaldson).
 10.21: Waltz—Castlewood Marimba Band, "When the Organ Played at Twilight" (Wallace).
 10.24: Foxtrots—Ozzie Nelson and His Orchestra, "I Still Get a Thrill."
 Meyer Davis's Hotel Astor Orchestra, "As Long as I Have You" (Dubin Burke).
 Tom Gerun and His Orchestra, "A Big Bouquet for You."
 Vocal—Wendell Hall, "Land of My Sunset Dreams" (Hall).
 10.36: Foxtrots—Tom Gerun and His Orchestra, "Sing" (Johnson).
 Tom Gerun and His Orchestra, "If I Could Be With You" (Creamer); "Wasting My Love on You" (Leslie).
 Earl Burnett and His Los Angeles Biltmore Hotel Orchestra, "Sweetheart of My Student Days" (Kahn).
 10.48: Waltz—Castlewood Marimba Band, "Moonlight on the Colorado."
 10.51: Foxtrots—Isham Jones's Orchestra, "Don't Tell Her" (de Sylva); "Good Evenin'" (Seymour); "My Baby Just Care's for Me" (Kahn).
 11.0 : God save the King.
- 2YA, WELLINGTON (720 KILOCYCLES)—TUESDAY, MARCH 31.**
- 3.0 : Chimes. Selected gramophone recordings.
 3.30 and 4.00: Sporting results to hand.
 5.0 : Children's session, conducted by "Uncle Toby" and "Jumbo."
 6.0 : Dinner music session.
 New Symphony Orchestra, "Toy Symphony" (Romberg).
 Concert orchestra, "Minuet" (Boccherini).
 International Novelty Orchestra, "Lazy Pete" (Kersten).
 Zonophone Salon Orchestra, "Old Rustic Bridge" (Skelly).
 International Novelty Orchestra, "Eva" Waltzes (Lehar).
 Organ—Sidney Gustard, "Cuckoo" (Jonasson).
 International Novelty Quartet, "Over the Waves" (Rosas).
 Paul Godwin Quintet, "Minuet" (Bolzoni).
 International Novelty Orchestra, "Carmen Sylva" (Ivanovici).
 Zonophone Salon Orchestra, "Killarney" (Balfe).
 International Novelty Quartet, "See Me Dance the Polka."
 Paul Godwin Quintet, "Love After the Ball" (Czibulka).
 Concert Orchestra, "Sous Bois" (Staub).
 Organ—Sandy Macpherson, "I Promise" (Hirsch, Willhite).
 National Symphony Orchestra, "Zampa" Overture (Herold).
 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): "Virginia" (Haydn Wood); Fantasia, "Tosti's Popular Songs" (arr. Godfrey).
 8.16: Vocal—The Lyric Quartet, "Oft When Eve Has Rest Bestowed."
 Baritone—Mr. Will Goudie, with orchestral accompaniment, (a) "Nita Gitana" (Newton); (b) "Keep on Hopin'" (Maxwell).
 8.25: Hawaiian Instrumental—The Harmony Four, (a) "Pagan Love Song" (Brown); (b) "La Paloma" (Yradier); (c) "E Pari Ra" (Trdli).
 8.32: Contralto—Miss Belle Renaut with orchestral accompaniment, (a) "My Heart Is Singing" (Sans Souci); (b) "When the House is Asleep" (Haigh).
 8.38: Accordion Duo—Gellin and Borgstrom, (a) "Blaze Away March" (Holymann); (b) "Gladiator's Farewell" (Blankenburg).
 8.44: Vocal—The Lyric Quartet, with orchestral accompaniment, "The Barefoot Trail" (Wiggers).
 Tenor—Mr. Chas. Williams, with orchestral accompaniment, "The Gay Highway" (Drummond).
 8.50: Violin—Erica Morini, "Gavotte" (Lully).
 8.54: Suite—Salon Orchestra, "A Lover in Damascus" (Woodforde-Finden).
 9.2 : Weather report and station notices.
 9.4 : Band—H.M. Coldstream Guards, "The Wee MacGregor Patrol."
 9.7 : Tenor—Mr. W. Roy Hill, with violin obligato, "Serenata" (Braga).
 Vocal—The Lyric Quartet, with violin obligato, "Lullaby Moon."
 9.13: Hawaiian Instrumental—The Harmony Four, (a) "Medley of Choruses" (arrgd. J. H. Thomas); (b) "Aloha Oe" (Liliuokalani); (c) "This is the Hour" (Trdli).
 9.21: Contralto—Miss Belle Renaut, with orchestral accompaniment, (a) "A Song Remembered" (Coates); (b) "Absent" (Metcalfe).
 9.27: Selection—Salon Orchestra, "Sunny" (Kern).
 9.33: Monologue—Will Fyffe, "Daft Sandy" (Fyffe).
 9.41: Bass—Mr. W. Binet Brown, with orchestral accompaniment, "Devonshire Cream and Cider" (Sanderson).
 9.45: Selection—Salon Orchestra, "Three Little Maids" (Rubens); "Latest Dance Novelties."
 10.0 : God save the King.
- 3YA, CHRISTCHURCH (980 KILOCYCLES)—TUESDAY, MARCH 31.**
 SILENT DAY.
- 4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, MARCH 31.**
- 3.0 : Selected recordings.
 5.0 : Children's Hour, conducted by "Wendy."
 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") (German).
 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."
 Salon Orchestra, "The Enchanted Lake" (Tschalkowsky).
 Russian Imperial Trio, "Liebesleid" (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" (Arrgt.).
 7.0 : News session.
 7.40: Talk—Mr. R. W. Coupland, "Tourist Resorts."
 8.0 : Chimes. Studio programme by St. Joseph's Waverley Boys' Orphanage Band, under the direction of Mr. D. Whelan.
 March—Band, "Colonel Bogey" (Alford); Polka—"Jolly Jogabout."
 8.8 : Mezzo-soprano—Miss Phyllis L. Clare, (a) "They're Far, Far Away" (Booth); (b) "Irish Lullaby" (Needham).
 8.14: Xylophone—Franz Kruger, (a) "Tell Fantasia" (Kruger); (b) "La Kraguette" (Clerice).
 8.20: Recital—Mr. J. B. Flynn, "How MacDougall Topped The Score."
 8.24: Overture—The Band, "Golden Valley" (Hawkins).
 8.30: Baritone—Mr. C. S. Hawes, "Come To The Fair" (Martin).
 8.33: Lute and Mandolin—Professor and Maria Calace, (a) "Reverence Gavotte" (Calace); (b) "Tarantella" (Calace).
 8.39: Contralto—Miss Lucy G. James, "A Summer Night" (Thomas).
 8.42: Waltz—Band, "Will O' The Wisp" (Richardson).
 8.50: Tenor—Mr. H. Prowse, "Come Into the Garden, Maud" (Balfe).
 8.53: Piano—Mrs. C. Drake, "Melody" (Rachmaninoff).
 8.58: Chorus—De Lutry's Choir with Emil Dutour, "Fete Des Vignerons."
 9.2 : Weather report and station notices.
 9.4 : Regal Cinema Orchestra, "King of Jazz" (Yellen Ager).
 9.12: Mezzo-soprano—Miss Phyllis L. Clare, "Sognai" (Schira).
 9.15: Fantasia—Band, "Balmoral" (Marsden); Potpourri, "Musical Snap shots" (Trenchard).
 9.26: Recitals—Mr. J. B. Flynn, (a) "Bridget Brady" (Boyle); (b) "The Well of St. Keyne" (Southey).
 9.34: Piano—"Concert Foxtrot" (Wladigeroff).
 9.37: Tenor—Mr. H. Prowse, (a) "Yes, Let Me Like a Soldier Fall" (Wallace); (b) "Marcheta" (Schertzing).
 9.43: Overture—Band, "Lustspiel" (Bela).
 9.49: Contralto—Miss Lucy G. James, (a) "Where Corals Lie" (Elgar); (b) "Still As The Night" (Bohm).
 9.55: Violin—Luben Wladigeroff, "Concert Shimmy" (Wladigeroff).
 9.57: Baritone—Mr. C. S. Hawes, (a) "Fisher Lad" (Day); (b) "Afton Water" (Hume).
 10.3 : Foxtrot—Band, "The Stein Song" (Colcord).
 10.6 : God save the King.

Wednesday, April 1

IYA, AUCKLAND (900 KILOCYCLES)—WEDNESDAY, APRIL 1.

- 3.0 : Selected recordings.
 3.15 : Literary selection, followed by further selected recordings.
 5.0 : Children's session, conducted by "Uncle Reg."
 6.0 : Dinner music session.
 Herman Finck's Orchestra, "Waldteufel Memories" (arr. Finck).
 Circolo Mandolinistico, "Torna a Surriento" (De Curtis).
 Symphony Orchestra, "Morgen Blatter" (Strauss).
 B.B.C. Wireless Military Band, "Dance of the Tumblers" (Korsakov).
 J. H. Squire's Celeste Octet, "Funeral March of a Marionette."
 Plaza Theatre Orchestra, "Pearl o' Mine" (Fletcher).
 J. H. Squire's Celeste Octet, "Peter Pan Selection" (Crook).
 New Concert Orchestra, "Nights of Fragrance" (Ziehrer).
 Squire's Celeste Octet, "Air on G String" (Bach).
 Plaza Theatre Orchestra, "Bal Masque" (Fletcher).
 Circolo Mandolinistico, "Stephanie Gavotte" (Ozibulka).
 B.B.C. Wireless Military Band, "Golliwog's Cake Walk" (Debussy).
 New Concert Orchestra, "Vienna Maidens" (Ziehrer).
 Bournemouth Municipal Orchestra, "Crown Diamonds" Overture.
 7.0 : News and market reports.
 7.40 : Talk—Mr. H. H. Driver, "Book Review."
 8.0 : Chimes—Overture—Band of H.M. Life Guards, "Cavalleria Rusticana."
 8.9 : Bass—Mr. Duncan Black, (a) "If I Built a World For You" (Lehmann); (b) "Mate O' Mine" (Elliot).
 8.15 : March—Orchestral Octet, under direction of Harold Baxter, "The Light Horse" (Blon); "Ballet Caprice" (Langley).
 8.22 : Soprano—Miss Lillian Woods, "Fairways" (Macmurrrough).
 Vocal—The New Clarion Quartet, "The Vale of Rest" (Mendelssohn).
 8.28 : Accordion—Michael Haling (Belgian champion), "La Mitrailieuse"; (b) "Mya Valse" (Haling).
 8.34 : Vocal duet—Messrs. Lambert Harvey and Duncan Black, "Fairings."
 Vocal—The New Clarion Quartet, "Whiter Than the Snow" (Alleyr).
 8.39 : Selection—Orchestral Octet, "Blue Kitten" (Friml).
 8.44 : Talk—Mr. A. B. Chappell, M.A., "Topical Talk."
 9.0 : Evening weather forecast and announcements.
 9.2 : Band—H.M. Grenadier Guards, "Voyage in a Troopship" (arr. Miller).
 9.10 : Tenor—Mr. Lambert Harvey, "I Dream That I Hear You Singing."
 Vocal duet—Misses Beryl Smith and Lillian Woods, "On Wings of Music" (Mendelssohn).

- 9.16 : Violin—Mr. Carl Whitmore and Orchestral Octet, "Meditation."
 Waltz—Orchestral Octet, "Thoughts" (Alford).
 9.25 : Male choir—Ural Cossacks, "Russian Medley" (Sorokin).
 9.33 : Selection—Orchestral Octet, Three Dances from "Tom Jones" (German); Ballet, "Valse Des Fleurs" (Tchaikowsky).
 9.46 : Contralto—Miss Beryl Smith, "What a Wonderful World It Would Be."
 Vocal—The New Clarion Quartet, "Honey Town" (Parks).
 9.52 : Intermezzo—Orchestral Octet, "Bowl of Pansies" (Reynard); Orchestral—"Hungarian Dance No. 1" (Brahms).
 10.0 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, APRIL 1.

- 3.0 : Chimes. Selected gramophone recordings.
 3.20 and 4.30 : Sporting results to hand.
 5.0 : Children's session, conducted by "Aunt Daisy."
 6.0 : Dinner music session.
 Paul Godwin's Orchestra, "Through Weber's Enchanted Woods" (Ernst Urbach); "Mignon" Entr'acte Gavotte (Thomas); "Firefly's Idyl" (P. Lincke); "Dance of the Dervishes" (Bendix); "Third Waltz Medley" (Robrecht).
 Members of the State Opera Orchestra, Berlin, "Don Pasquale."
 Paul Godwin's Orchestra, "Suite Algerienne" (Saint Saens).
 Symphony Orchestra, "Homage March" (Grieg).
 Vienna Schrammel Quartet, "Firefly's Appointment" (Ludwig Siede).
 Polydor Brass Band Orchestra, "Il Travatore" (Verdi).
 Great Symphony Orchestra, "Paying a Visit to Millocker" (Morena).
 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—Mr. Chas. E. Wheeler.
 Hy-Wide and Handsome.
 International dance programme.
 God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, APRIL 1.

