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The Music of Grieg

was the subject of last Monday's "Musical Portrait"—a series on the lives and works of the famous composers, which is broadcast weekly from 2YA. In the following, Mrs. Daisy Basham—"Aunt Daisy," of 2YA—tells readers something of the life of Edward Grieg, in whose music breathes the spirit of Norway, the land that gave him birth.

NORWAY, with its sombre fjords, deep forests and smiling meadows as a rich source of inspiration, has always been a land of song. Its very folk-lore, half-Christian, half-pagan, translates itself naturally into tones, and the humblest peasants enjoy and appreciate the excellent music that enters so much into Norwegian life and custom.

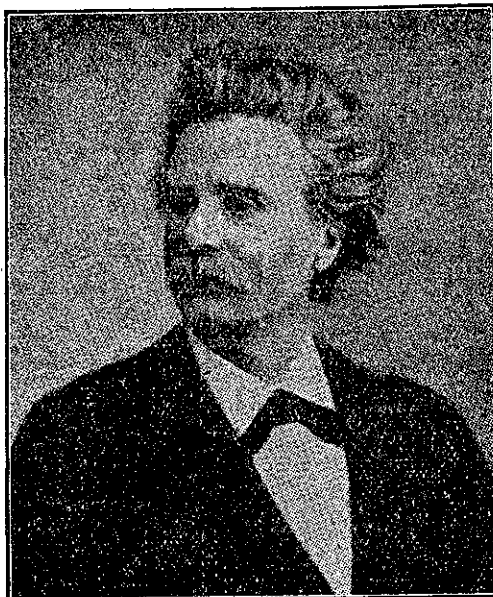
Even in the traditional period, when Odin and the old Norse gods were worshipped, high honours were paid to the bard, who sang the epic legends. During the Christian period the people developed their own music, expressing themselves in the bold and vigorous fashion that blends so well with the melancholy sweetness usually in evidence in their music. There is no doubt that the weird and sad element predominates, and small wonder that it should, for the winter is a long and fearsome night when God knows what is abroad, and the peasants, huddling together about their fires, drink, fiddle and sing in an effort to forget the evil things that scream in the wind.

The summer, a short sun-lit day, has scarcely smiled before it has gone and, because of its fleeting beauty, it leaves sadness in the hearts of those who know too well the darkness, the cold and the solitude of the long nights. These things are told in the music of Edward Grieg.

Grieg came of Scottish ancestry. His great-grandfather, a native of Aberdeen, left the land of his birth in the troublous period of the wars of Charles Edward Stuart, the Pretender, and settled permanently in Bergen, Norway. His son, John Grieg, became British Consul, and that office was passed down to Alexander, the father of the composer. The mother of Edward Grieg, a woman of much culture and considerable knowledge of things musical, carefully nurtured the exceptional talent for music which her son Edward revealed while but a small child. The story of his first attempt to play the piano is significant as being typical of his artistic originality and the modern quality of his ear.

"WHAT shall prevent me," says Grieg himself in a delightful reminiscence of his youthful days, "from calling back that wonderful and mysterious content at discovering when I set my arms up to the piano—not a melody, that was far off—no, but a harmony. First two notes, then a chord of three notes, then a full chord of four; ending at last with both hands—oh, joy! a combination of five, the chord of the ninth." It should be explained that this chord is one of the most important characteristics of modern music and a valuable asset of composers of to-day. "When I found that," said Grieg, "my happiness knew no bounds. At the time I was about five years old." These juvenile attempts at harmony are of special interest, for, next to his gift of melodic invention, are the romantic harmonies with which Grieg clothes and delicately colours his musical thoughts.

It was soon time for him to go to school—a prospect of which he deeply disapproved, for he preferred to lie upon his back and



Edward Grieg, 1843-1907

dream as he watched the summer clouds float lazily in the sky. His protests, however, were over-ruled. One day he brought to school, instead of an essay, his first attempt at musical composition, in the form of variations on a familiar melody. A buzz went through the class-room, and the teacher made inquiries. "Grieg has a composition." The professor went to the door and called a colleague. "Come here; here is something to look at. This little chap is a composer." But the happiness of the child was short-lived, for when the second professor had departed, the first changed his tactics and "took me," said Grieg, "by the hair until everything was black before my eyes, saying harshly, 'another time bring your German dictionary with you as you ought to do, and leave this foolish stuff at home'."

Grieg found solace in the person of a young lieutenant who lived opposite the school and who was devoted to music. For him Grieg had to copy out all his compositions. "Fortunately," he remarked, "I afterward succeeded in getting back all I had given him, and throwing them in the wastepaper basket,

where they most certainly belonged. I have often thought with gratitude of my friend the lieutenant, who has since become a general, and of the compliment he paid to my first attempt at art."

THE day came when Ole Bull, the celebrated Norwegian violinist, rode clattering into the yard and, hearing Grieg's music through the open window, insisted that he become a musician and that his parents send him at once to Leipzig to study. At Leipzig, however, Grieg was mortally homesick, and it was many months before his new environment and his music lessons at the Conservatory could reconcile him to the loss of Norway.

It is in his many songs that Grieg's great melodic gift finds its best expression. Often they are tinged with melancholy—perhaps too much so—but they are never lacking in beauty.

In his innocence Grieg had expected that, by some miracle, he could, in a short time, become "a wizard master" of music, but surprise and disappointment were in store for him. It gradually dawned on him that progress meant long and patient drudgery. This would have been endurable if he had had more sympathetic and intelligent teachers, but German provincialism ruled so strongly at the Leipzig Conservatory that it was impossible for Grieg's masters to realise what he was trying to do, or give him anything but the most academic counsel. When he tried to write the original harmonies that filled his ears he was reproved. His teachers did not realise Grieg must discover new laws of composition before he could put himself into his music. He worked hard, scarcely leaving time to eat or sleep.

The result was, that in two years, he suffered a collapse, and severe lung trouble, which left him with one lung for the rest of his life. With the loss of physical strength, however, there seemed to come an increase of nervous energy, and he recovered sufficiently to resume his labours and graduate with honours from the Conservatory in 1862. After a happy summer in his Norwegian (Concluded on page 2.)

Grieg

(Continued from front page.)

home he went to Copenhagen and there met a friend whom he needed, just then, more than anyone else in the world. This was the gifted young Norwegian composer, Richard Nordraak, who, if he had not died at the age of 24, might have been as great as Grieg in his art. At last Grieg had met a companion who understood his dreams and who was with him heart and soul in his desire to found a school of genuine Norwegian music.

Shortly after this Grieg became intimate with Ole Bull, the violinist, and the two made trips far into the mountains, listening to the songs and dances of the peasants. These found expression in Grieg's music. No one realised better than he that music draws its existence, not from professors at Conservatories, but from the common people and the common experiences which make all humanity kin.

The lamented death of Nordraak, in whose honour Grieg wrote one of his most impressive pieces of music, cut short the promised crusade for the musical expression of Norway. In 1867, however, the same year in which he married, Grieg founded a musical union in Christiania, which he conducted until 1880. He toured Europe as a pianist-conductor—tours on which he was accompanied by his wife, an admirable singer of her husband's songs.

"Peer Gynt."

THE year 1874 was a banner one. Grieg was given a small pension by the Norwegian Government, which enabled him to give up teaching and devote his time to composition. In the same year he received a letter from Ibsen, the great Norwegian author, asking him to write music for the drama "Peer Gynt." Grieg, extremely honoured by this invitation, had not only a superb drama to inspire him, but a subject ideally in accord with his genius. It was for him to establish the appropriate background for Ibsen's profound interpretation of an old Norwegian legend. Though composed originally for the theatre, this music was later made into two orchestral suites.

Grieg has been aptly compared with Chopin, for both emphasise the poetic and imaginative side of their art. But while the great Pole often filled his works with the spirit of old-time chivalry and romance, the Norwegian went directly to the simple life and expressive music of his countrymen. Of all the Norwegian composers, Grieg has succeeded best in embodying the spirit of his native land in music. Those who preceded him were less gifted, those who followed, more cosmopolitan.

The Last Years.

THE last years of Grieg's life were passed at his villa, "Troil's Land," which he had built for himself on a promontory extending far into the sea. The road from Bergen came to an end in front of the grounds, and at the entrance was a sign: "Mr. Grieg does not wish to receive callers earlier than

4 o'clock in the afternoon." Previous to that hour, he composed. His studio stood at the water's edge, and bore a second notice: "If anyone chooses to enter this house to steal, please leave the scores, as they are for my use only." He had in his but a remarkable library of musical scores.

After working hours he was cordiality itself, a brilliant talker, fond of company, the kindest of hosts, though somewhat tactless and inclined on occasions to be headstrong. He occasionally took short journeys, but was always happy to be home again. Curiously enough, he was mortally afraid of the sea, and for that reason never visited America.

He was a man of very simple character, with a trace of superstition which made him always keep a mascot in the shape of a doll on his writing desk. The best description of his appearance is that set down by Tchaikovsky, who met him in 1888, when he was forty-five. During a rehearsal, which Tchaikovsky was conducting, "there entered the room a very short, middle-aged man, exceedingly fragile in appearance, with shoulders of unequal height, fair hair, brushed back from his forehead, and a very slight, almost boyish beard and moustache. There was nothing very striking about the features of this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular, but he had an uncommon charm and blue eyes, not very large, but irresistibly fascinating. I rejoiced in the depths of my heart when we were introduced to each other, and it turned out that this personality, which was so inexplicably sympathetic to me,

belonged to a musician whose warm, emotional music had long ago won my heart. He proved to be the Norwegian composer, Edward Grieg."

His Death.

HIS death occurred so recently as September, 1907, just as he was making preparations for a professional visit to England. The last evening he said to his nurse: "I am not able to sleep. I shall have another restless night." Later on, feeling that he was dying, he said to his wife, who for thirty years had been his faithful and sympathetic companion: "So this is the end." Men and women of all classes in Bergen felt his loss as a personal one.

The urn containing his ashes was placed in a grotto at the foot of a steep cliff, visible from his home, and accessible only from the sea. The grotto was then sealed, and an epitaphed marble slab marks the spot that was once the entrance. There the remains of Norway's greatest composer keep watch over the land that he loved.

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IYA to Broadcast the Legend of Nerbudda

ON Thursday evening, September 3, the IYA Broadcasting Choir and the IYA Orchestra will combine to present "The Legend of Nerbudda," the famous dramatic cantata by Hubert Bath.

Hubert Bath is one of England's leading composers and in this work he has given delightful play to the words of the story combining beauty of melody and harmony with expression of Eastern grandeur.

The legend is a very pretty one. The Nerbudda, an Indian river even more holy than the Ganges, rises in the Central Provinces, and after flowing south for a while, turns abruptly to the west, passes through a valley of marble rocks, and eventually reaches the Gulf of Cambay.

The Sone, another river, rising in the tableland of Amarkantak, many miles to the east of Nerbudda's source, at first runs south-east as though to meet her, but, like all other big streams in this part of India (with the exception of the Nerbudda) turns eastward after being joined by a little tributary called the Johila.

The legend relates that the Nerbudda was betrothed by the gods to the Sone, and that, in obedience to this divine decree, both bride-elect and groom-elect went forth upon their journeys, but never met.

Sone is described as coming with due pomp and circumstance, but Nerbudda set out in haste, so anxious and impatient was she to discover the royal personage whose destiny was to be linked to her own.

The slow and stately progress of her affianced at last so increased Nerbudda's curiosity that she determined to find some means of acquainting herself with details of his person. It is the custom in certain parts of India for a bride to be accompanied by the barber's daughter when she goes to her future lord and master, and according to the legend (the map bears out this story), the Queen Nerbudda was accompanied on her journey by a little slave-stream, Johila.

It was to pretty Johila that the impatient bride entrusted the mission which resulted in so much unhappiness, for, piqued at finding herself in advance of her affianced, Nerbudda bade her slave run east in search of Sone, stealthily obtain a close view of him, and then return to make a full and faithful report.

Across the uplands that overlook the valley of the Sone hastened little Johila, happy and light-hearted, loyal to her mistress, and anxious only to do her bidding. But, alas! from the moment that she first peeped at the bridegroom her heart was his; and he, becoming aware of her proximity, was also captivated. Some say that he mistook her for Nerbudda, even that she pretended to be the Queen, but it is more probable that the gods themselves were responsible for the events which followed.

Although wooed by the river, the little stream sought to return whence she had come. But Sone's beauty held her captive, his voice, ever calling, prevented her from retracing her way. At last, unable to withstand his tender pleading, she yielded her lips to his.

Nerbudda, learning what had occurred, indignant and dismayed, now rushed headlong upon her course; but, refusing to journey in the same direction as two such traitors, she turned suddenly aside and declared that, although it had been ordained that she flow east, she never would travel in the same direction as those who had betrayed

her, and accordingly she hastened westward.

But giant marble rocks, some ten miles from the city of Jubbulpore, refused permission to the haughty Queen to pass. This served but to enrage Nerbudda, and to make her the more determined to flow west, though all the other rivers travelled east.

Some idea of her fury may be gathered from the fact that she did not hesitate to hurl herself against the dark, forbidding, sullen rocks, and bursting through all barriers, successfully fought her way westward—and west to this day she flows—a virgin river.

SHE is much venerated by the Hindus, who speak of her as Mother Nerbudda, as, though she were married, but explain, with great respect, that her Majesty would never consent to wed, so deeply did she feel the indignity she suffered from her affianced bridegroom.

It is because she blesses all, and because all are anxious to address her by the name which they consider to be at once the most respectful and the most endearing, that they still ever call her "Mother."

A well-chosen cast will be responsible for the rendition of principal parts. Miss Cathleen Mulqueen as Nerbudda should prove that she is well able to fulfil the name part. Her voice is a contralto of

pure tonal quality, and, although a young singer, she has been successful in quite a number of productions from IYA. She is also one of the station's most popular soloists. Mrs. Freda Evans (Johila), lyric soprano, has an excellent reputation both at the station and on the concert platform. Her success in the name part of the "Rebel Maid," one of IYA's most successful productions, will be well remembered by listeners. She is also a member of the Salon Trio, a very popular combination at the studio.

Mr. Sid. Poffley ("The Morning Breeze"), tenor, is comparatively new, and is another of Mr. Barnes's finds. He joined up as a chorister with the IYA Broadcasting Choir about twelve months ago, and was chosen by Mr. Barnes as soloist in all the Christmas productions last year. A very capable singer, with a good breezy style and a voice that is well suited for broadcasting.

Mr. Len Heath (Hindoo Priest), basso, although a very prominent member of the choir, has not been heard a great deal as soloist. He is the composer of a number of choral works that have been successfully presented by the choir, and in the absence of Mr. Barnes always deputises as conductor. His voice and temperament are well suited for the part of the Hindoo priest, and we have no doubt that he should prove an excellent acquisition to the cast. Mr. Len. Barnes (Sone), baritone, of course needs no introduction. His fine baritone voice is always enjoyable.

The success of the production is assured, as Mr. Barnes's enthusiasm and ability in anything he undertakes is proverbial. The "Legend of Nerbudda" has been in rehearsal for the past four months, and its presentation should be something well worth listening to.



The Cast:

Nerbudda	Cathleen Mulqueen
Johila	Mrs. Freda Evans
The Morning Breeze	Syd. Poffley
Sone	Len Barnes
The Pundit [Hindoo Priest]	Len Heath

The Choir sings the chorus of villagers, voices of the trees, voices of the jasmine flowers, voices of the gods, and chorus of cultivators.

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, AUGUST 28, 1931.

BROADCASTING AND POLITICS.

THE dramatic developments in the political field which took place on Friday afternoon and the revelation thereby made of the serious state of the country's finances, make it more imperative than ever that the future of broadcasting shall be definitely divorced from State control or interference. It is plain that in the present circumstances the State will not be justified in intruding into a service which is achieving a high degree of efficiency under the direction of private enterprise. The editorial opinions from the leading journals of the Dominion, which are quoted in another column, show very clearly that the whole sentiment of the Press and people is against any additional load being placed upon the public finances. From the point of view of practical politics and expediency the idea originally mooted by the present Postmaster-General of State Control of the service may be regarded as dead.

EFFORTS are now being made in some quarters to foster the idea of a public corporation on the lines of the British Broadcasting Corporation. The driving force behind those furthering this plan seems to be antipathy to personalities rather than adherence to principles. In England the B.B.C. scheme is achieving a definite measure of success, largely because of unlimited financial resources and a splendid type of directional ability. Our financial resources are limited and we have not the supply of talent of all kinds comparable to that at the call of the B.B.C. A State corporation here would necessitate State backing and guarantee involving financial liability and commitment sooner or later. In our circumstances we can see no good

purpose to be served by creating a more cumbersome machine, to perform functions already being adequately discharged.

THE proposals advanced last week by the Radio Broadcasting Company are to be considered by a full conference of the radio trade on Tuesday. Since this conference was convened the political circumstances of the country have changed. In our opinion the trade would be showing a breadth of view and a regard for the best interests, not only of themselves but of licensees and the country in general if it were to give full and favourable consideration to the new proposals of the company with a view to co-operation and harmonious development. Lessons have been learned from past experience which are valuable to all concerned. That experience, we believe, can be capitalised for the future and an efficient machine made out of the proposed board of directors representative of the management, listeners and the trade. The times are difficult. Radio broadcasting in the scheme of the country's development is important but also is a relatively minor matter. It would be a happy solution of the future if representations could be made to Parliament that the radio interests were united on a scheme for the harmonious development of the future on a basis independent of political aspects. Negotiations to that end on the skeleton of the scheme already published might, we believe, achieve a satisfactory result; that is, if modifications are desirable on the one hand and possible on the other. The proposals appeal to us as fair and protective of all interests. Listeners are assured of representation in line with interest; they have the guarantee of progressive development of new stations and a measure of protection from interference of man-made character. On that platform only adequate management is required to meet all reasonable needs.

Educational Lectures by Radio

Proposed W.E.A. Scheme

THE use of radio as a medium for bringing education to people is soon to be utilised to the greatest advantage by the Workers' Educational Association.

The use of radio in this way is not new, although it has not made as much progress in this direction as might have been expected. The possibilities are very great once a definite plan of campaign, working on a satisfactory schedule, has been drawn up.

The Broadcasting Company has always shown its willingness to co-operate with the educational authorities in this matter. It has placed its broadcasting facilities at the disposal of the Department of Education for one hour a day on the five school days of the week, but the department has so far been able to avail itself of only one hour a week, from station 2YA, Wellington. Further developments in this direction can be expected.

Workers' Educational Association lectures have been broadcast regularly, but at the annual conference of that organisation a sub-committee, consisting of Messrs. W. H. Cocker, H. M. Richmond, and E. Blair, was set up to investigate the question of broadcasting. The committee's report has now been forwarded to the Broadcasting Company, which has replied expressing its willingness to co-operate, not only by placing the broadcasting stations at the disposal of the W.E.A. for a definite period one night a week, but by offering financial aid in addition.

In accordance with the suggestion of the W.E.A., the organising of this educational session will be the responsibility of a special committee. The time proposed for allocation is 7.30 to 7.55 p.m.

on one evening of the week from each station.

The W.E.A. hopes steadily to develop this branch of its work. On this point, the sub-committee's report remarks:

"When fully developed the scheme should, we feel, result in the appointment of an educational director who will supervise the educational work, organise listening groups, attend to correspondence with groups, and prepare or arrange for the preparation of 'Aids to Study' of the kind used in England for the use of groups. We feel that the work is so important as ultimately to justify the appointment of a full-time official for this purpose."

When one considers the possibilities which exist in bringing lectures by specialists to the people, particularly to those living in the country districts, it will be realised that radio can be of tremendous benefit.

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Against the Regulations

Politics from 4YA

LAST week the Hon. J. B. Donald replied to questions which had been asked concerning the broadcasting from 4YA on Monday, August 10, of a speech by Mr. A. C. Cameron, past-president of the Dunedin Chamber of Commerce. As a small portion of the address treasured on politics of a controversial nature attention had been drawn to the matter.

The circumstances surrounding the incident, which is the first of the kind to have occurred in the experience of the Broadcasting Company, are interesting.

The regulations under which the Broadcasting Company operates do not permit of the broadcasting of controversial matter, and the company, therefore, takes measures to satisfy itself that all talks and addresses come within the class of matter permitted by the regulations. Accordingly, when arrangements were being made by 4YA to broadcast Mr. Cameron's address, the station manager interviewed the secretary of the Chamber of Commerce and was assured that the speech would not contain political or controversial matter, but would be confined to Imperial matters and the commercial outlook in general.

Mr. Cameron had previously given the secretary some indication of the lines he proposed to follow. To the surprise of all, in pursuing his arguments Mr. Cameron digressed briefly into controversial politics. He learned later how he had been the innocent cause of 4YA contravening the regulations. From what Mr. Cameron had said as to the outline of his speech it had been assumed by the secretary that all the requirements of the regulations would be complied with, and therefore it had not been thought necessary to warn Mr. Cameron that anything controversial must not be touched on.

Speaking in the House, the Postmaster-General said that the matter had been taken up with the Broadcasting Company, and he outlined the reply received from the general manager of the company, which was on the lines of the facts mentioned above. The trouble had arisen through the position not having been made clear to the speaker prior to the broadcast.

In reply to the company, the Hon. J. B. Donald said: "I beg to inform you that it is considered that the explanation tendered is not very convincing. Notwithstanding the assurance obtained from the secretary of the Chamber of Commerce, the actual address should have been properly supervised by your staff and the broadcast interrupted immediately the controversial matter was commenced. The failure has evoked unanswerable criticism, and it is imperative that adequate safeguards should be adopted to prevent a recurrence."

Irish Programme

from 2YA

Friday,
September 4.

"Shamrock,"
"Danny Boy,"
"I'm Irish,"
"Irish Beauty,"
"Paddy,"
Irish Airs.



Folk Songs -- Songs of the People

To Be Featured from 4YA

PLANTATION songs will be a feature of 4YA's programme on Tuesday, September 1. All the great composers have gained inspiration from the music of their people, their "folk," whence this music derives its name; from melodies created by musicians, most of them anonymous, whose names do not figure impressively in histories and dictionaries, but whose simple and beautiful songs have outlived the passing of generations, brought comfort, healed sorrow, and made for better understanding and brotherhood among men.

The oldest folk-melodies are of unknown authorship. They were extemporised from a full heart, passed from mouth to mouth, and so came down through the generations. We accept these melodies in the spirit in which they are given, as we accept the air, the sunshine, the good earth beneath us. Though we may not realise how great and beautiful they are, they become part of our lives and thoughts.

It can be seen, by considering the history of a folk-song, how inevitably it became an expression of a people rather than that of an individual. The true folk-song, passing from father to son, travels far before it takes final shape. It may disappear and crop out unaccountably in some far-distant locality. Owing to the fact that it is not printed, to faulty memorising, to varying local ability of the performers, it is subject to many alterations and to the formative influence of many minds. What is most beautiful and durable in the song, however, remains, while notes not essential to the meaning and beauty of the melody disappear.

At last the song emerges from the crucible of time, a wonderful symbol of the spirit of the people rather than of the individual who gave it birth.

Folk songs reflect the environment as well as the heredity of various peoples. The songs of the north are more rugged and heroic than those of the south. The songs of southern climes have a grace and languor not associated with the north. If one were able to ascertain accurately the time and place of the appearance of a given number of folk-songs, he would have testimony, invaluable to the historian, of the wanderings and evolutions of the races that make mankind.

Folk songs may be divided roughly into two classes: the true folk-song, which is of unknown authorship, and songs of identified composers, so simple and true that the people have adopted them as their own.

Folk songs which are wholly and inseparably a product of the life of the American nation are the supremely beautiful and pathetic melodies originated by the African slaves. These have been happily entitled by H. E. Krebiel "Afro-American Folk-Songs." They were born of the sorrows and dreams of the black man, whose susceptible and emotional nature, coupled with the influence of the art of the whites, gave rise to a music of unique and incomparable appeal. No white American, save possibly Stephen Foster, in his best songs, has equalled the profound feelings and the mystical inspiration of these outpourings of a soul of a race.

It was not until after the Civil War that these songs were given the attention they deserved. A small company of exceptionally gifted negro musicians was then formed, which, under the name of the "Jubilee Singers," toured America and also Europe, introducing their folk-songs with sensational success wherever they appeared. J. Miller McKim, in a talk given in 1862, told of asking a negro where his brethren got their songs.