- 3.0 : Gramophone recital.
 4.25 : Sports results.
 5.0 : Children's hour.
 6.0 : Dinner music session.
 Paul Godwin Orchestra, "Marietta Fantasia" (Strauss).
 Zonophone Salon Orchestra, "Evensong" (Easthope Martin).
 New Symphony Orchestra, "Minuet" (Boccherini).
 National Military Band, "The Flying Dutchman" Overture.
 De Groot and Piccadilly Orchestra, "Waldteufel Memories."
 Marek Weber's Orchestra, "I Pagliacci" (Leoncavallo).
 Zonophone Salon Orchestra, "Eleanor" (Deppen).
 New Symphony Orchestra, "Neil Gwynn Dance No. 3" (German).
 New Symphony Orchestra, "Le Cid Ballet Music" (Massenet); (1) Castillane; (2) Aubade; (3) Andalouse; (4) Arragonaise; (5) Madrilene; (6) Navarraise.
 7.0 : News session.
 7.15 : Relay from 4YA, Dunedin, of Dialogue by Messrs. R. B. Tennent and L. W. McCaskill, "Farmer Brown Discusses Rotational Grazing and Criticises the System."
 7.30 : Addington stock market reports.
 8.0 : Chimes.
 Overture—Berlin State Opera Orchestra, "Der Rosenkavalier."
 8.9 : Tenor—Mr. W. J. Trewern, (a) "My Gift For You" (Cadman); (b) "The Skippers of St. Ives" (Roekell).
 8.15 : Instrumental—Studio Octet (Conductor, Mr. Harold Beck), "The Bohemian Girl" (Balfe).
 8.24 : Soprano—Mrs. Amy Dunn, (a) "Tell Me My Heart"; (b) "Love Has Eyes" (Bishop).
 8.30 : Organ—Leo Stin, (a) "L'Angelus de la Mer" (Goublier); (b) "Serenata" (Braga).
 8.36 : Humorous Song—Mr. George Titchener, "That Happy Land" (from "Chinese Honeymoon") (Dance).
 8.40 : Instrumental—Studio Octet, (a) "Celtic Dance" (Bullard); (b) "Sweet and Low" (Branby); (c) "The Gnomes' March" (Ketelbey).
 8.46 : Soprano—Miss Cleely Audibert and Studio Octet, (a) "Canterbury Bells" (Carew); (b) "Farewell My Love" (from "Frasquita") (Lehar); (c) "Sitting at Home by the Fire" (Brahe); (d) "Boat Song" (Ware).
 8.58 : Cavalry Band, "Revue March" (Faust).
 9.1 : Weather report and station notices.
 9.3 : Instrumental—Studio Octet, Musical Comedy Selections, "The Belle of New York" (Kerker).
 9.14 : Tenor—Mr. W. J. Trewern, (a) "Corisande" (Sanderson); (b) "I Dream of a Garden of Sunshine" (Loehr).
 9.20 : Violin trio—Paul Godwin Quartet, (a) "Concerto No. 2" (Wienlawski); (b) "Legende D'Amour" (Beccel).
 9.28 : Soprano—Mrs. Amy Dunn, (a) "Cherry Rine" (Horn); (b) "The Lark in the Morn" (Sharp); (c) "Oh No! John" (Sharp).
 9.34 : Instrumental—Studio Octet, "Blue Danube Waltz" (Strauss).
 9.44 : Humorous songs—Mr. George Titchener, (a) "Who is Sylvia?" (Jackson); (b) "Wait Till I've Finished My Orange" (Seyler).
 9.52 : Male quartet—The Abels Quartet, "Can You Doubt" (Katscher).
 9.55 : Instrumental—Studio Octet, "The Jevington Suite" (Loughborough).
 10.2 : God save the King.

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4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, APRIL 1.

- 8.0 : Selected recordings.
- 8.15: Talk—"How Listeners-in and the Home Science Extension Service Can Help Each Other." Arranged by the Home Science Extension Service of the Otago University.
- 9.0 : Children's Hour, conducted by "Big Brother Bill."
- 9.0 : Dinner music session.
- Paul Godwin's Orchestra, "The Jolly Robbers" Overture (Suppe); "Stephanie Gavotte" (Czibulka). "Feldblumen" (Westling); "Suite Ballet" (Poppy): (1) Entree Mazurka; (2) Pizzicati; (3) Valse Lente; (4) Largo; (5) Final Galop; "Avant De Mourir" (Boulanger); "Moonlight" (Massenet); "Coppelia Ballet Fantasy."
- State Opera Orchestra, Berlin, "Othello Ballet" (Verdi); "La Dame Blanche" (Boieldieu); "Turkish March" (Mozart).
- Paul Godwin Quintet, (a) "Popular Song"; (b) "Tale" (Komzak).
- 7.0 : News session.
- 7.15: Dialogue—Messrs. R. B. Tennent and L. W. McCaskill, "Farmer Brown Discusses Rotational Grazing and Criticises the System."
- 8.0 : Chimes.
- Selection—London Theatre Orchestra, "A Country Girl" (Monckton).
- 8.9 : Presentation of solos, duets and choruses from "A Country Girl" (Monckton) by the Majors' Quartet, intermittent with instrumental selections by the Studio Trio.
- Chorus—The Majors, "Opening Chorus" (Monckton).
- Soprano—Miss Freda Elmes, "Try Again Johnnie" (Monckton).
- 8.19: Trio—Instrumental Trio—(a) "Star of Eve" (Wagner); (b) "A La Biau Aimee" (Schutt).
- 8.29: Baritone and chorus—Mr. L. M. Cachemaille—"Yo Ho, Little Girls, Yo Ho" (Monckton); Contralto—Miss Gwenda Burt, "Coo."
- 8.35: Cello—Mr. P. J. Palmer, "Romance Sans Paroles" (Van Goens).
- 8.41: Chorus and baritone—The Majors, "The Rajah of Bhong" (Monckton).
- 8.45: Piano—Mrs. C. Drake, (a) "Mortify Us By Thy Grace" (Bach); (b) "Minuet" (Ravel).
- 8.52: Duet—Miss Freda Elmes and Mr. Wm. Harrison, "Two Little Chicks." Soprano and chorus, "Finale to Act 1" (Monckton).
- 9.0 : Weather report and station notices.
- 9.2 : Paul Whiteman's Orchestra, "Show Boat" (Kern).
- 9.6 : Chorus—The Majors, "Opening Chorus, Act II" (Monckton).
- Baritone—Mr. L. M. Cachemaille, "A Dance For Jack" (Monckton).
- 9.14: Instrumental Trio—"First Movement From Trio in B Flat" (Schubert).
- 9.24: Duet—Miss G. Burt and Mr. L. M. Cachemaille, "My Own Little Girl." Chorus—The Majors, "Peace! Peace!" (Monckton).
- 9.30: Dance session.
- Foxtrots—The Rhythmic Eight, "I'm Doing What I'm Doing For Love." The High Hatters, "Hoosier Hop" (Dreyer).
- Jack Hylton and His Orchestra, "Button Up Your Overcoat." Nat Shilkret and His Orchestra, "Chant of the Jungle." Jack Hylton and His Orchestra, "My Lucky Star."
- 9.45: Vocal duet—The Duncan Sisters, "I'm Following You" (Dreyer).
- Foxtrots—The High Hatters, "Look For The Silver Lining." Rudy Vallee and His Connecticut Yankees, "You're Just Another Memory" (Coots).
- The High Hatters, "Wild Rose" (Grey).
- Waring's Pennsylvanians, "Navy Blues" (Turk).
- Leo Reisman and His Orchestra, "Happy Days Are Here Again" (Yellen).
- 10.3 : Waltz—George Olsen and His Music, "Romance" (Leslie).
- Foxtrots—Rudy Vallee and His Connecticut Yankees, "I Love You, Believe Me, I Love You" (Cowan).
- Nat Shilkret and His Orchestra, "Bigger and Better Than Ever" (Friend).
- Vocal—Daniel Haynes and Dixie Jubilee Singers, "Waiting at the End of the Road" (Berlin).
- 10.15: Foxtrots—George Olsen and His Music, "After a Million Dreams." New Mayfair Orchestra, "There's Room in My Heart." Nat Shilkret and His Orchestra, "That Wonderful Something" (Goodwin).
- New Mayfair Dance Orchestra, "I'll Be Getting Along." The Rhythmic Eight, "I'm Feathering a Nest" (Yellen).
- 10.30: Waltz—Rudy Vallee and His Connecticut Yankees, "If You Were The Only Girl in the World" (Grey).
- Foxtrot—The High Hatters, "I'm Following You" (Dreyer).
- Foxtrots—Jack Hylton and His Orchestra, "The Banjo" (That Man Joe plays) (Porter).
- Vocal duet—The Duncan Sisters, "Hoosier Hop" (Dreyer).
- 10.42: Foxtrots—Jackie Taylor's Orchestra, "A Night of Happiness." Jack Hylton and His Orchestra, "Turn On The Heat." Jackie Taylor's Orchestra, "Sitting By the Window." Jack Hylton and His Orchestra, "If I Had a Talking Picture of You" (De Sylva).
- George Olsen and His Music, "South Sea Rose" (Gilbert).
- Leo Reisman and His Orchestra, "Lucky Me, Lovable You."
- 11.0 : God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—WEDNESDAY, APRIL 1.

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

Thursday, April 2

1YA, AUCKLAND (900 KILOCYCLES)—THURSDAY, APRIL 2.

- 8.0 : Selected recordings.
- 8.15: "A Talk About Kitchens," prepared by the Home Science Extension Department of Otago University.
- 9.0 : Children's session, conducted by "Peter Pan."
- 9.0 : Dinner music session.
- Philharmonic Orchestra, Berlin, "Les Huguenots" Overture.
- Paul Godwin Quartet, "Beautiful Garden of Roses" (Schmid).
- State Opera Orchestra, Berlin, "German Dances" (Schubert).
- Polydor Symphonic Orchestra, "Hear You Again—Medley."
- 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 and market reports.
- 7.40: Talk—"The Coming of Winter—Woollen Goods," under the auspices of the New Zealand Manufacturers' Association.
- 8.0 : Chimes.
- Overture—Savoy Orpheans, "Lido Lady" (Rodgers).
- 8.9 : Contralto—Miss Phyllis James, (a) "Evening Boat Song"; (b) "Rede roses" (Schubert).
- 8.15: March—Bert Kingsland's Saxophone Quartet, "Invercargill" (Lithgow); Overture, "Harmoniana" (Galuska); Waltz, "Don't You Remember the Time" (Williams).
- 8.27: Sketch—Mr. and Mrs. J. W. Bailey, "The Implacable Aphrodite."
- 8.39: Novelty—Four pianos—"Faust" Waltz (Gounod-Liszt).
- 8.43: Tenor—Mr. Eric Gilmore, "When Other Lips" (Balfe).
- 8.47: Siffleur—Mr. C. O. Purdy, (a) "Traum-Der-Sennerin" (Labitzski, arr. Black); (b) "Remembrance" (Goerdeler).
- 8.53: Chorus—Debroy Somers Band and Chorus, "War Marching Songs."
- 9.1 : Evening weather forecast and announcements.
- 9.3 : Piano—Mr. Cyril Towsey, (a) "Novelette in F" (Schumann); (b) "Polonaise in C Sharp" (Chopin).
- 9.11: Contralto—Miss Phyllis James, (a) "The Spirit Flower" (Campbell Tipton); (b) "Thoughts Have Wings" (Lehmann).
- 9.17: Rag One Step—Bert Kingsland's Saxophone Quartet, "Smiles and Chuckles" (Klickmann); Serenade, "The Blushing Rose." Foxtrot—"Love Days" (Williams and Jones).
- 9.29: Sketch—Mr. and Mrs. J. W. Bailey, "Rolls and Salt" (Boyd).
- Novelty—Four pianos—"Dreams of Hawaii."
- 9.40: Tenor—Mr. Eric Gilmore, (a) "Mountain Lovers" (Squire); (b) "The Lark Now Leaves His Watery Nest" (Hatton).
- 9.44: Siffleur—Mr. C. O. Purdy, "Four Little Blackberries" (O'Connor).
- 9.51: London Theatre Orchestra, "The Maid of the Mountains."
- 10.1 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, APRIL 2.

- 8.0 : Chimes. Selected gramophone recordings.
- 8.15: Miss I. F. Meadows, "A Talk about Kitchens." Arranged by the Home Science Extension Department of the Otago University.
- 8.30 and 4.30: Sporting results to hand.
- 9.0 : Children's session, conducted by "Big Brother Jack."
- 9.0 : Dinner music session.
- J. H. Squire's Celeste Octet, "Operatica" (arr. Squire).
- Band—The Bombadiers, "Hungarian Dance No. 5" (Brahms).
- Orchestre Symphonique de Paris, "L'Arlesienne Suite" Adagietto.
- Regal Orchestra, "Pagliacci" Selection (Leoncavallo).
- J. H. Squire's Celeste Octet, "Song of the Waterfall" (Squire).
- Orchestre Symphonique de Paris, "L'Arlesienne Suite—Entr'acte le Carillon" (Bizet).
- London Theatre Orchestra, "A Country Girl" Selection (Monckton).
- Band—The Bombadiers, "Hungarian Dance No. 6" (Brahms).
- Orchestre Symphonique de Paris, "L'Arlesienne Suite" Intermezzo.
- Regal Cinema Orchestra, "Show of Shows" Selection.
- J. H. Squire's Celeste Octet, (a) "Scent of the Jasmine" (Squire); (b) "Two Eyes of Grey" (McGeoch).
- Orchestre Symphonique de Paris, "L'Arlesienne Suite—Entr'acte la Cuisine de Castelet" (Bizet).
- 7.0 : News session, market reports and sports results.
- 8.0 : Chimes.
- Studio Concert by the Wellington Artillery Band (Conductor, Captain T. Herd, V.D.) and 2YA Artists.
- March—Band, "Unter dem Freiheitsbanner" (Nowowiecki).
- Scottish Rhapsody, "Lord of the Isles" (Rimmer).
- 8.13: Bass—Mr. E. H. Jones, (a) "The Gallant Salamander" (Barnard); (b) "Mary O'Neil" (Hardy).
- 8.19: Xylophone—Franz Kruger, (a) "Hungarian Airs" (Kruger); (b) "American Patrol" (Meachom).
- 8.25: Vocal—Waiata Quartet, "The Two Clocks" (Rogers).
- Soprano—Miss Lalla Vondersloot, "Down Vauxhall Way" (Oliver).
- Vocal duet—Mrs. P. Ramsey and Miss Nora Gray, "Hush Song."
- 8.34: Selection—Band, "William Tell" (Rossini).
- 8.46: Tenor—Mr. Samuel Hall, (a) "My Violet" (Thompson); (b) "For You Alone" (Geshl).
- 8.52: Vocal—Waiata Quartet, (a) "Perhaps"; (b) "Rose in the Bud."
- 8.57: Indian intermezzo—Band, "Aisha" (Lindsay).

- 9.2 : Weather report and station notices.
 9.4 : Herman Finck's Orchestra, "Old and New Popular Melodies."
 9.12: Bass—Mr. E. H. Jones, (a) "Bells of the Sea" (Solman); (b) "My Little Welsh Home" (Williams).
 9.18: Selection—Band, "Andante in G" (Batiste).
 9.22: Contralto—Miss Mollie Fenton, "Fisherlad" (Day).
 Vocal duet—Mrs. P. Ramsey and Miss Nora Gray, "The Tiny Bird."
 Soprano—Miss Lalla Vondersloot, "A Nightingale was Singing."
 9.31: Male quartet—Felix Schmidt Quartet, (a) "Guten Abend Gute Nacht" (Brahms); (b) "Spinn Spinn" (Jungst).
 9.37: Selection—Band, "Il Trovatore" (Verdi).
 9.43: Tenor—Mr. Samuel Hall, "Elegie" (Massenet).
 9.47: Violin—Erica Morini, "Minuet" (Mozart).
 9.51: Contralto—Miss Mollie Fenton, "Jes' Mah Song" (Strickland).
 Vocal—Waiaata Quartet, "Carry Me Back" (Bland).
 9.58: March—Band, "The Brotherhood" (Brown).
 10.2 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, APRIL 2.