"Dey make 'em, sah."
"How do they make them?"

Musical and Dramatic Committee

MR. A. B. CHAPPELL (representing the Dickens Fellowship) presided over a meeting of the 1YA Musical and Dramatic Committee, there being present Misses G. Bertram (New Zealand League of Penwomen), J. Parker (Auckland Piano Students), Messrs. E. B. Ellerm (Leys Institute), V. Trask (Athenian Club), C. G. Plummer (Auckland Choral Society and Auckland Amateur Operatic Society), E. Blair (Workers' Educational Association), W. Colman (Royal Auckland Choir), W. H. Graham (Grafton Shakespearean Dramatic Club), C. Tucker (Auckland Radio Dealers' Association), O. Jensen (Auckland Society of Musicians), E. D. Robins (University Students' Association), J. F. Montague (Auckland Comedy Players), F. M. Price (Aeolian Orchestra), H. C. Trim, L. O. Barnes.

An apology for absence was received from Mr. Lambert.

The station director's report on programmes was read and discussed.

It was suggested that in the case of relayed concerts every effort should be made to have the programmes published in the "Radio Record."

The report of the Sports Sub-Committee was read and received. A hearty vote of thanks was extended to the members of the committee.

On behalf of the Royal Auckland Choir, Mr. Colman thanked the Aeolian Orchestra for altering the date of their concert, which clashed with that of the choir. The orchestra's action, said Mr. Colman, showed the happy harmonious spirit among the amateur musical societies of Auckland.

2YA Committee.

AT the last meeting of the 2YA Musical and Dramatic Committee Mr. E. Palliser presided. There were present Messrs. L. J. Retaillic (Apollo Singers), V. R. Bennett (Harmonie Society), W. A. Jamieson (Theatrical and Operatic Society), H. B. Robb (Orpheus Musical Society), I. M. Levy ("Radio Record"), O. M. Pritchard, J. Ball, Mrs. D. Basham.

The question of the committee interviewing the Hon. J. B. Donald in regard to the future control of broadcasting was discussed, and it was agreed that a deputation from the committee, as representing the majority of the musical organisations of Wellington, should wait on the Minister.

After a pause, evidently casting about for an explanation, he said, "I'll tell you. It's dis way, My mass'r call me up and order me a short peck of corn and a hundred lash. My friends see it and is sorry for me. When dey come to the praise meetin' dat night dey sing about it. Some's very good singers and know how; and dey work it in—work it in, you know, till dey get it right, and dat's de way."

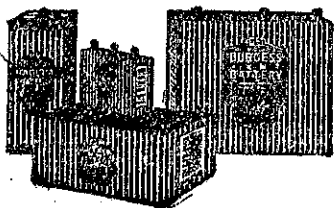
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Change Not Recommended

Deputation from 2YA Musical and Dramatic Committee Wait on Minister



VARIOUS aspects of radio broadcasting in the Dominion were brought under the notice of the Postmaster-General, Hon J. B. Donald, by a deputation from the 2YA Musical and Dramatic Advisory Committee on Wednesday, August 20. The deputation was introduced by Mr. P. Fraser, M.P. Mr. E. Palliser, chairman of the committee, said that the deputation was the outcome of a resolution carried by a majority at a meeting of the 2YA Musical and Dramatic Advisory Committee, urging that the Government discountenance any alteration of the system of control and management under which the service had been established in New Zealand.

Mr. Donald asked Mr. Palliser whether he had seen the Broadcasting Company's proposals for the control of the service, and he solicited Mr. Palliser's opinion of them. Mr. Palliser said he had perused the proposals, and, without having studied them closely, he thought they provided a satisfactory basis for successful negotiations.

Mr. Donald remarked that it appeared to him that the listeners would have no say in the control under the Broadcasting Company's proposals. The listeners would have four representatives on the Control Board, and the company would have four, but the latter would elect the chairman, and by virtue of his having a casting vote the company would be in the same position as at present.

A member of the deputation asked the Minister whether he thought that the company would ignore the rights or recommendations of the minority, Mr. Donald replying that he had not intended to raise an argument, but that was how the position appeared to him.

The Deputation.

MR. PALLISER then said: "This deputation represents the Musical and Dramatic Committee, which acts as an advisory organisation, distinct from but functioning in connection with broadcast station 2YA, Wellington. The members of this committee comprise representatives of most of the musical and dramatic organisations in Wellington.

"The committee meets every month and gives its services entirely gratuitously in making suggestions and discussing broadcasting of musical and dramatic items. It, in fact, gives listeners the benefit of the wide experience and specialised knowledge which members of such comprehensive committee have at their disposal. The functions of the committee are in detail:—

"(a) To co-operate with the Broadcasting Company with the object of

calculated to give quite an erroneous impression of the position with regard to the present broadcasting service.

"We beg to submit that while the radio trade has big interests in the success or otherwise of a broadcasting service, the fact remains that the service is a public utility and therefore is established for the general benefit of the community, and NOT for the radio trade, which is in some instances merely the mouthpiece of certain "B" class stations.

A deputation representing the 2YA Musical and Dramatic Committee waited upon the P.M.G. last week urging that the present system of radio broadcasting as administered in New Zealand be continued. The deputation was strongly opposed to Government control, and expressed disagreement with views voiced by a different deputation earlier in the month.

We were pleased to see that the deputation raised the point made in our columns a few weeks back regarding power interference. Listeners will no doubt be awaiting, with a certain amount of eagerness, the legislation on this subject promised by the Minister.

stimulating public interest and in furthering the musical and dramatic arts and to assist generally, and by the offer of constructive criticism.

"(b) The making of recommendations to the company in respect of musical and dramatic performances available for broadcasting and likely to be acceptable to the company, either by way of relay or from the studio during such hours as may be placed by the company at the disposal of the committee.

"(c) The consideration of applications for broadcasts made by amateur or dramatic organisations, and the making of recommendations as to the suitability or non-suitability of the matter to be broadcast.

"Statements have been published indicating that the Government proposes to terminate the existing contract with the Radio Broadcasting Company, and a new system of control of broadcasting and new regulations have been foreshadowed.

Deputation from the Trade.

"RECENTLY the Postmaster-General was waited upon by a deputation from the radio trade. Statements were made at the deputation which to our mind were unwarranted, and are

The Correct Perspective.

"THEREFORE, to place the matter in its correct perspective it is fitting to point out that it is the vast body of the licensed radio listeners, and NOT the radio trade which provides the bulk of the money now supporting the service. Some members of the recent deputation, including a shareholder in a "B" class station, went so far as to state that there is widespread dissatisfaction with the present broadcasting service. While we do not arrogate to ourselves the right to speak for the vast body of listeners throughout New Zealand, it is contrary to our experience to encounter substantial dissatisfaction with the existing service. On the other hand, we are brought into touch with a considerable number of listeners who appreciate to the fullest degree the service which has been rendered by the Radio Broadcasting Company.

Furthermore, we would direct your attention to circumstances, which would tend to show very clearly that the alleged widespread dissatisfaction is non-existent. For more than a year past a body known as the N.Z. Radio Listeners' League has been organising with a view to prevailing

upon the licensed listeners throughout New Zealand to weld themselves into one representative association, through which they could express their desires regarding the broadcasting service. Despite intense propaganda, private and public, and the energetic endeavour of an organiser who has visited the various centres, the fact remains that the response on the part of the listeners was absolutely small, and only an infinitesimal number were induced to join the league, although the subscription was a mere 2/6.

Change Wanted?

"NOW, Sir, if as has been represented to the Postmaster-General, there exists a genuine widespread desire on the part of licensed listeners for a change in the present service, the response to such heroic endeavours to popularise the league would have resulted in a membership of much larger proportions. In Wellington, alone, with its thousands of licensed listeners, the membership of the league amounts to a pitiful handful. The league also was extremely elastic as to its qualifications for membership. At a Wellington meeting—and in other centres—those present were asked to enrol their friends whether they were licensed listeners or not. This, of course, is obviously an attempt to bolster up the membership roll, while at the same time enabling people who have not contributed to the broadcasting service to have a say on the subject. It is also desirable that you should know that the organiser of the Listeners' League was simultaneously secretary of the "B" class stations' own association, and the interests of the "B" class stations are by no means identical with those of the Radio Broadcasting Company.

"We are here, Sir, to appeal to you for a fair consideration of the interests of all parties concerned, and therefore feel that you would not entertain any proposal that would involve an injustice to those who have pioneered broadcasting in New Zealand, and have established a goodwill for which they

(Continued on page 11.)

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What the Papers Say

Detailed and Favourable Review of Broadcasting Proposals

"Evening Star," Dunedin

IT is nearly a year since the Hon. Mr. Donald (Postmaster-General) announced his ideas for taking over control of the radio broadcasting service in New Zealand and making it an activity of the Post and Telegraph Department when the contract of the Government with the present company terminates at the end of this year. Not much has been heard of this bright suggestion since then; the whole matter, we have been told, is under the consideration of the Government; and the fact that the Government has now asked the existing company to express its views on how the service should be continued will be read as an indication that in the circles nearest to him, among his own Ministerial colleagues,

Mr. Donald has been unable to make converts for his scheme. That is just as well, because the last thing this country wants is more State services—it has already too many of them; and to a Government control of broadcasting there are very strong objections, both material and associated with principle.

The bait of the Postmaster-General, designed to make his scheme attractive to the general public, was an offer to provide ten new minor stations at provincial towns and to raise the power of three of the city stations, which do not stand in need of such an improvement. We pointed out at the time that the new stations and improved stations could not be had for nothing, and that the Government had no money to spend on such luxuries. Government expenditure on them would be no less than a crime in the present circumstances, when the task which makes most worry for our rulers—and also for ourselves—is retrenchment in every direction.

SO much for the most material objection to Mr. Donald's idea. The objection of principle is given new force from an incident which occurred last week. An address which was given by the retiring president of the Dunedin Chamber of Commerce was broadcast, in spite of the fact that it contained strong political comments, which are supposed to be prohibited by the broadcasting regulations. That was the result of forgetfulness or of misunderstanding. Despite all the reasons for assuming that the chamber of commerce address would deal entirely with commerce, and not with politics, precautions were taken against it, and they miscarried. It is natural to suppose that henchmen of the Labour Party, who, with elections approaching, have made the most of it, were not more annoyed by it than the Broadcasting Company in seeing its rules flouted. That invasion of the air by politics could be called an accident. Nothing like it—or nothing that we can remember—had occurred previously in six years. But what would the chances be of this or the other political party

having its susceptibilities outraged, not rarely but often, with Government control of broadcasting? The servants of any Government could not expect to displease it by lauding its political ideas above all others. If the propaganda were subtle it would be only the worse. It has been suggested that, in the event of the Government taking over control, it would not attempt to prescribe the actual broadcasts, but would leave that to others. But the more consideration is given to it the more must such division of authority be judged impracticable, and no Gov-

ernment department which gets its hands on half of a public service is likely to be satisfied long with less than the whole.

Rugby Broadcast

ARRANGEMENTS have been made to broadcast five of the matches which are to be played with the visiting Australian Rugby team. These matches are:

August 29 v. Canterbury, at Christchurch.
Sept. 5 v. Wellington, at Wellington.
Sept. 9 v. Maoris, at Palmerston North.
Sept. 12 v. New Zealand, at Auckland.

Permission to do these matches has been granted by the controlling unions—the New Zealand Rugby Union and Canterbury Rugby Union.

ernment department which gets its hands on half of a public service is likely to be satisfied long with less than the whole.

The Radio Broadcasting Company of New Zealand has done very well for half a dozen years. It has built up, out of almost nothing, a service highly creditable to this Dominion, and, as the balance-sheets which we publish in another column indicate, it has not grown rich on it.

Licensed listeners have increased from 3000 to 60,000, and, in terms of the understanding given when first legislation was promoted, the natural thing to do now would be to let the company carry on. There is a claim, however, to a greater voice of the licensed listeners in its direction, and this would be met by the proposals which the Broadcasting Company has drafted at the Government's invitation. These would provide for a public company, with larger capital, in place of the private company, the listeners being financially interested and having equal representation on the board of directors with the present management, except that this management would elect the chairman, thus preserving a casting vote. The functions of the Government would be limited, as they are at present, to general regulation, which makes its natural province. It is suggested that there should be eleven new relay stations for the benefit of country

districts. In this matter, it would appear, the company has not taken a leaf from Mr. Donald's book. It was the Minister who last year took a leaf from the company.

There may be room for criticism, in detail, of the scheme which is now proposed, but it should be infinitely preferable to any which would make for complete Government control.

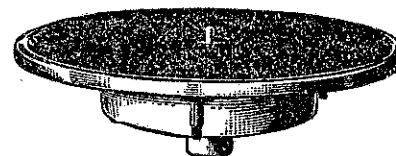
"Otago Daily Times"

THE Radio Broadcasting Company of New Zealand has, at the invitation of the Government, made proposals regarding the future of broadcasting control which seem to embody most of the advantages of the British system. They involve, however, a definite departure from the British system since they contemplate the continuance of broadcasting in New Zealand under the management of a public company, with a capital larger than that with which the present company is provided. They offer an improvement on the British plan in one respect, in that it is suggested that

listeners-in should be enabled to acquire half the shares immediately available in the new company, and to elect four out of the eight members of the board. Listeners-in would thus be given a voice in the direction of a business the purpose of which is to serve their interests. To the principle of making broadcasting a profit-earning concern there does not seem to be any legitimate objection, provided that the rights of the public are protected through a limitation of the dividend payable to a specified maximum, and also through the reservation to the State of a fixed proportion of the license fees of listeners-in. The adequate representation of the listeners-in upon the governing body should ensure that every effort would be made to satisfy public requirements.

The possibility against which all thinking persons in New Zealand are most anxious to guard broadcasting is that it should be allowed to become subject to political control and interference.

The creation of anything resembling a new State department, designed actively to control radio broadcasting, must be strongly resisted on the grounds of economy alone, since ex-



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perience has shown that departmental administration tends to become extravagant. But it is more than ever important that the danger of the broadcasting service, with its enormous possibilities, being utilised as an instrument of political propaganda, as it might conceivably be under direct State control, should be averted.

"The Press," Christchurch

IF the Government has a policy which it means to put into force when the Radio Broadcasting Company's license expires at the end of the year, the sooner an announcement is made the better. Only a few months remain before some change has to be made, whether provisional or final; and listeners have a right to know what is intended, and a right to be heard in criticism. Further, the interests of listeners apart, the public as a whole has a right to know what kind of control the State proposes to

establish over broadcasting, particularly if the system is to be nationalised or semi-nationalised and if public money is to be spent on it.

Practically all that has been heard so far has been a very impetuous statement from Mr. Donald, many months ago, and another, soon after, in which he unsaid nearly everything and left only the present uncertainty. That ought to be cleared up now as soon as possible.

"Christchurch Times"

THE Radio Broadcasting Company, which has been subjected to a good deal of criticism, public and private, has taken the very wise course of laying its position frankly and fully before the public. At the same time it has published details of a scheme that it has drawn up at the request of the Government for the future control of broadcasting in the Dominion. The position, of course, is that the

company's license will expire at the end of this year and the Postmaster-General has stated that it will not be renewed. Mr. Donald, however, has never been explicit as to the future policy of the Government, and we may take it that, before arriving at a decision, Cabinet, in fairness to the existing company, has given it the opportunity of submitting a proposal. It does not follow that this scheme will be adopted, of course, but it will serve as a very useful basis for the public discussion of the subject. There are various alternatives, but

we may rule out at once the idea that the Government might undertake the ownership and management of broadcasting, since that course would assuredly be repugnant to a large section of the public.

The Post and Telegraph Department could not be saddled with the burden and the public would not tolerate the creation of another State department in its present temper. A possible alternative would be the formation of a company in which radio dealers, owners of receiving sets and the Government would be represented, somewhat on the lines of the British Broadcasting Company. This system, which has obvious merits, has also obvious disadvantages. The creation of a company having a financial interest in the success of the operations and amenable both to public criticism and Government supervision and regulation would, however, possess the merits without the disadvantages, and the scheme prepared by the present company is broadly on those lines.

"The Sun," Christchurch

WITH the expiry of the Government's agreement with the Radio Broadcasting Company of New Zealand, the question of the future control

of broadcasting is now one of national importance. . . It is not impossible that the Post and Telegraph Department could control broadcasting efficiently, but at the present time it is undesirable that the State should be saddled with further business enterprises. If by unhappy chance Government control of broadcasting was not quite satisfactory, there would be financial liabilities that would in some way have to be borne by the people. It has been proved that a private company has been able to give listeners in a good service, and there is not the slightest reason why that company or its successor should not be allowed to develop further the services of which it has had such extensive experience, subject, of course, to the safeguarding of public interest. The Post and Telegraph Department in the first place would have to learn for itself what the company already knows, and until the department did acquire that knowledge the service which is now so good would undoubtedly suffer. This consideration apart,

public opinion must be definitely against the Government taking over an unnecessary liability, even if only on the one ground that State control does not necessarily guarantee an efficient or profitable service.

Since the Broadcasting Company is the body that has had the experience of all the problems of broadcasting, it is sensible that its suggestions should carry most weight. . . It is stated that the proposals outlined to-day are being considered by Cabinet. Their adoption would ensure the further development of broadcasting in the Dominion, and at the same time give listeners themselves an opportunity to take a share in the control of an important organisation which is designed primarily to be of service to the public.

"The Dominion," Wellington

WHAT appears on the face of it to be a reasonable and workable scheme for the future management and control of radio broadcasting in New Zealand has been submitted to the Government by the existing company. The scheme . . . recommends itself because it combines in one organisation the advantages of experience and business management with the democratic or representative principle. Broadcasting has become almost a public utility and in many minds there are objections to such a service remaining as a private monopoly. On the other hand experience of State services has been such as not to encourage their extension, especially in this type of business. Between these two opposites the company has suggested a middle way, offering a real prospect of progress.

Public opinion may be expected to react favourably to the suggested solution, for there can be no doubt the country is hostile to the Government assuming new responsibilities and making fresh financial commitments in the present difficult times.

State enterprise has already gone too far in New Zealand, in no direction has it been conspicuously successful, and in some its losses have added heavily to,

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the taxpayers' burden. Citizens generally will therefore demur at any proposal that the State should enter the radio field, concluding quite justly that the Government has more than enough problems on hand without adding to them gratuitously.

So far as the listeners have expressed themselves, they also appear to dislike any proposal for Government management. They are especially apprehensive of the effect of officialdom's dead hand on a department calling for initiative, variety and freshness of outlook. Also departmental conservatism and red tape would be repressive partners in a business that must constantly be adjusting itself to the new developments and inventions of a rapidly advancing and expanding science. The difficulty is to keep in step so far as limited means will allow, and that calls for management that is at once enlightened and economical.

The new scheme should also remove the two main complaints directed by listeners against the present system. The first, dissatisfaction with programmes, is common to all broadcasting—even to that under the aegis of the superlative British Broadcasting Corporation. The fact is it is hard to please everybody. It takes all kinds of people to make a world and tastes in entertainment are just as various. In a small country like New Zealand the difficulty is accentuated by the necessarily limited supply of talent. However, anything is capable of improvement and under the new scheme listeners will have the opportunity through their representatives to make innovations or to better existing features. Experience may also convince them of the difficulties of reaching the ideal and demonstrate that, after all, a great deal has been accomplished in the past with the available material.

Another grievance pertains to receivers located outside the effective service range of broadcasting stations and hence subjected to interference. A number of populous centres suffer under this handicap, involving a large part of the Dominion. Here again the new scheme would provide the remedy by completing a relay system involving the immediate provision of stations in eleven subsidiary centres. Thus the two chief causes of complaint should be removed.

Listeners should also appreciate the fact that they would be invited under the scheme to enter as shareholders an established concern, now past the risky pioneering stage. It is proposed that the company should have power to buy in the shares of listeners who allow their licenses to lapse and there may be some objection that the representatives of the present company might thus secure control. This could be met by licensees who do not hold their quota of shares being granted the right to purchase such resumed shares. To eliminate the present company altogether, as some have suggested, would be to throw away hard-won managerial and administrative experience and would also be unfair to those who staked their fortunes when others were chary of making the venture. The proposed scheme therefore seems to offer a happy medium, a combination of business ability with democratic representations to the common end of better broadcasting service.

"New Zealand Herald"

COMMON justice demands the admission that the company has bridged the great pioneering period of radio development in this country. The position existing at the expiry of its present contract differs profoundly from that which it faced at the outset. The future then was uncertain, the possibilities of this new social amenity could not be definitely forecasted. All doubt has disappeared. The public demand for a broadcasting service is permanently established, the readiness of the public to support one by paying license fees has been put beyond question. It remains to be decided by what agency the demand is to be met in future. The present company proposes the formation of a new organisation in which its management shall hold one-half of the ordinary shares, the balance being subscribed by license-holders, with the control equally divided between the two. That is the core of the scheme. . . The plan the company has produced offers a good basis for discussion, in that it is practical and constructive. Whatever the outcome, the appearance of such an alternative should help to dispose of any possibility that the Government should take over the stations, operate them and remain responsible for their output. A New Zealand broadcasting service, owned, organised, and operated in New Zealand, is essential.

That can be achieved without it being a State enterprise, operated by the State, and every care should be taken to see that it does not become one.

"Star," Auckland

THE future control of broadcasting in the Dominion has been discussed for some time past, and the scheme that the Broadcasting Company has now put forward in detail gives the public something definite to consider. The company pioneered this popular form of entertainment, and it deserves the thanks of the community for what it has done. Much of the criticism directed against it has arisen from a failure to realise the difficulty of supplying first-class programmes in so small a community. The company's balance-sheet shows that its enterprise has brought it no fortune, but if it had been reader with such information in the past there would have been less criticism. It now proposes that the service should be owned and controlled on a "customer-ownership" plan, the capital to be divided between the present management and the holders of licenses. It is proposed to improve the service in various ways, and to extend the system of consultation with the public.

After referring to the British scheme involving State backing, the "Star" says: "One may doubt whether the State should incur this expenditure in a time of depression, if the work can be done equally well by private effort under proper safeguards. Much depends upon these safeguards. The first thing to do in the examination of the company's scheme is to ascertain whether the proposed capitalisation is reasonable—whether, for one thing, the company is asking too much for its property, and an independent valuation may be suggested. The scheme should be examined carefully by the Government and by a committee representing the holders of licenses."

Auckland Notes

(By "Call Up.")

THE "Two in One" Band which is to make its debut over the air on September 2 is a most interesting combination. The nine players, under Bert Kingsland, who is already well known to listeners for his saxophone quartet, all "double" on different instruments, so that virtually two completely different bands can be made from the same players. It is reported by those who have already heard this new combination that it is a remarkably "peppy" band, and listeners who like this type of music may look forward to something good.

MISS MERLE MILLER, the versatile studio pianiste from station 3YA, is to visit Auckland early in September and will sing from the studio on September 3 and 4. She will also appear at the Municipal Band concert to be relayed from the Town Hall on September 5. Miss Miller was in Auckland and sang from 1YA several times earlier in the year, when she was a very welcome visitor to the ranks of the local artists.

AMONG new artistes to be heard for the first time from 1YA in the near future are Mrs. J. J. Smith, soprano, and Mr. H. Harvey, bass, both of whom will sing on September 9; Mr. E. B. Waters, baritone, September 4; and the Waikiki Hawaiian Trio, September 18.

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Change in Policy

I PURPOSE introducing, with the editor's consent, a change in the conduct of this column. I find that such a wealth of valuable material is disseminated from the various stations that it is impossible for any one man, limited by time and space, to adequately cover it. It is therefore proposed to invoke the aid of discriminating listeners in the conduct of this page. Each week there will be given a list of the evening talks most worth hearing for the succeeding week. Certain of those talks deemed to be most worthy of treatment, either from the point of view of the speaker being new or the interest of the subject, will be indicated in black type. For the best 300-word critical commentary upon any one of these talks (not necessarily confined to those specially indicated) a prize of 7/6 will be given, and space rates paid for others used. Frank comment on speakers is desired, but nothing cheap or undignified will be permitted. The object is to direct attention of readers in general to the wealth of valuable matter made available in these talks, and so increase the usefulness of this means of community culture. Details as to "copy," etc., will be found beneath the scheduled list. I feel that the broadening of the column on to this basis will stimulate interest, and give listeners a direct incentive to critical examination of the intellectual fare provided for them.