- 3.0 : Gramophone recital.
 3.47: "A Talk About Kitchens." Arranged by the Home Science Extension Service, Otago University.
 4.25: Sports results.
 5.0 : Children's Hour, "Ladybird" and "Uncle Frank."
 6.0 : Dinner music session.
 New Light Symphony Orchestra, "Scene de Ballet Marionettes."
 Berlin State Opera Orchestra, "Polonaise No. 2."
 Marek Weber's Orchestra, "Potpourri of Waltzes" (Robrecht).
 National Symphony Orchestra, "Fra Diavolo Overture" (Auber).
 Piano—Vladimir de Pachmann, (a) "Mazurka in C Sharp Minor" (Chopin); (b) "Mazurka in A Minor" (Chopin).
 Trio—De Groot, David Bor, H. M. Calve, "El Relicario" (Padilla).
 Band of H.M. Coldstream Guards, "Martha" Selection (Flotow).
 New Symphony Orchestra, "Air on G String" (Bach).
 Marek Weber and Adlon Orchestra, "The Rose Bearer" (Strauss).
 New Light Symphony Orchestra, "Persiflage" (Francois).
 New Symphony Orchestra, "Londonderry Air" (arr. Grainger).
 Trio—De Groot, David Bor, H. M. Calve, "Selection in Hebrew Melodies" (arr. Saunders).
 7.0 : News session.
 7.30: Review of Journal of Agriculture for March.
 8.0 : Chimes.
 Philadelphia Symphony Orchestra, "March of the Smugglers" from "Carmen" (Bizet).
 8.4 : Vocal—Grand Opera Quartet, "Here We Rest" (Bellini).
 Contralto—Miss Alice Vinsen, "Bois Epais" (Lully).
 8.9 : Cello—Mr. Harold Beck, "Adagio Pastorale" (Handel).
 8.13: Soprano—Madame Gower Burns, "Ballad from Hinemoa."
 8.17: Bass—Mr. Jas. Filer, "She Alone Charmeth My Sadness" (from "Irene") (Gounod).
 8.21: Instrumental—Christchurch Broadcasting Trio, "Allegro Moderato."
 8.33: Tenor—Mr. Ernest Rogers, "Elly Mavourneen" (from "Lily of Killarney") (Benedict).
 Soprano and bass—Grand Opera Duo, "Calm and Still" (Goetze).
 8.40: Contralto—Miss Alice Vinsen, "A Song of Joy" (Riego).
 8.43: Cello—Mr. Harold Beck, "Minuet" (Mozart).
 8.47: Tenor—Mr. Ernest Rogers, "Macushla" (Macmurrough).
 Vocal trio—Grand Opera Trio, "O Memory" (Leslie).
 Bass—Mr. Jas. Filer, "Mavourneen" (Aylward).
 8.57: Boston Symphony Orchestra, "Fruhlingstimmen" (Joh. Strauss).
 9.1 : Weather report and station notices.
 9.3 : Lecturette—Te Ari Pitama, "Maori Language and Pronunciation."
 9.18: Soprano—Madame Gower Burns, "If Thou Wert Blind" (Johnson).
 9.21: Broadcasting Trio, (a) "Slavonic Dance No. 2" (Dvorak); (b) "Chant D'Automne" (Tschalkowsky).
 9.30: Vocal—Grand Opera Quartet, "The Sea Hath Its Pearls" (Pinsuti).
 9.32: Dance music.
 Foxtrots—Isham Jones' Orchestra, "Trees" (Kilmier).
 Earl Burtneft and His Los Angeles Biltmore Hotel Orchestra, "The Wedding of the Birds" (Tobias).
 Tom Gerun and His Orchestra, "You're Lucky to Me" (Razaf); "My Love For You" (Kahn).
 9.44: Waltz—Joe Green and His Orchestra, "Song of the Big Trail."
 Foxtrots—Tom Gerun and His Orchestra, "Rollin' Down the River."
 Jacques Renard and His Orchestra, "Three Little Words."
 9.53: Vocal—Charles King, "Here Comes the Sun" (Freed).
 9.56: Foxtrots—Isham Jones' Orchestra, "Stardust" (Carmichael).
 Ozzie Nelson and His Orchestra, "Who's Calling You Sweetheart To-night?" (O'Flynn).
 Nick Lucas and His Crooning Troubadours, "I Miss a Little Miss" (Seymour).
 Ozzie Nelson and His Orchestra, "And Then Your Lips Met Mine" (Nelson).
 10.8 : Waltzes—Regent Club Orchestra, "You Will Remember Vienna."
 Castlewood Marimba Band, "Drifting on to Avalon."
 10.14: Foxtrots—Colonial Club Orchestra, "On a Little Balcony in Spain."
 Jacques Renard and His Orchestra, "I Bring a Love Song."
 Nick Lucas and His Crooning Troubadours, "You're Driving Me Crazy" (Donaldson).
 10.22: Vocal—Chester Gaylord, "Confessin'" (Naburg).

- 10.26: Foxtrots—Tom Gerun and His Orchestra, "Cheerful Little Earful."
 Abe Lyman and His California Orchestra, "Never Swat a Fly" (de Sylva).
 Earl Burtneft and His Los Angeles Biltmore Hotel Orchestra, "Say 'Out' Cherie" (Robinson).
 Colonial Club Orchestra, "Sing Song Girl" (McCarthy).
 10.38: Vocal—Charles King, "Leave a Little Smile" (Dubin).
 10.42: Foxtrots—Tom Gerun and His Orchestra, "Memories of You."
 Abe Lyman and His California Orchestra, "Old-fashioned Girl" (de Sylva).
 Loring "Red" Nichols and His Orchestra, "Embraceable You" (Gershwin).
 10.50: Waltzes—Castlewood Marimba Band, "Ukulele Moon" (Davis).
 Joe Green and His Orchestra, "I'm Alone Because I Love You" (Young).
 10.56: Foxtrots—Tom Gerun and His Orchestra, "My Sweetheart Serenade."
 Jacques Renard and His Orchestra, "A Girl Friend of a Boy Friend of Mine" (Kahn).
 11.2 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, APRIL 2.

SILENT DAY.

Friday, April 3

1YA, AUCKLAND (900 KILOCYCLES)—FRIDAY, APRIL 3.

GOOD FRIDAY.

- 12.0 : Chimes.
 Relay of Special Three-Hour Service from St. Matthew's Church.
 Preacher: Ven. Archdeacon Simkin.
 7.30: Relay of Divine Service from the Pitt Street Methodist Church.
 Preacher: The Rev. W. Walker. Organist and Choirmaster: Professor W. A. Moor.
 9.0 (approx.): Evening weather forecast and announcements.
 March—Berlin State Opera Orchestra, "Tannhauser March" (Wagner).
 Instrumental—Misses Margot St. L. Toner, Jean Allen and Marjory Tiarks, "Trio" (Saint Saens).
 Soprano—Miss Sylvia Dobbs, "Paternoster" (Niedermeyer).
 Piano—Miss Margot St. Lawrence Toner, (a) "Minuet in D"; (b) "Allegro in D" (Greer).
 Baritone—Mr. G. Lamont Gurr, "Lord God of Abraham."
 Violin—Miss Jean Allen, "Suite Populaire Espagnole" (De Falla).
 Soprano—Miss Sylvia Dobbs, (a) "Dawn Gentle Flower" (Sterndale Bennett); (b) "The Flowers All Are Sleeping" (Brahms).
 Instrumental—Misses Margot Toner, Jean Allen and Marjory Tiarks, "Scherzo and Elegia" (Arensky).
 Baritone—Mr. G. Lamont Gurr, (a) "Crossing the Bar" (Willeby); (b) "God's Garden" (Lambert).
 Royal Opera Orchestra, "Sleeping Beauty Panorama" (Tschalkowsky).
 God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, APRIL 3.

- 3.0 : Chimes.
 Relay from St. Gerard's Redemptorist Church, "The Stations of the Cross." Preacher: Rev. Father Cullen, C.S.S.R.
 Choral numbers—"Stabat Mater" (Trad'l melody, arr. H. Mount); "Adoremus te Christe" (Palestrina); "Quiando Corpus" (Rossini).
 Choirmaster: Mr. Frank J. Oakes. Organist: Mr. Henry Mount.
 7.0 : Relay from St. Thomas's Anglican Church, Wellington South, of the Sacred Cantata, "The Crucifixion," by Stainer, by the Combined Choirs of St. Thomas's Anglican Church, Wellington South, and All Saints' Church, Kilbirnie.
 Soloists—Tenor: Mr. S. Duncan. Bass: Mr. Weller. Organist: Mr. A. Crisp. Conductor: Mr. W. A. Gatheridge.
 8.0 (approx.): Studio Concert.
 Philadelphia Symphony Orchestra, "Toccata and Fugue in D Minor."
 8.9 : Baritone—Mr. Wm. Boardman, (a) "There is a Green Hill" (Gounod); (b) "The First Palm Sunday" (Faure).
 8.15: Overture—2YA Orchestra (Conductor, Signor A. P. Truda), "Maddonna" (Mozart-Moses); "Ave Maria" (Mascagni).
 8.23: Contralto—Miss Nora Greene, (a) "Golden Days" (Sullivan) (with violin obligato); (b) "To Music" (Schubert).
 8.29: Tenor—Mr. Richard Maunder, with orchestral accompaniment, "Cujus Animam" (Rossini).
 8.35: Cello—Mr. Claude Tanner and Orchestra, (a) "Reve Angellique" (Rubenstein); (b) "Ecstasy" (Ganne).
 8.45: Soprano—Miss Myra Sawyer, with violin obligato, (a) "Remember Thy Creator" (Topliffe); (b) "God's Garden" (Lambert).
 8.53: Instrumental—Orchestra, "Quoniam" (from "Mass in G" (Mozart).
 9.0 : Weather report and station notices.
 9.2 : Band—H.M. Grenadier Guards, "Fantasia on 17th Century Music."
 9.10: Vocal duet—Miss Myra Sawyer and Mr. Wm. Boardman, with violin obligato, "The Crucifix" (Faure).
 9.14: Cornet—Mr. S. Bernard and Orchestra, "Serenade" (Schubert).
 Selection—2YA Orchestra, "The Guardian Angel" (Gounod).
 9.24: Contralto—Miss Nora Greene, with violin obligato, (a) "Evening Boat" (Schubert); (b) "Will He Come" (Sullivan).

- 9.29: Violin—Florizel von Reuter, (a) "La Campanella" (Paganini-Reuter); (b) "Jota Navarra" (Sarasate).
 9.37: Tenor—Mr. Richard Maunder, with orchestral accompaniment, (a) "Sanctus" (Gounod); (b) "Ave Maria" (Kahn).
 9.44: Instrumental—Orchestra, (a) "For Ever with the Lord" (Gounod); (b) "Pilgrim Chorus" (Wagner).
 10.0: God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, APRIL 3.

- 11.0: Relay of combined church service from Durham Street Methodist Church, under the auspices of the Ministers' Association, conducted by the president, Rev. M. A. Rugby Pratt. Preacher, Rev. J. Lawson Robinson. Organist, Mrs. B. McEachern.
 3.0: Gramophone recital.
 6.30: Gramophone recital.
 7.30: Relay from Christchurch Anglican Cathedral of a presentation by the Cathedral Choir of Bach's "Passion" (St. Matthew). Musical Director and Organist, Dr. J. C. Bradshaw.
 Studio programme.
 8.45 (approx.): Royal Opera Orchestra, "Peer Gynt Suite" (Grieg): (a) "Morning," (b) "Death of Ase."
 8.53: Soprano—Miss Addie Campbell, "There is a Green Hill Far Away."
 8.57: Violin—Miss Irene Morris, "Rondino" (Beethoven-Kreisler).
 9.0: Weather forecast and station notices.
 9.2: Royal Opera Orchestra, "Peer Gynt Suite": (c) "Anitra's Dance," (d) "In the Hall of the Mountain King" (Grieg).
 9.10: Male choir—Don Cossacks, "How Greatly Our Lord is Magnified."
 9.16: Instrumental—Christchurch Broadcasting Trio, "Allegro Energico."
 9.28: Baritone—Mr. Olive Hindle, "Open the Gates of the Temple" (Knapp).
 9.32: Violin—Miss Irene Morris, "Larghetto" (Handel-Hubay).
 9.35: Soprano—Miss Addie Campbell, (a) "Songs My Mother Taught Me" (Dvorak); (b) "Ave Maria" (Gounod). (With violin obligato by Mr. Roy Murphy.)
 9.41: Broadcasting Trio, (a) "Allegretto" (Brahms); (b) "Ave Maria" (Schubert); (c) "Rondo" (Pleyel).
 9.50: Baritone—Mr. Olive Hindle, (a) "Thanks be to God" (Dickson); (b) "The Lord is My Light" (Allitsen).
 9.58: Philadelphia Symphony Orchestra, "March of the Caucasian Chief."
 10.6: God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, APRIL 3.