I.L.P.

HAVING regard to his name and to his politics, I approached the talk by Mr. Bloodworth on "The International Labour Party" in a state of suppressed excitement. That there would be fireworks seemed inevitable; how long could he go before the announcer broke in? Alas, and alack! There was another conception rudely shattered, for the talk was the effort of a very ordinary and satisfactory town councillor; it was sober, sound and sensible—a veritable burgher among talks.

Mr. Bloodworth spoke of the whys and the wherefores of the I.L.P. It was, he stated, founded immediately after the formation of the League of Nations, and owes its existence partly to the terms of the Versailles Peace Treaty. Its objects are to raise the general standard of living for the toilers of the world. A most laudable object. Perhaps the I.L.P. have found out whether or no Soviet Russia is, or is not,

using sweated labour for the fulfilment of her five-year plan. If she is, what does the I.L.P. intend to do about it? If she is not, has the I.L.P. satisfied itself that the standard of living by Russian peasants is as high as they would wish? What a chance to make history! "The I.L.P. wishes to satisfy itself as to the methods of the Soviet; kindly offer all facilities of transport."

As a matter of fact, I believe officials did go over some time ago; whether they saw what they wanted to see, or whether they saw what they were shown, are two different matters. Seeing that the five-year plan, the Indian boycott, and the Chinese unrest are all combining to cause the living among workers of the larger manufacturing countries to drop (in some cases to fall away altogether), and seeing that all are the result of Communist agitation and, finally, seeing that the Communists claim to be the friends of the workers, then the sooner the I.L.P. and the Soviet explain their two points of view the better for everyone.

The Southern Maori

A PATHETIC minor key was struck by Te Arima Pitama in another of his welcome talks from 3YA. He referred to the sadly depleted Maori population in the South Island—some two thousand only are left there. Why is this? At one time the Southern Maori was virile and plentiful. In fact, a famous Northern chief had on one occasion to make a special expedition just to prove that they were not altogether impregnable.

Have the Maoris, with the rest of humanity, gone soft? Do they seek the warmer easier life of the northern tribes? Somehow, although Te Ari Pitama's diction was as good as ever, and although his English was equally as polished as heretofore, yet this talk lacked something which is usually to be found when Te Ari appears before the microphone. It is very difficult to say just what was missing. Had I been

alone in my feeling I should have put it down to something in me which made me less responsive. However, I was not alone, so I think, perhaps, some spark of vitality was missing from the speaker. Not that the lecture was uninteresting—far from it!

I am afraid, however, that one regards Te Ari Pitama as one of the comparatively few islands of interest in a sea of dullness, and it is disturbing to a nightly traveller to see any encroachment on such well-known harbours.

Maoris and the Birds

A **N**OTHER speaker took the place of

Mr. George Graham, who was due to talk from 1YA, and discoursed on birds and their relationship with the Maori, of which race he is a representative. It was an entertaining talk from the point of view of matter, but I should not award it first prize from

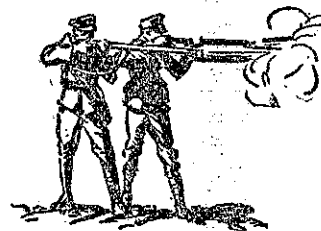
Evening Talks Worth Hearing

(This list is not complete, but selective only.)

Aug. 31, 2YA, 7.40 p.m.	H. C. South	Books.
Aug. 31, 3YA, 7.30 p.m.	E. E. Wiltshire	Books of the Month.
Aug. 31, 3YA, 9.4 p.m.	W. A. Rouse	Town Life in the Country.
Aug. 31, 4YA, 7.30 p.m.	John Bowie	Early Otago.
Aug. 31, 4YA, 9.2 p.m.	E. Wood	International Trading.
Sept. 1, 1YA, 7.40 p.m.	"Sparwood" ("N.Z. Referee")	Dogs.
Sept. 1, 1YA, 8.5 p.m.	Norman Heath	Latvia.
Sept. 2, 1YA, 7.40 p.m.	Miss G. Driver	Book Review.
Sept. 2, 2YA, 7.40 p.m.	F. M. Bateson	Stars.
Sept. 2, 2YA, 9.5 p.m.	Guy H. Scholefield, O.B.E.	International Talk.
Sept. 2, 3YA, 7.15 p.m.	D. E. Parton	Tree Trimming.
Sept. 2, 4YA, 9.15 p.m.	Chas. A. Martin, Mus.Bac., L.A.B.	Grieg.
Sept. 3, 3YA, 9.2 p.m.	J. F. D. White, M.Sc., B.A.	The Andes.
Sept. 4, 2YA, 7.40 p.m.	J. W. Fergie	Main Trunk Railway.
Sept. 4, 3YA, 7.30 p.m.	W. A. Pattison	Furs.
Sept. 4, 3YA, 9.4 p.m.	E. Inveagh Lord	The Story of the Golden Coast.
Sept. 5, 1YA, 7.40 p.m.	Rev. W. W. Avery	Daffodils.
Sept. 5, 2YA, 7.40 p.m.	Dr. I. A. Hemming	Pronunciation of English.

For the best 300-word critical commentary upon any one of the Talks listed above, a weekly prize of 6/8 will be given; others used paid for at space rates. Comments should indicate speaker's view, treatment, manner of presentation and appeal to listeners, with sympathetic suggestions for improvement, if any. The object is to direct attention to the wealth of valuable matter made available in these talks and record outstanding deliverances, thus increasing usefulness of this means of community culture. Black type in the list means that that talk is suggested as specially suitable for treatment, either because of the speaker being new, or the interest of the subject. MSS. must reach "Critic," "Radio Record," Box 1032, Wellington, for Sunday's clearance.

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the point of view of delivery. It is interesting to trace the uses made by the Maori of various of our native birds—the mutton bird used for exchange and barter, the Kiwi's feathers for decorative robes and cloaks, the parrot, grey warbler, and others, as the basis of some excellent proverbs. I forget whether the speaker (Mr. A. H. Nepia was, I believe, the name) said that a woman in the house was "as bad as" or "worse than" a parrot in the bush. Perhaps it was a case of fifty-fifty.

The proverb applied to a very lazy worker who has been absent from necessary toil is very neat; translated it means: "Where were you at the call of the grey warbler?" Those of us who have lived in the open at all will remember the everlasting slightly plaintive cry of the thousands of grey warblers as they flit from gorse bush to gorse bush for in and out of the ti-tree; a cry which goes on from dawn until dark.

I hope there will be more of these talks on Maori lore, history and tradition. Our knowledge of our respected neighbours is much too superficial, and the race being steeped in tradition, it seems a pity not to gain a closer knowledge and understanding.

Schubert

ELSEWHERE I have referred to well-known islands of interest in seas of dullness. I wish, now, that I had made my simile oases and deserts rather than islands and seas! For while the sight of an island at sea is both pleasant and a relief, still it has not the refreshing contact of an oasis in the desert.

All of this preliminary is by way of introducing a warm compliment to Mr. Karl Atkinson for another of his gramophone recitals from 3YA.

Speaking of Schubert, he mentioned the extraordinary small sum received by this great composer for all his works; he was exploited hopelessly by his publishers and, happy Bohemian that he was, would prove a very easy victim. Still, one need not pity Schubert; he was happy and he lived! Though his life was brought to an abrupt end at the early age of 35, his name will live for ever—if his publishers' names are not already forgotten it is only because they exploited an immortal. Mr. Atkinson studied a brilliant lecture with illustrative gramophone records; never have I so enjoyed the "Serenade," "The Erl King's Daughter" and "Marche Militaire"! Incidentally I was much relieved to hear Mr. Atkinson confirm a theory which has been worrying me for some time.

When Mark Hambourg spoke over the air he referred to the making of piano-player rolls; he explained how for some difficult pieces which virtually cannot be played by one pair of human hands the manufacturers engage two expert pianists, one to play the treble, and the other the base.

Now, thought I, if able pianists of to-day cannot play this piece then we must have deteriorated since the days of the composer; this was a sad and an unworthy thought. Sometimes composers (Schubert was an example) would write a piece in a spasm of ethereal brilliance which they themselves were unable to play!

It does seem extraordinary until we realise that genius cannot operate and function when tied to earthly matters; hence the conception would be spiritual but the actual manifestation would be partly human, with the result that the spirit would have to pander to the frailties of the body and transpose the piece into an easier rendering.

I heartily thank and congratulate Mr. Karl Atkinson—his recitals are among the gems of the YA programmes, and I wish we could have more of them.

The Gold Coast

I DON'T quite know what to say to the southern speaker who has now given two lectures on the Gold Coast. In substance and matter few talks have been more interesting. What a pity that such excellent material and carefully prepared papers should be wasted by lack of just a little knowledge of elocution.

I would not mind guessing that the speaker would hold both you and me enthralled if we could coax him into our dens for a yarn. He sounds just the right sort for a yarn, but because he has to read out a paper which he himself has prepared he promptly adopts a sing-song monotone from start to finish! Not a single divergence from his repertoire of two notes did I perceive.

He is the type of lecturer we cannot afford to lose; neither can we afford for him to lose the attention of his audience when the smallest corrective measure would put matters right. This is where a little tip may help.

In this instance I would recommend an absolute discarding of notes; keep them in your hand for the sake of giving you confidence, but keep that hand well behind the back. Here was a speaker who required no notes! He knew the history of the Gold Coast from A to Z. Next pretend to be yarning away to Billy Smith, with a glass of beer or a cup of tea close at hand.

If the sight of the microphone dispels the illusion, then shut your eyes and transplant yourself either to the bar parlour or your own sitting-room, according to taste. Having got your pipe going, set to work and talk to Bill. You'll hold thousands of listeners enthralled, my friend, for you've certainly got the goods.

Change Not Wanted

(Continued from page 6.)

should obtain substantial recognition. They have done all the spade work, have had to overcome innumerable difficulties, and have shown enterprise on very many occasions without receiving adequate return to which they have been entitled.

"We harbour no illusions as to the possibility of pleasing all listeners all the time. Broadcasting is a form of entertainment and vehicle of interest which must cater for a wide variety of tastes. In brief, it must traverse the whole gamut of human interest. The service must endeavour to balance in due proportion the subject matter broadcast to meet its particular demands.

"In the ordinary way of public entertainment the people select drama, comedy, vaudeville, opera, musical comedy, etc., according to individual tastes. Broadcasting is entirely a different matter. Many people are compelled to listen to items they do not desire, or, as an alternative, to switch off their sets. A proportion of the unthinking public will ever be intolerant, and if certain items broadcast are not in accordance with their own particular taste, they will rail against the broadcasting service. These people would not be content unless the whole of each programme is in accordance with their liking. We merely direct your attention to the undeniable circumstance that so long as there is broadcasting, there will be some who will be dissatisfied under any system of control.

"As to the talent presented to listeners through the Broadcasting Company, we, as representatives of the various musical and dramatic organisations of Wellington, are in a position to state that the company has so finely combed the artistic community that every available person of talent in our own city has contributed to the 2YA programmes.

"Our committee is of opinion that the Government should not embark in any further business undertakings, but should permit the Broadcasting Company to continue its good work, the foundations of which it has so truly and faithfully laid during the six years of its existence."

Relay Stations.

IT was represented on behalf of the deputation that some dissatisfaction had been caused among listeners at remote distances from the YA stations through static, fading and electrical leakages from power lines and electrical machinery. This had militated considerably against successful reception of the YA stations in distant localities. "B" class stations had been erected in these areas, and had gained a certain amount of popularity through the better reception that, owing to their proximity, they afforded

ed to the listeners—a popularity gained at the expense of the YA stations. Under the company's new proposal, the erection of many relay stations throughout the country would overcome this difficulty, and enable listeners in remote districts to obtain the very best programmes broadcast from performances in the chief centres.

The electrical interference from power lines, electrical machinery, and appliances had become a most serious matter to listeners who were paying for the right which was thereby denied them. Unfortunately, anyone could occasion this electrical interference with the listeners' rights with impunity, for there was no law to prohibit anyone causing this interference. It seems that there was extremely urgent need for legislation to protect the rights of listeners. In some European countries, remedial coming this difficulty was embodied by law.