- 10.30: Broadcast of Special Good Friday Service, held under the auspices of the Council of Christian Congregations of Dunedin.
 3.0: Selected recordings.
 5.30: Children's Song Service, conducted by "Big Brother Bill."
 6.30: Gramophone recital.
 8.0: Chimes.
 Choir—Frances Russell, Robert Easton and B.B.C. Choir, "The Crucifixion" (Stainer).
 8.17: Menorah Symphony Orchestra, "Bar Kochba Selection" (Goldfaden).
 8.25: Contralto—Mrs. B. Stone, (a) "Slave Song" (del Riego); (b) "An Emblem" (Thompson).
 8.31: Violin—Miss Ethel Wallace, "Scene de Ballet" (de Beriot).
 8.38: Suite—Pettitt's Sextet, "Lyric Suite" (Brahms); (1) "Wir Wandleton"; (2) "Sapphische Ode"; (3) "Minnelied."
 8.48: Bass—Mr. R. B. Macdonald, "Sacrament" (MacDermid).
 8.51: Suite—Pettitt's Sextet, "Gabrielle Suite" (Rosse); (1) "Pizzicato"; (2) "Minuet"; (3) "Valse Romance"; (4) "Patrol."
 9.2: Weather report and station notices.
 9.4: Male choir—Singing Teachers' Society, Neukolln, "Melody of Night in the Woods" (Schubert).
 9.12: Piano—Mr. A. H. Pettitt, "Valse in A Flat" (Chopin).
 9.15: Contralto—Mrs. E. Stone, "Abide With Me" (Liddle).
 9.18: Suite—Pettitt's Sextet, "Suite Danses Miniature de Ballet" (Ansell); (1) "Allegro Grazioso"; (2) "Andante Con Moto"; (3) "Allegretto Grazioso"; (4) "Tempo de Valse."
 9.33: Bass—Mr. R. B. Macdonald, (a) "Just Keepin' On" (Phillips); (b) "In Sheltered Vale" (D'Alquin).
 9.39: Instrumental trio—Miss Wallace, Messrs. Hunter and A. H. Pettitt, "Vienna Life" (Strauss).
 9.48: Septet in Russian—Iwan Wassiljeff Septet, "Die Bruder."
 9.51: Berlin State Opera Orchestra, "Der Meistersingers" (Wagner).
 10.0: God save the King.

Saturday, April 4

1YA, AUCKLAND (900 KILOCYCLES)—SATURDAY, APRIL 4.

- 12.0: Chimes. Results of the Auckland Racing Club's Autumn Meeting.
 5.0: Children's session, conducted by "Cinderella."
 6.0: Dinner music session.
 Albert W. Ketelbey's Concert Orchestra, "Cockney Suite" (Ketelbey).
 1—A State Procession (Buckingham Palace); 2—The Cockney Lover (Lambeth Walk); 3—At the Palais de Dance (Anywhere); 4—"Blegy" (Thoughts on passing the Cenotaph); 5—Bank Holiday (Appy Ampstead).
 Band of H.M. Grenadier Guards, "Radio—Quick March" (Pecking).

- Jack Payne and the B.B.C. Dance Orchestra, "Say It With Songs" Selection (de Sylva).
 J. H. Squire's Celeste Octet, "Collette" Waltz (Fraser-Simpson).
 Albert W. Ketelbey's Concert Orchestra, "Jungle Drums—Patrol."
 Organ—Emil Velazco, "Estrellita."
 Debroy Somers Band, "Hungarian Medley" (arr. Somers).
 J. H. Squire's Celeste Octet, "Memories of Devon" (Evans).
 Albert W. Ketelbey's Concert Orchestra, "By the Blue Hawaiian Waters" (Ketelbey).

- Organ—Emil Velazco, "La Golondrina."
 Band of H.M. Grenadier Guards, "Fighting Strength" (Jordan).
 7.0: News and market reports.
 8.0: Chimes.
 Relay from the Auckland Town Hall of a Concert by the Auckland Municipal Band, under the conductorship of Mr. George Buckley.
 God save the King.
 March—Band, "Poetique" (Bloch); Overture, "The Flying Dutchman" (Wagner).
 Cornet—Mr. F. Bowes, "Polonaise Exquisite" (Pettee).
 Contralto—Miss Nellie Lingard, "Sink, Red Sun" (del Riego).
 Selection—Band, "Preciosa" (Weber).
 Boy soprano—Master Desmond Casey, "The Kerry Dance" (Molloy).
 Suite—Band, "A Coon's Day Out" (Baynes).
 Flute—Mr. Hal C. McLennan, "Sixth Air Varie" (de Beriot).
 Contralto—Miss Lingard, "The Harvester's Night Song."
 Petite suite—Band, "Jeux D'Enfants" (Bizet).
 Boy Soprano—Master Desmond Casey, "Do You Know My Garden."
 Selection—Band, "Pirates of Penzance" (Sullivan); March, "Ripigliare" (McLennan).
 10.0: Programme of Dance Music from the Studio.
 Foxtrots—Leo Reisman and His Orchestra, "Puttin' on the Ritz."
 Jack Hylton and His Orchestra, "Punch and Judy Show."
 Gus Arnheim and His Orchestra, "Dancing to Save Your Sole" (Gilbert).
 Jack Hylton and His Orchestra, "Jollity Farm" (Sarony).
 10.12: Waltz—Ted Florito and His Orchestra, "Molly" (Goulding).
 Foxtrots—The Rhythmic Eight, "Fairly on the Clock" (Myers).
 Jack Hylton and His Orchestra, "The Kerb Step" (Young).
 10.21: Vocal duet—Esther Coleman and Foster Richardson, "The Voyagers."
 10.24: Foxtrots—Victor Arden, Phil Ohman and Their Orchestra, "I Love You So Much" (Kalmar).
 Coon-Sanders Orchestra, "Moanin' for You" (Goulding).
 Victor Arden, Phil Ohman and Their Orchestra, "Dancing the Devil Away" (Harbach).
 10.33: Waltz—Arcadians Dance Orchestra, "Melody Divine" (Ruby).
 Foxtrots—Bernie Cummins and His Hotel New Yorker Orchestra, "Minnie the Mermaid" (de Sylva).
 Arcadians Dance Orchestra, "Evening Shadows" (Polla).
 Ted Weems and His Orchestra, "Mysterious Mose" (Doyle).
 10.45: Vocal duet—Esther Coleman and Foster Richardson, "Mountain Lovers" (Squire).
 10.48: Foxtrots—The Rhythmic Eight, "Sweethearts' Holiday" (Kahal).
 Nat Shilkret and His Orchestra, "Singing a Vagabond Song" (Richman).
 Jack Hylton and His Orchestra, "On Her Doorstep Last Night" (Hargreaves).
 Gus Arnheim and His Orchestra, "All I Want is Just One."
 11.0: God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, APRIL 4.

- 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.
 Great Symphony Orchestra, "Vienna Operetta Revue" (Robrecht).
 Jacques Jacobs Ensemble, "Wiener Blut" (Strauss).
 Band of H.M. Grenadier Guards, "La Benediction des Poignards".
 Jacques Jacobs Ensemble, "España Waltz" (Waldtenfel).
 Plaza Theatre Orchestra, "My Lady Dainty" (Hesse).
 Jacques Jacobs Ensemble, "Sobre Las Olas" (Rosas).
 Symphony Orchestra, "Countess Mariza" Medley (Kalman).
 J. H. Squire's Celeste Octet, "Valse Bleu" (Margis).
 B.B.C. Wireless Symphony Orchestra, "Il Trovatore" Selection.
 J. H. Squire's Celeste Octet, "Amoureuse Valse" (Berger).
 Band of H.M. Grenadier Guards, "Lo! Here the Gentle Lark."
 Plaza Theatre Orchestra, "The Busy Bee" (Bendix).
 7.0: News session, market reports and sports results.
 7.40: Lecture—Professor P. W. Robertson, under the auspices of the W.E.A., "Matter and Universe."
 8.0: Chimes. Overture—Salon Orchestra (Conductor, Mr. M. T. Dixon), "Chu Chin Chow" (Norton); novelty, "Cinderella's Bridal Procession" (Dicker).
 8.16: Baritone—Mr. R. S. Allwright, "Birds of a Feather" (Rockel).
 Vocal quartet—Melodie Four, "Thuringian Volkslied" (Abt).
 Tenor—Mr. Sam Duncan, (a) "Little Brown Bee" (Old French); (b) "I Attempt from Love's Sickness to Fly" (Purcell).
 8.26: Bagpipes—Mr. A. Guild, (a) "Medley Irish Jigs"; (b) "Medley Highland Reels" (arr. Guild).
 8.32: Vocal—Juan Llossas and South American Orchestra, (a) "Cuando Quieras Llorar" (Paredes); (b) "Intip Raini" (Paredes).

- 8.38: Guitar trio—Mrs. Mildred Kenny's Guitar Trio, (a) "Moonlight on the Colorado" (King); (b) "Ye Te Amo" (Whiting).
 8.45: Piano—Sisters Rialto, "Summer is Here" (arr. Slifert).
 8.47: Suite—Salon Orchestra, "Two Light Syncopated Pieces" (Coates): Waltz, "Moon Enchanted" (Besley); descriptive, "Entry of the Boyards" (Halvorsen).
 9.1: Weather report and station notices.
 9.2: Saxophone—Rene Dumont Feith and Kleineth, (a) "Saxophobia" (Weddoeft); (b) "Souvenir" (Takrjevsky).
 9.8: Bass—Mr. W. W. Marshall, with orchestral accompaniment, "The Bell at Sea" (Adams).
 Vocal quartet—Melodie Four, with orchestral accompaniment, "Swinging in a Hammock" (Wendling).
 Tenor—Mr. Frank Bryant, with orchestral accompaniment, "I Love to Hear You Singing" (Coates).
 9.19: Guitar trio—Mrs. Mildred Kenny's Guitar Trio, (a) "Love has Passed Me By" (Monaco); (b) "Pickin' Petals off of Daisies."
 9.26: Chorus—Border Singers, "Sir Harry Lauder's Songs" (Lauder).
 9.34: Novelty—Salon Orchestra, "By the Swanee River" (Myddleton).
 Cello—Mr. Stanley Chapman and Orchestra, "Slumber Song" (Squire); Morceau, "Pulcinello" (Aletter).
 9.43: Quartet—Melodie Four, "Pickaninny Lullaby" (Macy).
 9.44: Piano—Sisters Rialto, "Cookery" (arr. Kollmann).
 9.54: Salon Orchestra, "Latest Dance Novelties."
 10.0: Dance programme.
 Foxtrots—Jack Payne and His B.B.C. Dance Orchestra, "Beware of Love" (Kernell).
 Van Phillips and His Band, "Always in All Ways" (Robin); "Why Am I So Romantic?" (Kalmar); "Beyond the Blue Horizon" (Robin).
 10.12: Waltz—Will Osborne and His Orchestra, "Down the River of Golden Dreams" (Klenner).
 Foxtrots—Jan Garber and His Orchestra, "When a Woman Loves a Man" (Ralinger).
 Fred Rich and His Orchestra, "If I'd Only Listened to You"
 10.21: Vocal duet—Layton and Johnstone, "Dancing with Tears in My Eyes."
 10.24: Foxtrots—Rhythmic Troubadours, "You're the Sweetest Girl."
 Guy Lombardo and His Royal Canadians, "Where the Golden Daffodils Grow" (Archer).
 Waltz—The Cavaliers, "The Kiss Waltz" (Burke).
 10.33: Foxtrots—Johnny Walker and His Rollickers, "Betty Co-ed."
 Ben Selvin and His Orchestra, "Around the Corner."
 10.39: Vocal duet—Layton and Johnstone, "Watching My Dreams Go By."
 10.42: Foxtrots—Will Osborne and His Orchestra, "The Song Without a Name" (Russell).
 Guy Lombardo and His Royal Canadians, "Under a Texas Moon" (Perkins); "Good Evenin'" (Seymour).
 10.51: Waltz—The Cavaliers, "All Through the Night" (Yorke).
 Foxtrots—Guy Lombardo and His Royal Canadians, "Be Careful With Those Eyes" (Woods).
 Ben Selvin and His Orchestra, "With My Guitar and You."
 11.0: Sporting summary.
 11.10: God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, APRIL 4.

- 11.30: Results of N.Z. Metropolitan Trotting Club's Autumn Meeting at Addington.
 5.0: Children's hour, conducted by "Aunt Pat."
 6.0: Dinner music session.
 Reginald King and His Orchestra, "Song o' My Heart" Selection.
 Organ—Edward O'Henry, "Dream Lover" (Schertzinger).
 Marek Weber and His Orchestra, "Rustle of Spring" (Sinding).
 Piccadilly Orchestra, "None but the Weary Heart" (Tschaikowsky).
 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" (Rulli).
 International Novelty Quartet, "Merry Widow Waltz" (Lehar).
 Polydor String Orchestra, "In Indra's Land" (Lincke).
 Marek Weber and His Orchestra, "My Darling Waltz" (Waldteufel).
 International Novelty Quartet, "The Veleta" (Morris).
 7.0: News session.
 7.30: Sports results.
 8.0: Chimes. Overture. Paul Godwin's Orchestra, "Cinderella's Bridal Procession" (Dicker).
 8.5: Baritone—Mr. A. J. W. Hodder, "The Leader of the Town Brass Band"
 8.9: Instrumental—Studio Octet (Harold Beck, Conductor), (a) "The Gladiator March" (Sousa); (b) "Crown Diamonds" Overture.
 8.19: Male quartet—The Abels Quartet, "Das Lied Von Der Wunders Bar."
 8.22: Steel guitars and ukulele—Miss Elaine Moody's Hawaiian Quartet, (a) "Hear the Ukuleles Calling You Home" (Scott); (b) "It Happened in Monterey" (Wayne); (c) "If I Had a Girl Like You" (McDermott).
 8.31: Sketch—The Mascots, "The Hot Tip" (Carlton and Manly).
 8.51: Popular song—Mr. Leslie Stewart, "Only a Smile" (Zamecnik).
 8.55: Selection—Studio Octet, (a) "Pizzicato Polka" (Strauss); (b) "Serenade d'Amour" (Von Blon).
 9.2: Weather report and station notices.
 9.4: Accordeon duo—Gellin and Borgestrom, (a) "Norwegian Hunting March" (Additional); (b) "Holmenkollin March" (Johansen).

- 9.12: Baritone—Mr. A. J. W. Hodder, (a) "The Pirate" (Turner-Naley); (b) "A Devonshire Wedding" (Lyall-Phillips).
 9.18: Selection—Studio Octet, "Maid of the East" (Neale).
 9.31: Vocal (Spanish)—Juan Llossas and His South American Orchestra, "Flor de Granadilla" (Parades).
 9.34: Steel guitars and ukuleles—Elaine Moody's Hawaiian Quartet, (a) "I've Got a Yen for You" (Whiting); (b) "Dancing with Tears in My Eyes" (Burke); (c) "Why?" (Coots).
 Popular songs—Mr. Leslie Stewart, "Hello, Little Girl of My Dreams."
 9.47: Instrumental—Studio Octet, "Goblin Blues" (Monte Carlo).
 Valse—Studio Octet, "Thousand and One Nights" (Strauss).
 9.59: Dance music.
 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."
 Johnny Walker and His Rollickers, with vocal refrain, "Betty Co-ed" (Fogarty).
 10.21: Vocal—Frank Luther, "The Moon is Low" (Freed).
 10.24: Foxtrots—New Mayfair Dance Orchestra, "She's My Slip 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"
 Foxtrots—New Mayfair Dance Orchestra, "Spread a Little Happiness"
 Nat Shilkret and His Orchestra, "May I Say 'I Love You?'"
 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, "Duki of Ka-ki-ak" (Lestlie).
 11.0: God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, APRIL 4.

- 2.0: Relay from Logan Park. Running description of games in the South Island Tennis Championships.
 5.0: Children's hour, conducted by "Aunt Anita."
 6.0: Dinner music session.
 The Paul Godwin Orchestra, "From Heidelberg to Barcelona."
 Paul Godwin Quintet, "Minuetto" (Bolzoni).
 Paul Godwin Orchestra, "Hearts and Flowers" (Tobani).
 Marek Weber and His Hotel Adlon Orchestra, "Under the Old Lime Tree" (Hugo Felix).
 Paul Godwin and Kunstler Ensemble, "Potpourri of German Folk Songs" (arr. Hannemann).
 Paul Godwin Quintet, "Dolls' Minuet" (Blon).
 Paul Godwin Orchestra, "The Merry Peasant" (Fall-Leon).
 Marek Weber and His Hotel Adlon Orchestra, "Extase" (Ganne).
 Paul Godwin Orchestra, "Sleeping Beauty's Bridal Trip" (Max Rhode); "The Count of Luxembourg" (Lehar).
 7.0: News and sports results.
 8.0: Relay of Vaudeville Programme from 3YA, Christchurch.
 10.0: Dance session.
 Foxtrots—Hal Swain's Cafe Royal Band, "Dance of the Paper Dolls."
 Ted Wallace and His Campus Boys, "Jericho" (Meyers).
 Hal Swain's Cafe Royal Band, "Petticoat Lane."
 Waltz—The Columbians, "Christina" (Gottler).
 10.12: Foxtrots—Will Prior and His Stage Band, "Old-fashioned Rose."
 Stellar Dance Band, "Sweetheart of All My Dreams."
 Vocal duet—Ford and Glenn, "Tin Pan Parade" (Gillespie).
 10.21: Foxtrots—Jan Ralfini and His Band, "Deep Night" (Valse).
 Stellar Dance Band, "Honey" (Simons).
 Jan Ralfini and His Band, "Fashionette" (Glogau).
 The Harmonians, "Little Pal" (de Sylva).
 10.33: Waltzes—Rudy Vallee and His Connecticut Yankees, "Bye and Bye, Sweetheart" (Valentine).
 Bar Harbor Society Orchestra, "Celia" (Whiting).
 Foxtrots—Rudy Vallee and His Connecticut Yankees, "Caressing You."
 Will Prior and His Stage Band, "I Faw Down an' go Boom."
 10.45: Vocal duet—Billy Jones and Ernest Hare, "Spring is Here" (Bennet).
 Foxtrots—Paul Specht and His Orchestra, "The Things that Were Made for Love" (Tobias).
 Ted Wallace and His Campus Boys, "I've Got a Feeling I'm Falling" (Link).
 Ipana Troubadours, "Old-fashioned Lady" (Silver).
 Waltz—The Columbians, "Pagan Love Song" (Brown).
 11.0: God save the King.

Sunday, April 5

1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, APRIL 5.

- 11.0: Relay of Divine Service from St. David's Presbyterian Church.
 8.0: Chimes. Selected recordings.

- 3.15: Literary selection.
 6.0 : Children's Song Service, conducted by "Uncle Bert."
 7.0 : Relay of Divine Service from St. Mary's Cathedral. Preacher: His Grace the Archbishop, Dr. A. W. Averil. Organist and Choirmaster: Mr. Edgar Randall.
 8.30: Orchestral—Société des Concerts du Conservatoire, Paris, "Le Rouet D'Omphale" (Saint-Saëns).
 Soprano—Miss Gwladys Payne, (a) "Peace" (Schubert); (b) "The Little Sandman" (Brahms); (c) "Thoughts Like Music."
 The Whisker Instrumental Quartet, (a) "Russian March" (Mary Brett); (b) "Serenade" (Schubert).
 Evening weather forecast and announcements.
 Clarinet—Mr. S. C. Lewis, (a) Fantasia—"Last Rose of Summer" (Lamotte); (b) "Romanze" (Ritter).
 Male choir—Ural Cossacks, (a) "Hej, Hej" (Trad'l); (b) "Signal March" (Kolattin).
 The Whisker Instrumental Quartet, (a) "The Phantom Patrol" (Mary Brett); (b) "Spring Song" (Mendelssohn).
 Baritone—Mr. Frank Sutherland, (a) "O Divine Redeemer" (Gounod); (b) "The Radiant Morn" (James); (c) "Lead Kindly Light."
 Violin—H. Solloway, (a) "The Violin Maker of Cremona" (Hubay); (b) "Romanza Andalus" (Sarasate).
 The Whisker Instrumental Quartet, (a) "Musette" (Offenbach); (b) "Cleopatra Waltz" (Mary Brett).
 B.B.C. Wireless Military Band, "Le Reve Passe" (Helmer).
 10.0 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, APRIL 5.

- 3.0 to 4.30: Selected gramophone recordings.
 6.0 : Children's song service, conducted by "Uncle George," assisted by the Children's Choir, from the Cambridge Terrace Congregational Church.
 7.0 : Relay of evening service from the Terrace Congregational Church. Preacher, Rev. H. W. Newell. Organist and Choirmaster, Mr. Harry Brucey.
 8.15 (approx.): Studio concert by Signor Lucien Cesaroni and His Operatic Company.
 London Symphony Orchestra, "Coriolan Overture" (Beethoven).
 8.22: Bass—Signor Lucien Cesaroni, "Easter Morning" (Himmel).
 8.25: Soprano—Miss J. Stirling, "Gavotte" (from "Mignon") (Thomas).
 8.28: Mezzo-contralto—Miss Eileen Higgins and Chorus, two songs from "Carmen" (with explanatory remarks by Signor Lucien Cesaroni), (a) "Habanera," (b) "Sequedille" (Bizet).
 8.36: Piano—Miss O. Reid, "Ballade in F Minor" (Chopin).
 8.44: Soprano—Miss E. Standen, "Santuzza's Romance" (Mascagni).
 Chorus—The Company, "The Celebrated Easter Chorus" (from "Cavalleria Rusticana") (Mascagni) (with explanatory remarks by Signor Lucien Cesaroni).
 9.0 : Weather report and station notices.
 9.2 : Piano—Miss O. Reid, "Jardins Sous la Pluie" (Debussy).
 9.7 : Bass—Signor Lucien Cesaroni, "The Praise of God" (Beethoven).
 Vocal duet—Signor Lucien Cesaroni and Mr. R. Trewern, "Lend Me Thine Aid" (from "The Queen of Sheba") (Gounod).
 9.15: Violin and organ—Wolfgang Josephi and Walter Fischer, "Evening Song" (Schumann).
 9.19: Mezzo-soprano—Miss N. Brady, "The Holy City" (Adams).
 9.23: Bass—Signor Lucien Cesaroni, "Arm, Arm, Ye Brave" (Handel).
 9.28: San Francisco Symphony Orchestra, "Caprice Viennois" (Kreisler).
 9.32: Soprano—Miss J. Stirling, "Songs My Mother Taught Me" (Dvorak).
 Vocal duet—Misses J. Stirling and Eileen Higgins, "Barcarolle."
 9.39: Violin and organ—Wolfgang Josephi and Walter Fischer, "Dreaming."
 9.43: Tenor—Mr. R. Trewern, "Meditation" (Massenet).
 9.47: Mezzo-contralto—Miss Eileen Higgins, "Arise, O Sun."
 9.51: Berlin State Opera Orchestra, "Polonaise No. 2" (Liszt).
 10.0 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, APRIL 5.

- 3.0 : Gramophone recital.
 5.30: Children's song service.
 6.15: Chimes from the studio.
 8.30: Musical recordings from studio.
 7.0 : Relay of evening service from Christchurch Anglican Cathedral. Preacher, Bishop West-Watson. Organist and Musical Director, Dr. J. C. Bradshaw.
 8.15 (approx): Relay of programme from 4YA, Dunedin.
 10.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, APRIL 5.

- 3.0 : Selected recordings.
 5.30: Children's Song Service, conducted by "Big Brother Bill."
 6.15: Selected recordings.
 6.30: Relay of Evening Service from Methodist Central Mission, Octagon, Dunedin. Preacher: Rev. G. B. Hinton. Choirmaster: Mr. Mortley Peake.
 7.45: Selected recordings.
 Studio programme.
 8.15: Band—Garde Republicaine, "The Two Pigeons" (Messenger); (a) "Entrance of Tziganes"; (b) "Scene and March of the two Pigeons."

- 8.23: Bass—Mr. F. E. Woods, (a) "I Triumph, I Triumph" (Carissimi); (b) "The Rosary" (Nevin); (c) "I Arise from Dreams of Thee."
 8.32: Trio—Messrs. A. H. Pettitt, Lloyd and K. Hunter, (a) "Entrance Valse" (Helmberger); (b) "Kol Nidrei" (Bruch); (c) "Trio in B Flat Major" (Fesca).
 8.47: Band—H.M. Royal Air Force, "Gondolier and Nightingale" (Langey).
 8.51: Soprano—Miss L. de Clifford, (a) "Supplication" (Beam); (b) "Come Unto Him" (Handel); (c) "Teach Me to Pray" (Gwyn-Williams).
 9.0 : Weather report and station notices.
 9.2 : Orchestral—Berlin State Opera, "Capriccio Italien" (Tchaikowsky).
 9.10: Tenor—Mr. Ernest Drake, (a) "Last Night" (Kjerulfs); (b) "Night-fall at Sea" (Montague-Phillips); (c) "At the Mid-Hour of Night."
 9.19: Band—H.M. Grenadier Guards, "Sylvia Ballet" (Delibes, arr. Kappey); (1) "Valse Lente"; (2) "Pizzicato"; (3) "Barcarolle"; (4) "March."
 9.27: Trios—Messrs. Pettitt and L. and K. Hunter, "Trio in G Major" (Fesca); (1) "Allegretto con Spirito"; (2) "Barcarolle"; (3) "Scherzo."
 9.42: Male quartet—The Salisbury Singers, (a) "Round About a Wood" (Morley); (b) "Sleep Gentle Lady" (Bishop).
 9.48: Piano—Mrs. C. Drake, "Jesu Christ, the Son of God" (Bach).
 9.53: Band—National Military Band, "Ballet Egyptian" (Luigini).
 10.0 : God save the King.

5YB, NEW PLYMOUTH (1230 KILOCYCLES)—SUNDAY, APRIL 5.

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

Australian Programmes

Times Corrected for New Zealand.

Thursday, March 26.

- STATION 2FC—9.30 p.m.: "The Man Who Stayed at Home," a three-act play. 11.7 p.m. and 11.30 p.m.: Daisy Morgan, soprano. 11.14 p.m.: Jack Post, cellist.
 2BL—9.40 p.m. and 10.55 p.m.: Anne Mills, mezzo. 9.57 p.m. and 11.14 p.m.: Enid Hynes, pianist. 10.16 p.m. and 11.26 p.m.: William Bowyer, basso. 10.32 p.m.: Sir Samuel Hordern will speak on "The Royal Agricultural Show." 10.47 p.m. and 11.43 p.m.: Clyde Thorpe, violinist.
 3LO—9.30 p.m.: "Songs of Bonnie Scotland." 10 p.m.: Dance numbers, interspersed with novelty items.

Friday, March 27.

- STATION 2FC—9.30 p.m., 9.44 p.m., 10.8 p.m., and 10.38 p.m.: Organ recital. 9.37 p.m. and 10.30 p.m.: "The Mellow Fellows." 9.54 p.m.: Vincent Aspey, violinist. 10.1 p.m.: Bryson Taylor, tenor. 10.45 p.m.: Relay from 3LO, Melbourne.
 2BL—9.46 p.m. and 10.37 p.m.: "Cash and Carry," entertainers. 9.56 p.m. and 10.30 p.m.: "The Harmony Four." 10.3 p.m. and 10.51 p.m.: Josef Kaartinen, saxophonist. 10.10 p.m. and 11.23 p.m.: Jack Lumsdaine, the "Radio Rascal."
 3LO—9.30 p.m.: A concert by the A.B.C. Wireless Symphony Orchestra and the Melbourne Philharmonic Choir.
 3AR—9.50 p.m.: Community singing transmitted from the Ballarat Town Hall.

Saturday, March 28.

- STATION 2FC—9.30 p.m., 10.14 p.m., and 10.49 p.m.: The National Broadcasting Orchestra. 9.40 p.m. and 10.30 p.m.: Clement Q. Williams, baritone. 9.47, Allan McCristal, pianist, and 10.37 p.m., Nora Williamson, violinist, each playing in conjunction with the National Broadcasting Orchestra. 10.7 p.m. and 11.1 p.m.: Mona Deutscher, contralto.

- 2BL—9.30 p.m., 11.14 p.m., and 11.27 p.m.: A.B.C. Dance Band. 9.37 p.m. and 11.7 p.m.: Gladys Carlisle, soprano. 9.44 p.m. and 11.20 p.m.: Howard Hall, baritone. 9.51 and 11 p.m.: The Keston Trio, instrumentalists. 10 p.m.: Description of boxing contest at Sydney Stadium.

- 3LO—9.30 p.m.: Vaudeville entertainment. 10.45 p.m.: The A.B.C. Wireless Military Band, assisted by Jean Brunton, contralto, Syd. Hollister, comedian, and the Master Four Quartet, present a studio concert.

Sunday March 29.

- STATION 3LO—10.20 p.m.: Relay from 5CL, Adelaide, of a special programme of miniature classics and popular ballads.

- 3AR—8.30 p.m.: Divine service from St. Paul's Cathedral, Melbourne. 10 p.m.: A classical programme arranged by Professor Bernard Heinze.

Monday, March 30.