Mr. Donald expressed appreciation of this timely hint, and he said he would see that provision for overcoming this difficulty was embodied in legislation.

The point was made on behalf of the deputation that, while the "B" class stations had been able to broadcast popular gramophone records throughout their whole programmes, the Broadcasting Company had been restricted, under terms of its contract, to a certain percentage of recorded items only. The cities of New Zealand were naturally limited in talent, and it was inevitable that the same performers had to contribute to programmes year in and year out. The company had thoroughly and successfully combed the community for talent which was available.

The Postmaster-General said he would carefully consider the representations of the deputation.

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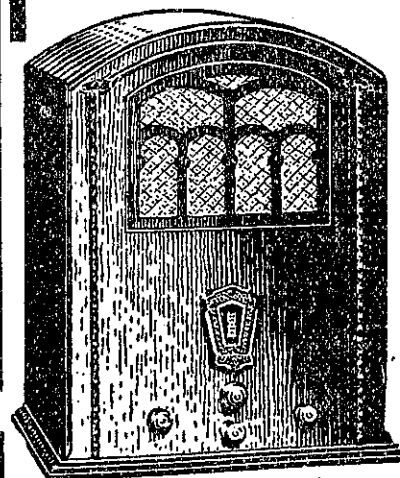
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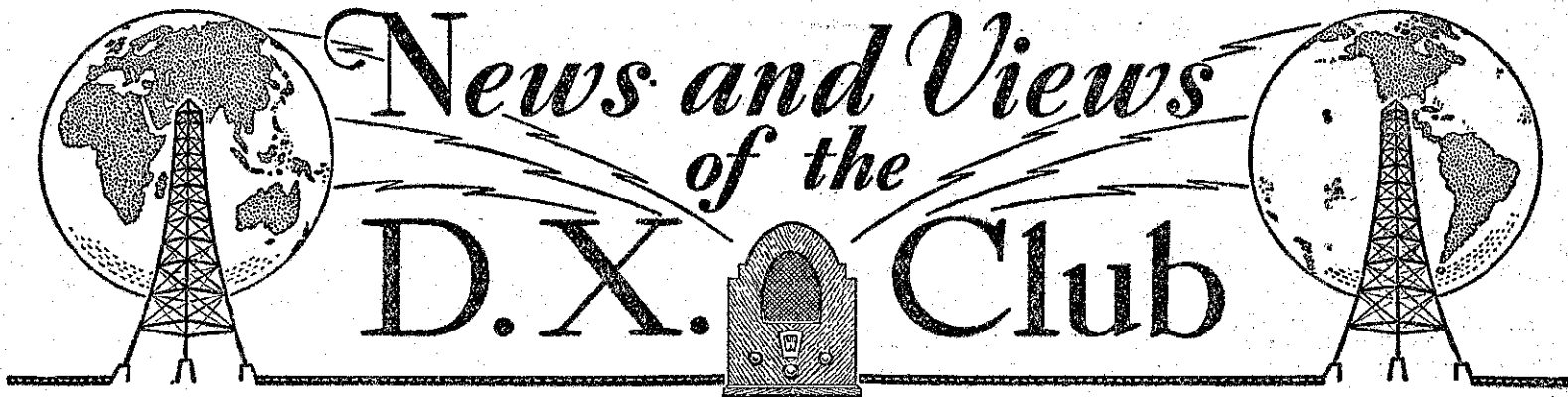
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Answers to Correspondents

"Battery" (Stratford): Battery sets, especially if they incorporate one or two stages of screen-grid r.f., are quite good for DX work. In fact, many DXers prefer them to all-electric sets, maintaining that they are quieter in operation.

J.P. (Waikato): The set you mention is excellent for DXing, as is evident by your log.

Miss N.H. (Gisborne): Briefly, the objects of the DX Club are to further radio in any possible way. Addresses of American stations may be obtained either from the 1931 "Radio Guide" or the "Radio Log." The first issue of the latter was published several weeks ago, and a few are still available at our office, Box 1032, Wellington. Your log, especially of American stations, is quite good.

"Marama" (Colac Bay): With a good aerial and earth installation your set should be quite capable of bringing in the Americans. Try listening for KFI, above 4YA, Dunedin, from about 5.0 to 7.30 in the evening. The frequencies (or wavelengths) of unknown stations may be arrived at by two methods. Firstly, according to their relative position in regard to well-known stations, and, secondly, from a graph. In the latter, wavelength is plotted against dial readings for a number of stations whose wavelengths are known. These points

are then connected by a curve. Thus, the wavelength of a station may be determined from the dial reading by referring to the graph.

DX12A (Mangamuka): Comparison of reception conditions in different districts is very difficult because of the difference in aerial and earth installations, presence of screening objects such as trees, houses, etc. We would be pleased, however, to hear of any marked difference.

"Red Bird" (Wellington) and others: Full particulars of station KFI, Los Angeles, were published in last week's issue. Your letters, however, were much appreciated.

E.P. (Christchurch): The number of complete cycles that occur during one second in an alternating current is called the frequency of the current. In the case of radio transmission, the number of waves (cycles) leaving a transmitting aerial during one second is called the frequency of the transmission. One thousand cycles equals one kilocycle. The wavelength is the distance from crest to crest of one of these waves. The speed of radio waves is that of light, that is, 186,000 miles per second, or 300 million metres per second. Now you see if we have the distance from crest to crest of one wave, the frequency of the transmission may be obtained by dividing this into the speed of the wave. Frequency in kilocycles and wavelength in metres of a transmission are connected by the equation $W \times F$ equals 300,000.

Thus, if a station is transmitting on 300 metres we see that its frequency is 1000 kilocycles, and vice versa. For the remainder of your question see the answer to "Marama" above.

"John Bull" (Christchurch): As New Zealand postage stamps are not accepted in other countries, it is usual, when writing for verification, to enclose return postage only when the stations are in this country.

Not Quite Correct

REPLYING to a correspondent, the Wellington "Evening Post," recently stated that the reason why the Government refused the application of the Radio Broadcasting Company last year to erect a series of relay stations was that the company required a five years' extension of its license. When this statement was referred to the Broadcasting Company by a "Christchurch Star" reporter, Mr. A. R. Harris, General Manager, said this was the first he had heard that reason advanced for the non-acceptance of the company's recommendation. It was in January, 1929, that the company pointed out that additional relay stations would be required to give more efficient radio coverage. In reply the Postmaster-General, the Hon. J. B. Donald, advised that the whole question of broadcast would be comprehensively reviewed early in 1930. This was over two years ago, and since then the company had had no further communication on the subject.

E.V.W. (Wellington): For a two-valve receiver your log is excellent. Address of VK4LW is as follows: Mr. C. R. Morris, 20 Elizabeth Street, Rosalie, Queensland.

J.H. (Wellington): It is very doubtful if you could receive England on your set, but if you care to try, listen-in in the early morning between 4.30 and 6.30 or 7 a.m.

R.A.E. (Dunedin): The phenomenon you notice is caused by cross-modulation and may be eliminated by the use of a band-pass filter or by incorporating the new multi-mu valves. The effect is greatly increased by your nearness to 4YA.

"Coberg" (Cambridge): For nine weeks' DX-ing your log is excellent. The news item you mention was sent in by a correspondent and published in good faith. It is, however, wrong.

C.F.H. (Hamilton): If you have compiled the log you forward in only six weeks you certainly cannot complain of poor reception, and it is doubtful whether you can improve it much. However, if you heightened your aerial at the house end—you could do this by attaching a pole to the chimney—and increased the length of your aerial to 100

or 120 feet, including lead-in, you would possibly notice some improvement in reception. I expect the insulated supports indicated on your sketch projects far enough from the house to give the lead-in a good three or four feet clearance from the walls and roof.

"Orion" (Blenheim): The mystery station on 330 m. (910 k.c.) was identified last week, and again this week, as XEW, Mexico City. The Mexican on 425 m. (705 k.c.) has not yet been identified.

"Gipsy Moth" (Auckland): Your log, for a two-valve set, is easily the best we have seen. According to the latest list there is no station WBCD operating in America. See "Addresses and Addresses Wanted" column for the information you require. We have often thought of inaugurating a competition similar to that you mention, but have decided that for obvious reasons it would be impracticable.

Addresses & Addresses Wanted

"Night Bird" (Dunedin): 3BY, H. Holst, 27 Bambra Road, Caulfield, Vic.; 3RU, R. A. Durand, 6 Trumper Street, Camberwell, Vic. (For 4LW, see reply to E.V.W. above.)

"Hydro" (Hawke's Bay) would like the address of 3TFO.

"T.D.H." (Napier): 3KR, H. R. Rankin, Boundary Street, Kerang, Victoria. Address of 3TFO also required.

Identification Wanted

AUSTRALIAN on 1100 kc. (273 m.), heard at 1.6 a.m. on August 16 with the following items: (1) "Down the River of Golden Dreams," (2) item by a marimba orchestra. This was followed by "God Save the King" at 1.33 a.m. Strength R4—light fade. "Night Bird" (Dunedin).

STATION heard after 2BL closed down on same frequency (825 kc., 364 m.). Foreign speech, and orchestral and vocal numbers were heard. No call was heard, but a chime was given between items.—DX12HB (Havelock North).

STATION heard about 5.48 p.m. on August 16 on 1YA's old frequency. 5.57 p.m., "Dancing with Tears in My Eyes"; 6.3 p.m., song; 6.6 p.m., duet; 6.9 p.m., quartet. I could not understand speech. Also American heard at about 6.7 p.m. on 17th on 89 (7ZL Hobart 88). 6.9, male voice recording; 6.11, orchestra; 6.14, announcement; 6.15, orchestra. Announcer referred to recordings as "phonograph records."—"Ground" (Wanganui).

STATION on 710 heard from 6.30 to 8.30 p.m. almost every evening (WLW 700, 2YA 720). Announcer referred to the Macmillan station. Also foreign station on 670 kc. (448 m.), heard after 2FC closes down. It usually closes at about 1.30 a.m.—E.J.M. (Oamaru). [Your log compares quite favourably with others we have seen.—Ed.]

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If not, post your application to the DX Editor, Box 1032, Wellington, enclosing 2/6 to cover cost of badge and certificate (post free). Subscription to the "Radio Log"—the DXer's own magazine—is 6/6 per annum, post free. Book your order now and receive the latest in DX news.

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STATION heard at 11.45 a.m. on August 11, 4 degrees above 2BL, Sydney. Someone was speaking in a foreign language, undoubtedly Japanese. Reception was weak with bad fading.—J.H. (Wellington).

AT 8 a.m. on August 16, station heard on dial reading 70 (1XA's new number). Reception was very weak. Following was heard: "Tests in this town for many years to come."—"Gee-see" (Wellington).

[The particulars you give of the other stations you require identified are not full enough to be of any use. For instance, you give one station as heard on dial reading 89, but do not give the reading of the nearest known station to this. This station might come in, for example, at 70 on another set. So you see that more details are necessary.—Ed.]

AMERICAN on approx 277 metres (1080 kc.), just under 4ZO, heard on 20th. Played the following items:—"Moonlight on the Colorado," 4.49 p.m.; "Roll On, Mississippi, Roll On," 5.10 p.m. I was unable to hear call through interference from 4ZO.—DX5HB (Napier).

STATION heterodyning 2ZL, Hastings, strongly, on August 21, closing down just after 9 o'clock our time. 2ZL, Hastings, is on 225.6 metres (1330 kc.). The station sounded like an American.—"Static" (Nelson).

Stations Identified

"NEW CHUM" (Dunedin): Station between KOA and 3ZR is WHAS. WABO can be logged from 4.30 p.m. onwards just on 2BL. He signs off at 5.15 to 5.30 p.m.—DX10C (Timaru).

S. B. (Dunedin): KZRM, Manila, operating on 484 metres (620 kc.).

DX37W (Wellington): KSTP, St. Paul, Minnesota. DX2HB (Hastings): KELW, Burbank, California. DX630C (Dunedin): 3RU, Balwyn, Victoria. Address, 8 Yerring Street. DX-220C: Your station is 6ML, Perth, who appears to be off his allotted frequency.—J.P.C. (P.N.).

STATION on 2FC's frequency heard at 1 a.m. on August 20 after 2FC had closed down. Speech was in Japanese or Chinese.—"Digger" (Hamilton).

DX40C (Invercargill): Station on 1400 kc. (214 m.) is possibly VK3RI, Melbourne. The one on 1014 kc. (213 m.) is 3KZ, Melbourne.—Jenkins (Master-ton).

DX42W (Wellington): KTHS, Hot Springs, Arkansas, relayed a welcome to the Japanese Prince and Princess. I recently received a verification of this reception. "Amazon" (P.N.): Most eastern American stations sign off at 4.30 p.m. or before; central at 5.30 p.m.; mountain, 6.30 (some 7.30 p.m.); and Pacific, 7.30 p.m. (all New Zealand time). This is 12 p.m. their time in each different time zone.—W. L. Peters (Pahiatua).

DX Topics

Reports Wanted by 3ZE.

THIS station is owned and operated by Messrs. Schaefer's Garage, Mackay Street, Greymouth, on a wavelength of 368 metres (820 kilos.) with a power of 50 watts, on Wednesdays from 8 p.m. till 10 p.m., and Fridays from 12 noon till 2 p.m. We would be very pleased to receive reports on own transmission.—T. M. Schaefer (Greymouth).

More European Stations

FOLLOWING is a further list of European stations.

		—N. Jenkins (Master-ton).			
		K.c.	Metres.		
Horsby (Sweden)	.. ..	15 k.w.	1166	..	257.3
Huizen (Holland)	.. ..	8.5 k.w.	1004	..	298.8
Veltham-Louvain (Belgium)	.. ..	12 k.w.	887	..	338.2
Barcelona, E.A.J.I. (Spain)	.. ..	8 k.w.	860	..	348.8
London Regional	.. ..	45 k.w.	842	..	350.3
London National	.. ..	68 k.w.	1148	..	261.3
Muhlacker (Germany)	.. ..	75 k.w.	833	..	360
Algiers (Algeria, N. Africa)	.. ..	13 k.w.	825	..	363.6
Toulouse (France)	.. ..	8 k.w.	779	..	385.1
Bucharest (Roumania)	.. ..	16 k.w.	761	..	394.2
Katowice (Poland)	.. ..	16 k.w.	734	..	408.7
Budapest (Hungary)	.. ..	23 k.w.	545	..	550.5
Brussels (Belgium)	.. ..	15 k.w.	590	..	508.5
Graz (Austria)	.. ..	9.5 k.w.	851	..	352

(The last station relays Vienna, 516.4m., 581 k.c.)

Two Well-known Americans.

ACCORDING to a recent verification, WSAI operates on 1330 kc. (225 m.) with a power of 500 watts, and WLW on 700 kc. (428 m.), with a power of 50 kw.—"Clarity" (Bay of Plenty).

A Good Suggestion.

I HAVE written to half a dozen of the N.Z. "B" class stations in the last six months, and have received answers from none of them. Perhaps some members of the DX Club who live in towns where these stations are situated, would call on the owners and ask them to explain. The two Gisborne stations and 3ZR, Greymouth, are three of the defaulters. I have never had any trouble with the Australian stations. My latest cards are from 4BC and 2MO.—DX36A (Otorohanga).

For Short-wavers.

COULD any DX'er let me have particulars of station GBR? I heard him sending International news in morse code on a wavelength of approximately 35m. This was followed by "Wireless Press," and then OKA was called. News was finished about 2.30 p.m., N.Z.T. Station KUP, who transmits news from the San Francisco "Examiner," is also well received, and I would like, if possible, to obtain the schedules of the two above stations for their news transmissions. Also, has anyone the address of station LST? He is often heard calling EAH in morse.—"Pilot" (Kakahi).

XEW, Mexico.

THE foreigner on 910kc. (330m.) still appears to be a mystery to most DX'ers. On June 17 and again on August 9, I heard the call XEW, Mexico City, quite clearly from this station. I notice many DX'ers ask for addresses of various stations. I have always found that the call-sign, town, state and country are quite sufficient. Latest logging is KDB, Santa Barbara, California, on 1500kc. (200m.); power 100 watts.—DX40A (Clevedon).

KPL, Not KGL.

RECENTLY I logged KGA, Spokane, Wash., 1470 kc.; KSTP, St. Paul, Minnesota, 1460 kc.; and KMPC, Beverly Hills, 710 kc. (between 2YA and WLW). Several correspondents have been wondering about KGL, and I see someone suggests the call as KPL. About two months ago I heard the call distinctly KPL, and I think it was San Francisco. There were several people in the room at the time, and we remarked about the new station. Lately I have heard a station on approx. 850 kc. (between WENR and 2BL), giving call WBOQ, New York, operated by General Electric Co. They were broadcasting a selection of electrical transcriptions for test purposes on Saturday, August 15,

Hill. This station began operating on August 14, and the following are the particulars:—2XL, is owned by Barrier Broadcasts, Ltd., and located at Argent Street, Broken Hill, operates on a wavelength of 220 metres (1363.6 kc.), at the following times: Weekdays, 7-8 a.m., 12 noon-2 p.m., and from 6 p.m. to 10 p.m.; Sundays from 7 p.m. to 9.30 p.m. The transmitter is one of the latest type, crystal-controlled, rated at 50 watts. The plant has been designed, built, installed, and will be operated by Mr. H. A. Marshall, a well-known amateur experimenter, more familiarly known as 2HM, Bondi.—"Static" (Nelson).

Two More Australians.

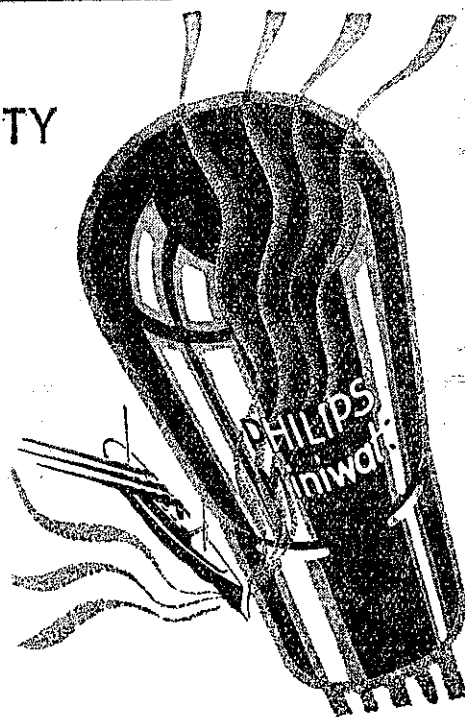
E. J.W. (P.N.)—Re KFBI and KMTR, I remarked that I had not heard the former since he changed his call, but I have heard the latter sign off on three occasions, giving time as 3 a.m. (10 a.m. here). Re KGL, I have another official American list received on August 19, and KGL does not appear. This list was issued at the middle of July, so should be correct. DXSHB (Napier).—Power of KFBI is 1 k.w. Two more new Australian stations to log are 2KO, Newcastle—I received quite a classical programme from him on the 20th—and 3HIA, Hamilton. I also logged 3RU, Balwyn, Victoria, recently. On the 20th I thought I had found a new station on 1100 kc., but found it was 6ML, Perth, who is well off his frequency. DX11NW (Blackball): Is this one of the easy-to-log Australians?—J.P.G. (Palmerston North).

Some Useful Information.

THE following information is to hand from an American DX enthusiast:—WBZ, Springfield, Mass., 990 kc. (302.8 m.), now uses 50 kw. instead of 15 kw., as previously, and is operating on a cleared channel, as are also: WSM, 5 kw., 650 kc., 461.3 m.; WMAQ, 5 kw., 670 kc., 447.5 m.; WJR, 5 kw., 750 kc., 399.8 m.; (Concluded on page 31.)

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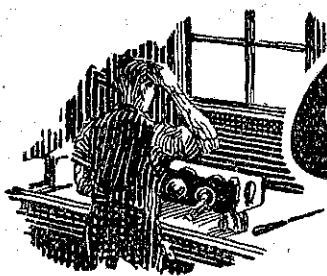


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Questions and Answers



A.C. (Milton): I have had trouble with the first tuned stage of my three-dial set, in that this particular stage will not tune below 300 metres. I tried removing turns from the secondary coil, but by doing this I could not get high enough. The other stages do not give the same trouble, although the secondaries are the same.

A.: The trouble is due probably to the first tuning condenser being smaller than the others. We would suggest your trying the effect of a .0001 fixed condenser in parallel; that is, connected between the moving and the fixed plate of the condenser.

SPIDER (Shannon): With reference to the Beverage aerial; should the receiver be at the end farthest from the desired station?—Yes.

2. How would it work at the opposite end?

A.: It would probably be quite satisfactory.

3. How does the correct Beverage compare with a good aerial fifty feet high?

A.: It is decidedly superior.

T.W. (Auckland): I have made up the "Outspan Five," but it is not as successful as I would like it to be. I must have the coils wrong, as 2YA is at the top of the dial and very weak.

What number of turns should be used on the secondary coil?

A.: On a 2in. former you need 80 turns on the three coils, although the second one might be better if 75 turns only were used. The primaries consist of 30 turns each wound upon 1½in. former and slipped inside the low potential end of the secondary coil. The tickler consist of 30 turns wound on the same former as is the secondary. The wire in the case of the secondaries is 26 and in the case of the primaries 34 d.s.c., and tickler 32 d.s.c.

2. As I am using a .0001 differential condenser, would 60 turns on the tickler coil be sufficient?

A.: .0001 is a fairly small condenser for this purpose, but with 60 turns it should be satisfactory.

3. What is the screen voltage of a 232 valve?

A.: On any screen-grid valve, the screen-grid voltage is approximately half of the plate voltage.

X.R.T. (Arrowtown): I recently increased my battery voltage from 90 volts to 180 and did not receive any greater volume. I use four PM6's and one PM6D and one PM256. What is the cause of my not getting greater volume?

A.: PM6 is a last-stage valve and should not be used elsewhere. Use

PM5X's in all stages except the detector, where you could use PM6D, and in the last stage, where you could use PM256.

A.B.C. (Timaru): Which short-wave adapter would you recommend for use with an ordinary five-valve neutrodyne set?

A.: One of the type of adapters that fits in to the detector valve. A typical one of these is the "Sparrow Hawk" adapter, which appeared in the 1931 "Radio Guide."

2. Who are the agents of the Rice-Kellogg dynamic speakers?

A.: The National Electric Engineering Company, Jervois Quay, Wellington.

LOOP (Paeroa): I have a set using a loop antenna. How can I convert it to an ordinary set?

A.: The easiest manner is to substitute the loop by an ordinary coil wound on 2in. former, or better still, compare the condenser that tunes the loop with the condenser tuning the first stage. If they are the same, then construct the coil

DX Notepaper

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identical with the first coil in your set and place where the loop is now. Tap in the aerial a third of the way from the low potential end, that is the bottom, and connect the bottom with earth. If your set uses regeneration, or is of a super-heterodyne type, your difficulties are greater. Your best plan in that case would be to get in touch with a radio engineer and have the job done properly. You appear, however, to have worked out quite a feasible scheme for connecting the set to an aerial. The fact that it brings in a great deal of static shows that it is quite efficient.

H.F.M. (Christchurch): The four-volt "A" battery, supplying my two-valve set has given out and I am considering using Daniels cells connected directly to the set. How many cells should I use to operate two 4-volt valves drawing about ½ amp?

A.: You would require five cells, and you would need to use a rheostat to regular filament voltage.

2. What would be the approximate life in hours with these valves?

A.: It is difficult to say. The Daniels cell does not peter out, if you keep renewing the sulphuric acid and the bluestone, as mentioned in the article.

J.C. (Dunedin): What acid must be used for a Balkite charger?

A.: Sulphuric acid as obtained from any service station, added to distilled water, until 1200 degrees specific gravity is reached, when tested with a hydrometer.

W.H. (Wanganui): Is there any way of testing a lightning arrester?

A.: Yes, by taking it out of your circuit and, if the set goes better without it, then there is something wrong with the arrester. The only thing likely to go wrong in a lightning arrester is short-circuiting, and this can be detected by the aforementioned test.

2. Is it detrimental to connect the earphone terminals to the terminals of an a.c. set to which the loudspeaker is connected?