- STATION 3LO—9.30 p.m.: Old-time musical items and choruses.

- 3AR—10.18 p.m. and 10.59 p.m.: Aussie Reka, soprano. 10.30 p.m.: "The Dear Departed," a one-act comedy. 11.22 p.m.: "The Tender Passion."

Tuesday, March 31.

- STATION 3LO—9.30 p.m.: Studio presentation of "The Merry Widow," with chorus and full orchestra. 3AR—9.50 p.m.: Brass band and ballad concert. 11.2 p.m.: "The Coming of the White Horse," a mystery story.

Wednesday, April 1.

- STATION 3LO—9.30 p.m.: "The Sign of the Cross," a drama in four acts. (Relayed to 2FC, Sydney.)

- 3AR—9.50 p.m. and 10.47 p.m.: "The Harmony Three." 10 p.m., 10.25 p.m., 10.55 p.m., and 11.22 p.m.: Art Chapman and his Rex Orchestra. 10.7 p.m. and 11.2 p.m.: Percy Rogers, baritone. 10.33 p.m. and 11.30 p.m.: Syd. Hollister, comedian.

Short-wave Notes

Oxford and Cambridge Boat Race.

STATION G5SW announced during the week that they would relay the annual boat race between Oxford and Cambridge, which was timed to take place between 2 p.m. and 2.45 p.m. on Saturday afternoon.

5SW went on the air just before 1.30 a.m. Sunday morning (2 p.m. Saturday, G.M.T.), and announced that they were "going over to London for the Oxford and Cambridge boat race." There was several minutes' delay before anything else was heard. While waiting for the race to start, the names and weights of both crews were given, also the winner each year of the historic race.

From "They're off," just before 2 a.m., a running description of the contest was given from a launch on which a low-power short-wave transmitter was installed. These signals were picked up by rebroadcast by Daventry, the national programme station. A land line to Chelmsford was used for the short-wave transmission.

The race was watched by thousands of spectators lining the banks of the Thames, and their cheers could sometimes be heard through the microphone on the launch. The description could be followed easily and proved very interesting.

Reception was R8, with slight rapid fade, from start to finish. The race finished about 2.17 a.m., being won by Cambridge by two and a half lengths. Time, 19min. 27sec.

Reception has been quite good during the past week, except that static has been bad on the 50-metre stations. Time devoted to listening has been limited, so the log is smaller than usual.

Log for Week Ending March 21

RV15, Siberia, 70.1 metres: Still very good every evening.

PMY, Java, 58 metres: Just after midnight on Saturday, R8, static very bad. 58 metres (about): Same time and remarks as for PMY.

HVJ, Vatican City, 50.26 metres: Each morning since Wednesday, volume excellent, but too much static. Mostly talk, but some music.

PK3AN, Sourabaya, 49.7 metres: Commences at 12.10 a.m. with chimes, followed by Dutch National Anthem. R9 on Saturday, spoilt by static.

7LO, Nairobi, 50 metres.—Every morning 7 a.m. Wednesday was the best, when they were R7, with some static.

W3XAL, Cincinnati, 49.5 metres.—Sunday and Saturday; good volume late in afternoon.

ADD-A-PHONE

To your set or use it
INDEPENDENTLY.

It will perform excellently. Mr. Switch, the writer in this paper, and Mr. McDonough, secretary of the N.Z. Short-wave Club, both use

MACK'S FAMOUS LITTLE
SHORT-WAVE SET.

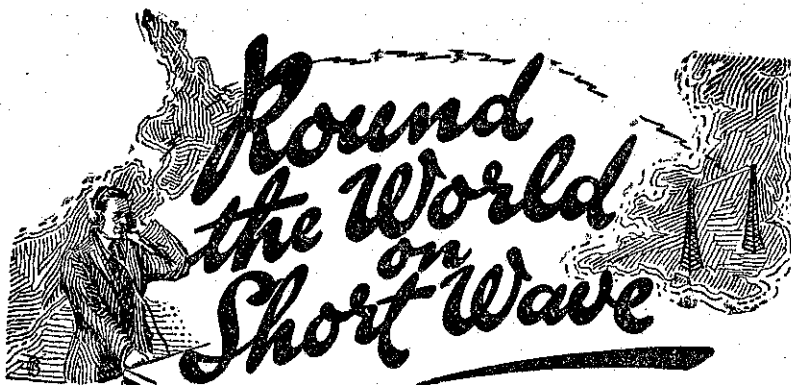
Testifying to its performance. Now why hesitate or doubt any more?

BUY AN ADD-A-PHONE.

Ask your Dealer or Write

Mack's Radio Service

76 Kent Terrace, Wellington.
Phone 23-448



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

UOR2, Vienna, 49.4 metres.—A station on this wavelength has been heard several mornings during the week at about R5.

W3XAL, Boundbrook, 49.18 metres.—Sunday and Saturday. Excellent volume till 5.30 p.m.

Saigon, Indo-China, 49 metres.—From 11 p.m. at wonderful volume each evening.

W8XK, Pittsburg, 48.86 metres.—Sunday till 5.30 p.m., quite good at R8.

HRE, Honduras, 48.62 metres.—Saturday till 4.30 p.m. They went off in English, and then in Spanish, about 40 per cent. readable.

CT3AG, Madeira, 47 metres.—Tuned in on Saturday at 6.20 a.m. just as they were signing off. R6-7.

Moscow, 45.4 metres (about).—Each morning at good volume. Like RV15, there is plenty of talk, but some good music at times.

OKY, Denmark, 31.51 metres.—No chance to confirm this station yet, because a Morse station is on top nearly all the time. About R7 every morning at 6 o'clock.

W2XAF, Schenectady, 31.48 metres.—Sunday and Saturday, reaching R9 by 4 p.m.

Zeesen, Germany, 31.38 metres.—Very good each morning. A Morse station is often troublesome.

W1XAZ, Springfield Mass., 31.35 metres.—Saturday and Sunday, reaching R8 by 4.30 p.m.

PCJ, Eindhoven, Holland, 31.28 metres.—Our old friend is back again to his usual volume. Their Saturday afternoon programme was very good, being R9 from 2.45 p.m. till after 5 p.m. They attempted to broadcast early morning farmyard noises after 5 p.m., but a Morse station spoilt this. On a previous occasion fowls were heard here which were at Eindhoven.

GBP, Rugby, 27.7 metres.—Sunday morning from 5.25 a.m., rebroadcasting the opening ceremony of the Buenos Aires Exhibition by the Prince of Wales, reported fully last week. R9, gushy at first, but improving early.

G5SW, Chelmsford, 25.53 metres.—Each morning except Sunday and Monday, from 6.30 o'clock. Volume quite good. Rapid fade always spoils readability.

12RO, Rome, 25.4 metres.—One of the best early morning stations.

19.8 Metres (about).—Friday evening, 9.45 o'clock; foreign talk at R6.

W2XAD, Schenectady, 19.5 metres.—Seldom heard these mornings. Was R2 at 6.30 a.m. on Monday.

KNOW the time all over the world
with a

DX Clock.

Printed on Heavy White Paper.

Posted in Cardboard Tube.

9d. Each.

Box 1032, Wellington.

N.Z. Short-wave Club

From the Secretary's Pen

THE club is now an accomplished fact!

On looking at the calendar I am reminded that Thursday, March 26 is my birthday, and I think it is up to the short-wave enthusiasts of New Zealand to give me a birthday present. A very suitable gift would be fifty new members for the club; now, come along, boys, all the low numbers are disappearing fast. Follow the lead of Mr. Sellens; the radio fairies whispered to him, and he told me to look on my table and I would find a handsome supply of printed letter paper for the club. Hi!

Hallo, here's another birthday present, from Ohura this time. "Please enrol me as a member, send QSL card and badge, and, if there is anything left put it into the club." Thanks, Bro. DXGC, if your bread is as good as your intentions, I know where the trade of the K.C. will go.

Now, let's have a look at the mail. From the never-never between Blenheim and Hanmer Springs, 3000 feet up and 100 miles from the coast, comes a very interesting letter. This member, who is snowed up from autumn to spring, conveys his set around by pack horse in two special cabinets. In the twelve No. 6 dry cells, and another three "B" blocks, C batt. and speaker. Aerial is 100 feet of electric light cable, often slung on a fence. At present he has managed to gather enough sticks to put it up 17 feet. A number of shortwave stations come in with a pop, and as much volume as the distant New Zealand b.c. stations. Reception usually clear, but sometimes electrical disturbance blots everything out with a loud roar. Good hunting, old man, I have only been as far as Jolly's Pass, but there was no shortwave then.

Here's another chap giving advice without sending a snb. I'll write and suggest he forgot something. And a number of inquiries re membership. Thanks for enclosing stamps for reply. This postal tax means a lot on our low annual sub. Now, look, here's a letter card with only one penny stamp on it; next time they come short I will refuse them. I can't squander the club's money like that—it cost me twopence.

Now, here's a poser. He tells me he has been in the game since it started, and gets excellent results, and wants to know "Why should I join the club?" Now, why did I want to give up listening and help to start the club? Well, I suppose it's the fascination of it. Can someone kindly tell me? However, he concludes with best wishes, so I will keep the receipt book handy.

I shoved aside the mail to listen to our two slow Morse stations—Johnson's Wireless School and ZL2BA. Very nice to hear our own two stations chirping away.

2BA is a very old hand at transmitting. He has a fistful of letters from club members already. Keep it up, Frank, O.M. A member of the NZART has also promised to help beginners.

Well, now comes an important part of the business which affects all short-wavers. I am starting to notify the overseas stations that there has been a club formed, the members of which will send reports on our official cards. I am quite confident that this will result in these stations paying a great deal of attention to us; if they find reports arriving their aeralis will be directed this way. These reports are of the utmost value to them, and, if for that reason alone, the club is worthy of support, for there will be more stations to choose from. In addition, I will state that literature and information will be greatly appreciated.

Again I thank those who have written in for their friendly letters and good wishes. If replies are a bit late, remember I have many to go through; but, the more the merrier.

Don't forget the address—A. B. McDonagh, secretary N.Z. Shortwave Club, 274 Cuba Street, Wellington. Cheerio!

'Phone versus Key
American Contest

AMERICAN amateurs have just concluded a unique contest arising out of a challenge issued by operators' of 'phone stations declaring that code men are wrong in assuming that radio-telephony is less useful and accurate than radio-telegraphy.

Early on four consecutive Sunday mornings recently ten stations on both coasts of the United States went "on the air," half using 'phone and half using code, with an official test message prepared by the American Radio Relay League.

The results of the struggle are not yet to hand.

FOR SALE OR EXCHANGE

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

WANTED, a good Battery Set, five or six valves. State make and lowest price to "XYZ," "Radio Record."

COLLARD Double-Spring Motor and B.T.H. Pickup; will play four 10in. records one winding. Cash £5/10/-. Apply 186 Featherston Street, Palmerston North.

WHY continue fat when 20lb. reduction secured in 6 weeks with Youth-O-Form Capsules. 6/6 posted. A. C. Timms, Chemist, Pahiataua.

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

PERSONAL. Secret of Joan's slenderness revealed! Took Youth-O-Form Capsules. 20lb. reduction 6 weeks, 6/6 posted. A. C. Timms, Chemist, Pahiataua.

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

MAN reduced waistline 12 inches by taking Youth-O-Form Capsules. Absolutely harmless. 6/6 posted. A. C. Timms, Chemist, Pahiataua.

AERIAL Wire, 100ft., 3/-; Tinned, 3/6; Heavier, 4/0, 5/6, 6/-, 7/-. Lead-ins, 25ft., 2/-. R. H. Co., 553 Colombo Street, Christchurch.

Filling In Report Cards

Short-Wave Club Lectures



THE first monthly meeting of the New Zealand Short Wave Club, held on Wednesday, March 18, was a great success. The room at the Y.M.C.A. was packed to capacity with short-wave enthusiasts, including several transmitters, and altogether a very enjoyable evening was spent. The chair was occupied by Mr. F. W. Sellens.

It was suggested by the secretary that special representatives of the club should be elected in each centre to look after the affairs of the club generally. This suggestion was the subject of a short discussion, but when Mr. Donnelly placed it before the meeting, as a motion, seconded by Mr. Saunders, it was carried without dissent.

The attraction of the evening was two lectures, one by Mr. Roy Clarke (2AW) and one by Mr. S. H. Perry (2BC). The latter demonstrated the strength of the "R" signals, and, in this, was assisted by Mr. Olive Iddell (2B1).

The following notes represent observations from both lectures. Report cards are of great importance to transmitters, whether they be amateur or professional, and their compilation is a matter where accuracy is the prime requirement. Right from the onset the listener, intent on bagging a number of Q.S.L. (acknowledgement) cards should refrain from over-exaggeration and over-enthusiasm in reporting on a station. If the transmission is being received badly do not hesitate to say it, but it is not necessary to go so far as to say what the trouble is considered to be (should this appear to lie in the transmitter). Often the operator, having accurate meters, is more in a position to know how the signals will be received than the person who is receiving them. What he wants is collaboration and locality reports.

For the convenience of those sending in a report, listeners' Q.S.L. cards are issued by both the Short Wave Club and the N.Z.A.R.T. The card of the Short Wave Club, which is reproduced here, is obtainable by all bona fide members of the club. For broadcast

DX-ers, the "Radio Record" is preparing a special Q.S.L. letter.

The Report Card.

GOING through the items on the card we find that it is in the first place distinctive. This is important, for each station endeavours to attain some degree of originality, and when a wall is covered with a large number of artistic cards from all over the world

R—Audibility.

- R1—Faint signals; just readable.
- 2—Weak signals; barely readable.
- 3—Weak signals; but can be copied.
- 4—Fair signals; easily readable.
- 5—Moderately strong signals.
- 6—Good signals.
- 7—Good strong signals; readable through QRM and QRN.
- 8—Very strong; readable several feet away from phones.
- 9—Extremely strong signals.

it is indeed attractive. The Short Wave Club's card will be in two colours.

Upon the card is space for the address of both the receiving and transmitting stations and their calls. In the case of the Short Wave Club, all stations are designated by the excellent system of numbering which uses the letters N.Z., a number, and a district letter. Thus Mr. Donnelly, who has the honour of being the first person to join, will use the number NZ1W (W for Wellington).

The date is of paramount importance. An undated report is quite useless, and will not bring back the desired reply card.

Nor is it of much value without the time the transmission was received. It is much better to state this in the time of the country of origin, but in doing this there are pitfalls in the way of

summer-time adjustments, but if it is stated that the time is standard for the country or district of origin, there is little chance of confusion. The calculation of time is not easy, but the "Radio Record" d.x. clock will solve the problem. Where there is any doubt convert into Greenwich standard time or local standard time and say this. Space is provided under "HRD."

It is usual to state whether the transmission is in Morse (C.W. for continuous wave) or speech and music (Pone for phone), and the type of receiver used. Generally speaking, in the case of factory sets it is enough to state the make and type, but in the case of the home-made sets other information is required. State the name of the circuit and the number of valves dividing them up into radio, det. and audio. The usual set is the Schnell detector and one audio. With this it is possible to "comb the world," as Mr. Clarke puts it. Another audio valve puts the signals of the stronger stations on the speaker.

When commenting on quality, it is important to state the make of transformer used. Thus the transmitter receiving a report from a listener saying that his quality was lacking in bass and stated that he was using a certain make of transformer that was known to the engineer to cut off the bass he would be able to interpret that report in a different sense.

There is space for general remarks, but the essential facts required are listed separately, in abbreviations. The amateur transmitter uses many abbreviations, some of which sound rather strange to those not accustomed to them. These are employed solely to save space and time. The amateur is advised to use them in filling in cards, as not only are both time and space saved, but the receiving station immediately recognises that the listener knows something about the game, and that his report can be accepted as having some weight. This not only ensures a reply card, but also a prompt and courteous reply. Furthermore, the language can be understood by transmitters of all nationalities the world over.

Travelling down the individual items on the Short Wave Club's card, the terms are:

Q.R.N. (static) is graduated into free, light, bad, etc. This is fairly important, for if, later on, it is stated that signal strength is, say, R6, it indicates that, were there no static, the signal would be much stronger, for it is often necessary to tone down the set to receive signals when static is bad. The listener should tune off the station being received and estimate the amount of static without a station, then turn back and see how the station is being affected or how the static appears to be affected by the station. Q.R.M. is interference. This is important for the same reason as static. It denotes interference from electrical devices, other stations, etc. Q.S.A.: Readability or the ability of

the listener to distinguish the Morse or the speech, etc. Although to some extent it is dependent upon audibility, it is quite distinct. Because a station comes in at R8 it cannot be taken for granted that readability is perfect. Often this is as low as 2 or 3 on the Q.S.A. scale, and the listener should not hesitate to state this. "R" Audibility. Denoted by the numbers 1 to 9. R10 never appears, for it is the maximum, and in Wellington could be taken as the signal of 2YA. Should another louder station come along, it would be necessary to revise the numbers so, for this reason, R10 must never be used. R9 is the strength of a good local, and from this the grades go down with fairly big steps to R1, which is just readable. Though intended for phones, the terms can be applied to speaker reception, and it must be stated clearly which the numbers refer to.

Q.S.B. means "Do the signals waver?" and includes fading, fluctuating, or rise and fall due to other causes.

QRH means the wavelength heard upon. If possible give to the nearest metre, otherwise quote the band used viz., 3.5 m.c. (80 m.), 7 m.c. (40 m.), 14 m.c. (20 m.), 28 m.c. (10 m.). 4MC denoting megacycles. It is safer to state the band upon which the station is heard rather than the exact wavelength, as this is often hard to determine.

QRI means tone which in C.W. grades from PDC (clear, high-pitched, sweet, and no ripple), DC (a stage less perfect), NDC (high-pitched whistle, but ripple noticeable), fBRAC (decided AC ripple, but some whistle in the note), RAC (rough, no whistle, poorly filtered signal).

Modulation. This is a difficult matter to assess, and it is folly to tell the

QSA—Readability.

QSA1—Hardly perceptible; unreadable.

2—Weak; readable in patches.

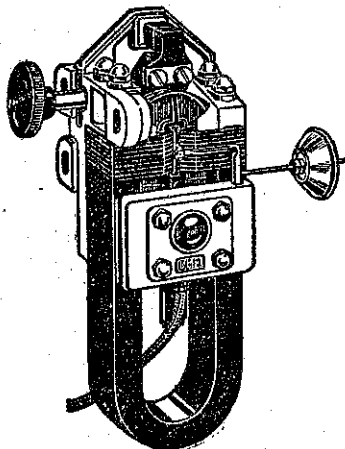
3—Fairly good; readable with difficulty.

4—Good readable signals.

5—Very good signals; perfectly readable.

A carefully prepared card is always welcome—a poorly filled one is a waste of time and money.

"And it's still the Best Value"



The 66R Blue Spot TYPE 40/-

The 37R Chassis ... 25/-

THE MARVELLOUS COMBINATION

Come and hear our Major Cabinet Model, using 66R UNIT.

It is equal to a MOVING COIL.

F. J. W. FEAR & CO.

63 WILLIS ST., WELLINGTON.
Phone 41-446.

engineer what percentage of modulation his wave is; he can do that much better than the listener. A well-modulated station can be received with the reaction condenser well back from the oscillating point.

In filling in any report it is essential that the terms used should be comparative. If the listener is in a bad district, and does not receive any stations well, this should be mentioned, and if a station is known to both transmitter and receiver it should be used as a basis of comparison. Thus, a listener out of Wellington could compare the station with 2YA, which could be always taken as a standard. It is not much use, however, telling an American engineer that he was louder than 2YA.

as that to him, unless qualified with further remarks, conveys nothing.

A vote of thanks was accorded the lecturers, also to Mr. Johnson, of Johnson's Wireless School, and Mr. Frank Cropp, ZL2BA, for their slow Morse transmissions, which are being received all over New Zealand.

Heroes of the Ring

(Continued from page 9.)

an idol. He had the "Indian Sign" on Beckett, and no other rivals. He had a shock when he met one Gershon Medneff, better known as Ted Kid Lewis—another great fighting machine of similar build to Fitzsimmons, and with his habit of giving weight away—yet the poisonous right saved him. And then one day, in a fight that nobody took seriously, a wild battering from an unknown Senegalese called Siki brought the bright story of Georges Carpentier to a sudden end.

Battling Siki! Has any stranger character passed across the modern stage? Born in Senegal, a coal-black savage; made into a fighting man by a manager who saw in him the ideal "intelligent ape"; conqueror of Carpentier and idol of Paris—an irresponsible savage with Western civilisation at his feet. His lion-cubs in Montmartre restaurants; his fantastic fight with McTigue in Dublin at the height of the troubles, when land-mines lay under the ring, and a touch of a button would have blown half the champions of Europe out of their seats; his lurid career in America, until that dawn when he was found lying on his face in an alleyway in Hell's Kitchen, with a knife in his back—has any stranger story come true in our time?

THEY crowd across the stage, the fighting men, shadowed by the memory of their great fights. Frank Moran the fighting dentist, huge and good-natured; Teddy Baldoock the Pride of Poplar, the Mumtaz Mahal of the ring; Mickey Walker the pocket Dempsey, king of the middleweights; Johnny Basham the scientist, of the three famous fights with Kid Lewis; Tunney the snob; Tiger Flowers the negro champion, black panther in the ring and deacon out of it; Villa, the conqueror of Wilde, and the other great little men—La Barba, Gennaro, lion-hearted little Elky Clark, of Glasgow, whose tragedy saddened us all; the mountainous form of Luis Firpo, the Wild Bull of the Pampas; the novice from the Argentine who knocked Jack Dempsey clean out of the ring.

And last came two who promise to redeem boxing from another of the slumps into which it has sunk; Primo Carners, the Ambling Alp, who, badly as he has been managed, seems likely to give the world a real heavyweight title-holders again, and Kid Berg

The New Zealand Short-wave Club's Q.S.L. card, referred to in the article on the opposite page.

OFFICIAL REPORT CARD

STATION—

OPERATOR M

ADDRESS

QRN.

H.R.D.

R.

Q.S.A.

RECEIVER—

REMARKS—



To Ensure Safe Landings

MANY novel uses have been found recently for the photo-electric cell, among them being a method of

and highly sensitive eye in the photo-electric cell, which informs the flyer that he has crossed the border of the field, and may flatten out for the landing.

A series of photo-electric cells are placed along the field boundary and the plane is equipped with a special

plane and sufficiently long to cut at least one cell. The flash of light actuates a radio transmitter that sends an unmistakable signal, received on the standard aeroplane beacon receiver.

Of Topical Interest

(By "Call Up.")

ANNOUNCEMENTS in regard to Easter programmes from IYA are that the station will give the three hours' Anglican service from noon to 3 p.m. on Good Friday, the service from the Pitt Street Methodist Church that evening, Easter Sunday morning service from St. David's Presbyterian Church, and Sunday evening service from St. Mary's Anglican Cathedral. The station will be on the air on Easter Monday, no silent day being observed that week, and the usual racing relays will be given.

MR. LAMONT GURR, baritone, will sing for the first time from IYA on Good Friday evening. During April Mr. Denis Sheard, an Australian tenor, will make three appearances from IYA, as will Gwladys Edwardes, soprano.

Coils for the Differential Series

Band	Aerial Coil		Detector Coil	
Broadcast.	L ¹	L ²	L ¹	L ²
Cond. .0005	35	90	35	90
Cond. .00035	35	105	35	105
80 Metre	7	30	7	30
40 Metre	4	14	4	14
20 Metre	2	6	2	6
10 Metre	1	3	1	3
Wire, Broadcast, 30 d.s.c.				
Short-wave, 26 d.s.c.				

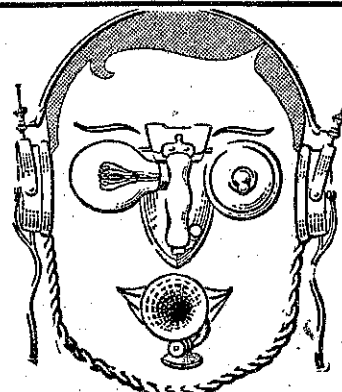
The short-wave coils are the same for both condensers.

L² turns in 10 metre band spaced in.
L¹ detector coil not required if high frequency stage used.

preventing accidents when aeroplanes make a "blind" landing in a fog.

The combination of radio and marker beacons has contributed much to the safety of blind flying, in leading the pilot directly to his terminal field. It remains, however, to mark accurately the boundary of the field for the pilot concentrating upon his instruments, as he must do when flying blind. The pilot cannot look over the side of his plane—a useless waste of time in any case, for in a heavy ground fog there is nothing for him to see. Science, however, has provided a third

neon light projector, throwing a wide beam downward. From an altitude of fifty feet, this light will penetrate a thick fog, and cast a line of light upon the ground at right angles to the



My Radio Parts can be Trusted

SAYS BOB HORROBIN.

.0013 and .0002 Differential Condensers Arriving.

Lotus Brand .0013 and .0002 Differential Condensers, 8/6 each.
Audio Frequency Transformer, Croix. Splendid cheap line 9/- each.
Igranac. Usually 20/-.

Now 16/6 each.
Aluminium Shielding, 18 gauge, cut to any size and flanged to 3/3 per sq. ft., post extra.
23/6 post free.

BOB HORROBIN

FLASHLIGHT CORNER, 2 COURTENAY PLACE, WELLINGTON.

YOUR BAGGAGE
INSURED against loss
or damage from any cause

The premium is moderate
the cover is WORLDWIDE

Offices in all principal towns
and cities throughout New Zealand

NORTH BRITISH & MERCANTILE
INSURANCE CO. LTD.

It is refreshing to learn that Hollywood is increasingly interested in the question of "English as she is spoke," that hub of histrionics having for too long shown entire disregard of the pitfalls and potentialities of our language. The view, it appears, is gaining ground that the ideal voice lies in a happy mean between Yankee and so-called Oxford accents. A perplexing conclusion to approach when such completely divergent vocal attributes are concerned. Are we to understand that devastating drawl of lovely blondes, so familiar to us all, are to be approximated to, say, the melodious accents of Miss Ruth Chatterton; and delightful enunciation of Mr. Herbert Marshall and Mr. Clive Brook be partially merged, so to speak, in that of brawny athletes who rush headlong into affection of unfastidious flappers who flock to matinee, regardless of accent one longs to chop with an axe?

DO YOU KNOW that evening jackets tailored like a man's lounge suit jacket, of flat silver broche and scarlet peau d'ange, with lapels and pockets, braided all round with black piping, are the latest fashion fad? That stockings are less likely to ladder if they are passed through a lather of warm soapy water after washing, instead of rinsing finally in clear water? That the simplest blouse can be given a note of colour with a string of wooden or amber beads; deep mahogany beads being lovely with brown tweeds, likewise chokers of dark brown wood plaques interspersed with gold bead sections? That Light, Air and Space should be the three fairy godmothers at the christening of our perfect kitchen? That in the technical film triumph, "Monte Carlo," that delightful actor, Mr. Jack Buchanan, carries a cane that also serves as a cigarette-lighter? Upon pressure of a tiny catch the top flies open and ignites a petrol-soaked wick.

INTERESTING to hear that the Empire Marketing Board, renowned for daring design and colour scheme in its advertisements exemplifying world-wide activities, is showing a further strikingly original set of posters, adding to its already high reputation for courage of conception and ability of workmanship. "Milestones in Empire Trade" illustrate the dates at which goods from the outer Empire first began to be on sale in England; the pictures being of most intriguing quality owing to close study and portrayal of dress and types of a past period. Old-



time fashions live again, and paternalistic lounges in old-fashioned negligé, capped by smoking cap beloved of the Victorian male. A small section of dwellers in this Dominion has found pleasant pastime in collecting representative specimens of this form of art, and at a recent memorable party in the Capital City an exhibition of the Empire Marketing Board's posters, gathered in many wanderings in England and abroad, was the subject of enthusiastic admiration.

*If there were dreams to sell
What would you buy?
Some cost a passing bell,
Some a light sigh,
That shakes from Life's full
Crown
Only a rose-leaf down.*

*If there were dreams to sell,
Merry and sad to tell,
And the crier rang the bell,
What would you buy?*
—Beddoes.

ROOMS, like people, may have plenty of character or they may be almost entirely without it. Like people, too, a characterless room is distinctly boring. Any room with a theme immediately attains character. It may be that the cretonnes at the windows and from which the loose covers of the furniture are also made, depicts a Chinese subject. Possibly the designer of the room first of all owned a couple of big Chinese jars and began to work out her theme from them. Sooner or later a lacquered cabinet was discovered at an antique shop and brought home to grace a corner of the room, and a tiny china mandarin began to nod at one end of the mantelpiece. As opportunity occurs, the owner will probably add a carved table, a piece of Chinese embroidery, the wooden model of a Chinese temple. So long as she develops her theme, the room will be full of character.

BACKLESS gowns make possession of some kind of decorative wrap a sheer necessity, and with imminent insistence of cabaret dances it behoves Eve to gird up her shoulders with this essential accessory. Deep décolletage is a matter of course, and it follows that extra wrapping thereof must be in as attractive a form as taste and finance dictate. The comforting and ubiquitous coats of velvet and brocaded silver and gold have been long with us; but what of bewildering varieties fashioned of lace and chiffon and net combined, which can be so lovely? Ornate with beads on coloured transparency the bolero is once more de rigueur—beads, be it said, forming important auxiliary in fashioning of

capelet and coatlet when winter comes. Let us rejoice likewise in second coming of the fichu in all its forms, its charm enhanced by edging of bead or embroidery; for its demure appeal provides subtle enhancement of the type of miniature beauty which so strangely persists regardless of slick silhouette and once-acclaimed boyish outline.

WAS it Charles Lamb who devoutly desired that he could chain to his shelves his beloved books, and so restrain the conscienceless borrower of treasured tomes? An idea which appeals is a sensible small booklet recently offered to the English public, consisting of a useful device for recording novels or other types of book lent to forgetful friends. This necessary adjunct to one's literary equipment is about the size of an ordinary cheque book, and designed on a similar principle, the actual "cheque" being made to tear off. Upon the front of the latter is an appropriately-phrased message asking, tactfully but firmly, for the return of the book, this being placed inside the cover before it goes out. Upon the counterfoil facing the "cheque" a note is made of the name and address of the person to whom the book is lent, and the whole encased in an attractively-coloured wrapper with the words "Books Lent" upon the outside. Those who mourn many grievous and irretrievable losses will applaud this idea. Not a moment too soon has the book been put upon the market!

THOSE who have the privilege of talking to the Queen on matters of bygone arts and crafts are always amazed at her Majesty's wide and expert knowledge of so many different branches. Besides her collections of Tunbridge Wells ware, jade, Oriental objets d'art, and lacquer, the Queen has a great fondness for Wedgwood vases, plaques, chatelaines, and cups and saucers in the characteristic Wedgwood blue, as well as in black, pink, and yellow.

IN the delightful small volume entitled "The White Wallet," for which she is responsible, Viscountess Grey says:

*Chief of the devil's toys
Is noise!*

Many will endorse her dictum, as their sensibilities writhe under persistent penetration of sound that rends the welkin in our streets and suburbs. Following on our heels, it invades peace of flat that for time being passes for home, be it ever so humble or secured at plutocratic price from urgent agent. Impossible to dodge loud cachinnations and stridency of jazz that go to make mirth for occupants of adjoining apartments. Is it one's fancy that shriek of newsboys grows more raucous

in this year of grace, that sudden blast of motor-cycle is punctuated with gloating glee, and jolting jazz exploited in malice against poor white trash who ask only for a book and a nook, or even a desert island and peace? Did we once abide in another planet where golden virtue of silence was extolled? Alas! for pitiable mentality of those to whom loud hilarity is the one concomitant of mirth, and who encourage to flourish in our midst a race of young barbarians, unchecked, untrammelled, and unhung!

A PROPO, let us hear what that suave and cynical observer, Mr. E. V. Lucas, has to say on the matter of sound and fury: "The throb of a motor on every side. Vessels no longer glide, they pant. The country, which God made, is being ruined by man, who makes new roads along which the senseless automobile rambles, rales, and whirs. One's sense of order and decency is outraged. . . . One would not go so far in cynicism as to say that it was worth while to have had the Great War in order to get two minutes' silence once a year; but it is impossible to take part in that silence without a sudden loss of strain, leading to a feeling of spiritual well-being and intense relief. To be silent oneself—that is a great thing. For all the world to be silent—that is even greater! . . . Would it not be a gracious thing during 1931 if we all tried to make a little less row?"

"THE Barretts of Wimpole Street," the Victorian play dealing with the life of Robert and Elizabeth Barrett Browning, has been acted at the Queen's Theatre, London. The play makes excellent reading. A remarkable canine actress, "Miss Tuppenny of Ware," a member of an ancient family of spaniels and a worthy descendant of "Lucky Star of Ware," winner of many championships, takes the part of "Flush," the dog known to all friends of the poetess and her writings.

A CHALLENGE by a reader in a contemporary to suggest the most perfect declaration of love in a single sentence, brought a number of replies from both men and women, ranging from quotations from Shakespeare's Sonnets to the proposal of the shy hero of "The Autocrat of the Breakfast Table," with his gentle question, on one of those long walks with the school-mistress, "Will you take the Long Path with me?" A city man sent unexpectedly romantically brief and eloquent "Oh, my soul's joy" (Othello to Desdemona), and also, as was to be expected, came the lovely lines of Burns:

*And I will love thee still, my dear,
Till a' the seas gang dry,
Till all the seas gang dry, my dear,
And the rocks melt with the sun. . .
Perhaps loveliest of all was by Emily Dickinson, known to the elect as writer of lovely verse:
Doubt not, my dim companion!
Why, God should be content
With but a fraction of the love
Poured thee without a stint!*

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FOR
COUGHS

Pulmonas

PASTILLES

QUICK
RELIEF

1/6 a tin
at all
chemists

... With ... BOOK and VERSE

By "John O'Dreams"

"LONDON MEMORIES" will be eagerly looked for by the countless admirers of the work of St. John Gaskell. Knowing his London from one end to another, with the sympathy, tolerance and imaginative vision of the writer, allied with a genius for the graceful word and phrase, this is a book that will be bought for its literary excellence and cherished in memory of a great light in the world of journalism, which is now unhappily quenched forever.

EXCEEDINGLY droll is M. Dekobra's latest fictional effort, entitled "The Sphinx has Spoken." Couched in naive and attractive form, this narrative of two British officers on the Indian frontier is to be commended to those who like to read of still another friendship between David and Jonathan. Gay camaraderie and companionship are threatened when the inevitable woman appears upon the stage; for both love this irresistible siren, and who could help it? All ends well, however, and one is sorry to read "Finis" to this admirable tale of fun and frolic, with a happy conclusion that is not to be despised these dim days.

"BUT Not for Love," by Beatrice Kean Seymour, adds yet another to the already overwhelmingly large number of novels anent artistic temperament in throes of tender passion. Skill in construction is apparent, Mrs. Seymour being a practised writer, the milieu for the most part being London, though later it is switched to wild woodland, which affords setting for tempestuous romance. Various members of smart bohemia, flaming youth, and intelligentia of a stratum of society, flit through the pages, but fail to materialise into abiding place in the consciousness; perhaps, the best portrait being that of author-father of lovely modern heroine, he being of roving disposition and inflammable temper, and emphatically of the philandering order of male. Not finding him satisfactory as a parent, his moody daughter goes a-wandering, and, finding herself stormstead in a mountain fastness, promptly falls in love with the owner thereof, a handsome young giant, but strangely unattractive, who speaks in broad vernacular. Tempted by the heavy dower of his unexpected guest, he incontinently marries her, but fails to recognise the truth of the adage. "Tis well to be off with the old love" before taking on the bonds of the holy estate, and the end is tragedy, which somehow fails to impress. We think Mrs. Seymour is a better critic of other people's novels than creator of her own.

OUR FORTNIGHTLY BOOK REVIEW

Three Masters

Balzac, Dickens, Dostoeffsky.

By STEFAN ZWEIG

"THREE Masters," written by a German man of letters, and available in an admirable translation, is an interesting computation of the respective merit and influence of the lives of three geniuses of differing nationality, outlook, and ideals. The brilliant author's analysis of literary and spiritual characteristics of his protagonists is a consummate piece of work, and shows discernment and accuracy of knowledge of the attributes of these three, who are so diverse, yet are linked together by soaring imagination and ability to depict the life and spirit of their countrymen.

Beginning with the author of "Comedie Humaine," Herr Zweig resolves to lucidly the tremendous scope and achievement of the work of the great Gallic novelist, tracing influence of Napoleonic wars upon a vivid and questing youth, who in turn resolved upon world conquest—the world of the emotions. To that end, Balzac for a few years wandered the streets, entered great houses, stalked at midnight through dens of infamy, striving to unravel the secret of human impulse and lust and ambition. No struggle was too hard, no deprivation too unnerving, no road too steep to reach his goal, as upon fact and physiognomy he turned the X-rays of his darting eye and flashing intellect. Finally, after these years of study, he betook himself to an attic, and the composition began of that great portrait gallery of those who, actuated by fear or scorn of cupidity, or hate, surge through his imperishable pages. Who can forget Rastignac, the ruthless arrivist, Vautrin, the despoiled Goriot and his graceless daughters? Truly a master limner of mankind, the great Frenchman, in the words of his commentator, was a meteorologist of social

air currents, a mathematician of the will, an analytical chemist of the passions.

In his diagnosis of the place of Charles Dickens in the world of letters, the writer shows equal precision and penetration. There is a short resume of the dreary childhood of the author of "Oliver Twist," and of his emergence from the writing of shorthand under the portals of Parliament, to a place in the sun after the publication of "The Pickwick Papers." The point of view of the German writer is interesting and scrupulously fair, recognising as it does how truly the Dickens books mirrored the lives of the Victorians, their tastes, their ways and their works. In Herr Zweig's opinion the great exponent of the tragedy and comedy of English middle-class life is not successful when he essays to sketch the aristocrat, the plutocrat, the social star; but he tells us that "Dickens spread a golden halo over humdrum existence and gave to simple things and unpretentious people a glory all their own," though never by any chance does to stray beyond the bourgeois moral code.

The third of this great literary triumvirate is the most arresting in mightiness of purpose and achievement. Born in the lodge of a workhouse infirmary, Fedor Mikhailovich Dostoeffsky died, after a tempestuous and poverty-stricken existence, in a mean street in a poor quarter of Petersburg. But at his graveside all classes met in amity, called thither by devotion to the dead writer who so loved his fellow-men; and scions of royalty, priests and thinkers jostled lackeys and wastrels and guttersnipes, because of the message that had been trumpeted to storm-

MR. JOHN DRINKWATER, sound and versatile poet, playwright, and critical essayist, has delved into the past in his latest contribution to literature. Though perhaps it will add little to the laurels already won by this talented writer, the biography of the entertaining and garrulous Samuel Pepys, from Mr. Drinkwater's angle of vision, makes interesting reading, though perhaps not so highly spiced with romantic interludes as one would have expected in the life of the old saturnalian. The author deals extensively with official achievement of his intriguing protagonist, and those interested in this most frank and famous of diarists will find an account of his pedigree and a recapitulation of the main episodes of his life, both public and private. Mr. Drinkwater's work is always worth while, and his latest searchlight on modes and manners of a former age is no exception.

wracked and suffering and wrongdoer. The great exponent of Russian life and character is presented with meticulous and loving accuracy, no attempt being made at sublimation of the fate-driven genius, whose spirit emerged triumphant, animated by unswerving purpose. Of his imperishable purpose to uplift his people, and the earnestness of his propaganda, we are left in no doubt, in spite of a career of sin and poverty and exile. In the end he triumphed as he would have wished to triumph, by the message proclaimed to sorrowing millions in those few books written in suffering and duress. "Tate never relinquished its pressure upon him, but by accepting thralldom to fate, Dostoeffsky became victor over fate, and with his amazing power of transfiguring experience, cut the ground from beneath the feet of destiny and deprived it of its dominion."

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The "Guide"

IS PUBLISHED THIS WEEK!

For the last six months our readers have been anxiously awaiting the publication of the 1931 edition, and we now have pleasure in announcing its appearance for sale this week.

As in former years, every phase of radio has been exhaustively and simply discussed and tables and charts brought up-to-date, whilst the stations calls section now covers twenty-three pages, so those who purchase the latest work are sure to find that they once more have obtained a wonderful book of reference and instruction.

CHAPTERS OF INTEREST

Chapter 1.—Radio in New Zealand.

Chapter 2.—A brief account of the technique of broadcasting. Linking up with recording for gramophones and talkies. Selectivity and the Robinson Radiostat. Sets: How they work. All types, from crystals to super-heterodyne.

Chapter 3.—Gramophones section. Notes on popular gramophone topics, pick-ups, etc.

Chapter 4.—Construction, including tips and jollings, and how to make all types of sets with complete circuits.

Chapter 5.—Transformer construction.

Chapter 6.—Short-wave reception and transmission. Complete circuits for different types of short-wave sets and adaptors.

Chapter 7.—Trouble tracking method fully described.

Chapter 8.—Call Book. Every station that can be heard in New Zealand is listed, giving full details as to call sign-frequency, etc.

Chapter 9.—Reference section.

Chapter 10.—Glossary of wireless terms.

For Amateur Constructors

Many new ideas are shown in this year's circuits, all of which have been tried and proven in the laboratory before inclusion in the Guide.

Constructors may build with our guidance any set up to five valves, no matter whether it be A.C. or battery, combination or shortwave, should they desire to do so.

Perhaps the most popular shortwave circuit will prove to be the screen-grid A.C. receiver using four valves; the test model in our laboratory has brought in England, Holland and America with full loud-speaker strength, and the other circuits described are equally as good as this one in fulfilling the purpose for which they were designed.

The "Call Book" Section

The most comprehensive call book ever published in the Southern Hemisphere will be included in the 1931 Guide. All the New Zealand and Australian stations listed will have complete particulars of call-sign, address, power, wave-length frequency, and hours of operation.

For the purposes of overseas compilation we have had numerous official correspondents in many parts of the world forwarding full details of the stations in their particular countries.

Sufficient is it to say that over 400 American stations are listed, giving all details, with the exception of hours of operation. Stations in such countries as Canada, Mexico, Cuba, Japan, and China have also been similarly dealt with.

The most important shortwave transmitters in all countries are given, with their hours of operation in New Zealand time.

THE GUIDE IS BEING PUBLISHED IN WELLINGTON ON WEDNESDAY—
COMPLETE NEW ZEALAND DISTRIBUTION BY THE END OF THE WEEK.

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