A.: It may be, depending upon whether or not an output filter is employed between the valves and the speaker terminals. If you put the high voltage that goes to your valves through your phones you are liable to damage them. See the article recently published in the "Radio Record" on connecting phones to a loudspeaker.

3. I understand one does not get the full efficiency from valves after 1000 hours' use. Is it detrimental to the set if I use them after this time?

A.: No, providing your valves are still functioning satisfactorily it is not necessary to change them. Probably, however, you would notice an improvement if you did.

F.W.B. (Te Aroha): I have just put two new valves in my set, but both of them show a blue light when the current is turned on. The old ones are not like that.

A.: It appears that the valves are gaseous, and we would advise you to take up the matter with your dealer. Although not harming your set, the valves are not giving the satisfaction they should.

2. Could you tell me the best type of shortwave adapter to fit to my set? Also the price?

A.: The best type is a super-heterodyne, but we do not know the price of such. They have been advertised in the "Record."

SPARK-COIL (Pukemiro Junction): What does the exciting jelly in a dry battery consist of?

A.: Sal-ammoniac mixed with a depolariser in a suitable paste.

2. Is ammonia in the bottom, and why?

A.: It may be used in some batteries, but is not in a standard cell.

3. Is the carbon still good in a discharged dry battery?

A.: Yes, it is not affected by the running down of the battery.

A.M. (Waitomo Caves): If I connected nine Daniels cells in series would I get 9.9 volts? If so, would this be too high to connect to my accumulator?

A.: Yes, it would give you 9.9 volts, and it would not be too high to connect to an accumulator for charging purposes. If, however, you wanted to use the battery direct to your set, you would need to series-parallel the bank so as to break down the voltage and make provision for more current. You would thus get approximately 5 volts.

XYZ (New Plymouth): What height and length makes a good aerial?

A.: For a set such as yours, using a large number of valves, we suggest one as high as possible, say, 40 feet, with a 50 or 60 feet flat top.

2. What would be the ideal aerial for selectivity?

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"Radio Physics Course," by Ghirardi, 14/8.

"Radio: A Study of First Principles," by Burns, 13/2.

"Practical Radio Testing Systems" (Rider), 6/6.

1001 Radio Questions and Answers, 1930.
"Radio News," 2/8. D.C. to A.C., etc.
"Cameron's Sound Motion Pictures Encyclopedia," 18/6.

"Wireless: The Magic Carpet," 5/- (Technical Editor "Radio Record" says no set owner should be without it.)

"Practical Radio Repairing Hints," by Rider, 13/- (Don't miss it.)

"101 Look-ups" ("Radio News" Staff), 2/6.

"Mathematics of Radio," by Rider, 11/2.
Practical Radio Testing Systems (Rider), 6/6.

"Radio Amateur Handbook" (Handy's) 8th edition, 5/3.

"Radio Amateur Call Book" (June, 1931), 5/3.

"A.R.R.L. Log of Amateur Stations," 2/-.

"Radio Log" (N.Z. monthly), 7d. per copy.

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

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A.: 100 feet would tend to make the set quite selective, but by reducing it you would get a still greater separation between the stations. As far as signal strength is concerned, you can have almost any length, up to several hundred feet. Generally speaking, however, a 100-foot aerial, such as we have described, would be the best for all-round results.

L.T.J. (New Plymouth): I have successfully constructed the 2 r.f. parallel feed Browning Drake circuit with a moving coil dynamic speaker. At first I was not successful with the latter, as there was too much rattle, so I altered the design, making the moving coil and the cone into a fixed unit, thus simplifying matters, and making the cone more responsive to the vibrations of the voice coil. I was also able to make the gap, in which the voice coil moves, half the size of that specified. This speaker gives more than double the volume of the ordinary magnetic speaker, using about 10 watts in the field. I have also been experimenting with a crystal circuit, and have been able to receive the local station, 2YB, and also 1YA, 2YA, 2BL, 2FC, 4QG at night, and also to hear faintly music from other stations. I have not heard of anyone being able to do this. (Neither have we.—Tec. Ed.). I have a good aerial and earth 70 feet high and 140 feet long. What is the best arrangement of Phillips valves to use with my Browning Drake set?

A.: A609, A409, B415, and B409, B405.

2. Would screen-grid valves be satisfactory?

A.: Yes; you could alter your set to the design of the Outspan Five, and no doubt you would get better results than you are now getting.

JOE (Greymouth): How many times more powerful would the Outspan Five be than an old model five-valve neodyne using 90 volts "B" for the plate?

A.: It is rather difficult to make a comparison in this manner. All we can tell you is that the Outspan Five would be definitely superior.

2. It is my intention to build the Outspan, but am a little at sea regarding some of the distances you mention. If I forwarded you a suitable drawing would you mark them in for me?

A.: Yes; send along your drawing and we will see what we can do for you.

3. Do two power valves in push-pull give double the volume that one does?

A.: No; they give a greater undistorted power output than one valve. Amplification will be the same as a single valve.

DX23A (Cambridge): My aerial is 60 feet high and 100 feet long, the top giving about 160 feet in all, including the lead-in, which is heavily soldered on to the top portion of the aerial. The set is not selective at present, and I am of the opinion that if the length of the aerial were reduced say 100 feet the selectivity would improve, but would distance-getting reception be interfered with to any extent?

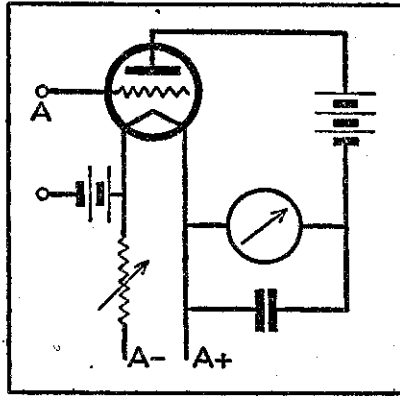
A.: We are afraid it would. Whenever a set is made more selective its sensitivity is decreased. You must have one or the other, or a compromise between them both. Certainly not the two at once.

C.C. (Christchurch): We cannot tell you accurately what the voltage will be at the point indicated because you have not given us any details about your choke. It will depend upon the number

of ohms resistance in that piece of apparatus. The drop in the valve is almost negligible, something in the region of 10 volts. An average choke would drop about 40 volts, so that you would have roughly 700 volts.

A.W.M. (Dunedin): I am constructing the "Outspan Five" and am at sea as to the coils, for I have on hand .0005 condensers. Could you supply me with full information for the number of turns, using .0001 reaction condenser?

A.: The secondaries should have 72 turns of No. 26 d.c.c. wire. The primaries each about 25-30 turns, and the tickler



coil 40, but this can be very much finer wire. It can be even No. 38 and still retain efficiency.

2. Is it absolutely necessary for the coils to be shielded?—Yes.

3. What is a vacuum tube voltmeter?

A.: A vacuum tube voltmeter is a sensitive instrument employing the circuit of an ordinary anode bend rectifying valve and a very sensitive meter or galvanometer. We reproduce a diagram of a vacuum tube voltmeter herewith. It is operated by varying the grid bias until no direct current flows. The incoming r.f. current is rectified and flows as a.f. current to the plate circuit of the valve. This direct current operates the direct current galvanometer. If we allowed the ordinary d.c. current to flow in the circuit the meter would be destroyed. Such a meter can be used for measuring the strength of signals from gramophone pick-ups, crystal sets, etc. All laboratories use them.

TUBE (Invercargill): I intend to erect a higher aerial. Will I pick up more static and atmospheric noises with an aerial that height, than with one 40 or 50 feet?

A.: Generally the higher the aerial the more are the atmospheric noises that one picks up, because they decrease toward the ground. However, you would get greater signal strength. Keep the top quite short and depend upon the lead-in for length. This will give you the best results.

2. My local dealer insists that a good earth is out of the question unless it is making contact with clay. You say that "unfortunately, clay, especially wet clay, is not the best of earths because it offers so much resistance." Whom am I to believe?

A.: Sorry. O.M. we cannot enter into controversies of this nature. We have made a statement which we believe to be correct, and we have based our assumption

upon measurements taken by the Bureau of Standards in America.

3. Which is the next best earth to the Pierce earth system? What about a copper sheet 2ft. 6in. long, 18in. wide, with the earth wire soldered to it at three different points?

A.: We think this would be an excellent earth; although listeners claim to have had great results with the Pierce earth system, still we are sceptical. Measurements tend to show that no improvement can be had by arranging an earth system such as Pierce has done.

STATIC (Christchurch): I have been able to log only one American station, though I have a fairly good aerial. What is the trouble?

A.: Why some people cannot receive American stations and others only a small distance away can receive them well, is something of a puzzle. Your aerial could be improved, but still it is not bad, and many people are receiving the American stations on a very much inferior outfit. Look through this month's "Radio Log" and you will find out what type of installation the people who won the competition are using. Locality has a tremendous effect upon very long distance reception.

FUSE (Christchurch): On tuning to a station the set chokes and music gurgles through very weakly. Moving the dial a few degrees the set roars and motorboats. What is the matter?

A.: It sounds as though you are overloading your set. Very few sets can be turned in full blast to a strong station. If, however, this happens on weak stations, the indications are that your set is oscillating when the condensers resonate. This can be due to a defective bypass condenser, or to the absence of such a condenser. Try a 2 mfd. condenser between B+ r.f. and earth.

2. Why should the set not go on the first jack and yet on the second jack?

A.: It sounds as though the jack is not connected properly, doesn't it?

W.H.D. (Wellington): Can you suggest a suitable set of valves for an American five-valve battery set?

A.: You do not state what model set you are using, and as the valves are different for each model we cannot help you very much.

2. Reception from outside stations is very poor. Is this the fault of the valves being in the wrong position?

A.: It is unlikely the valves will be in the wrong position, but it is quite possibly due to weak or defective valves. Your best plan would be to take them in to a dealer and have them tested, and ask him what ones should replace them.

K.M.D. (Wellington): Would it be possible to alter my set to take a s.g. valve in the h.f. stage?

A.: According to your circuit it will be quite a simple matter, but, after all, the circuit is not the only thing that counts in changing a set over from triode to s.g. r.f. You see, so much depends upon the layout of the set; you may be hampered with the shielding or the wiring may not be easily accessible. Furthermore, can you get adequate inter-stage shielding on it without seriously

modifying the layout of your set? All these things must be taken into consideration in changing a set over from triode to s.g. Usually it is not a practicable proposition.

PURUKI (Marlborough): Pleased to hear of your results and are glad to hear from you. We always like to hear from correspondents after they have remedied the trouble that was worrying them.

DON JUAN (Napier): Could you let me have the circuit and full details of an all-wave a.c. set?

A.: Yes, the Advance A.C. Short-wave Set described in the "Radio Guide" is the ideal one for your purpose. You can get a "Guide" if you are lucky for 2/6. Your present set is certainly out of date, and you would notice a big difference if you built the "Advance." Your method of connecting the choke and resistance volume control could, we think, be improved upon. The optimum aerial coupling is a third of the way from the earth end. Now, if you turn the slider down there you will have very little resistance between the aerial and the earth, and consequently would lose all you gain from it being coupled there. If the resistance is variable, without the variation having any effect upon the aerial coupling, it will then be quite satisfactory. We think if you carry out these changes the rather peculiar phenomenon you speak of will disappear. We can understand the set working without an earth, but if you can put the earth on to an aerial terminal and put the aerial on as well, and still get signals, (Concluded on page 30.)

CORRESPONDENTS must attach this coupon to all queries sent to the Technical Editor (Box 1082, Wellington). Limit three questions, unless letter is accompanied by 1/- fee.

Name of set
Number of valves
Name
Address
.....
Nom de plume
To be kept in subsequent inquiries.
Date

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- (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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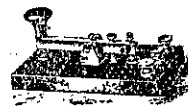
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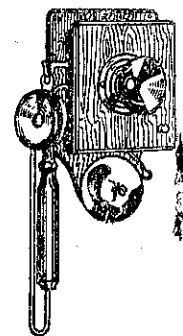
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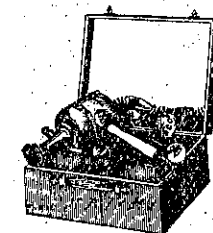
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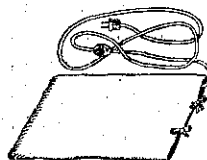
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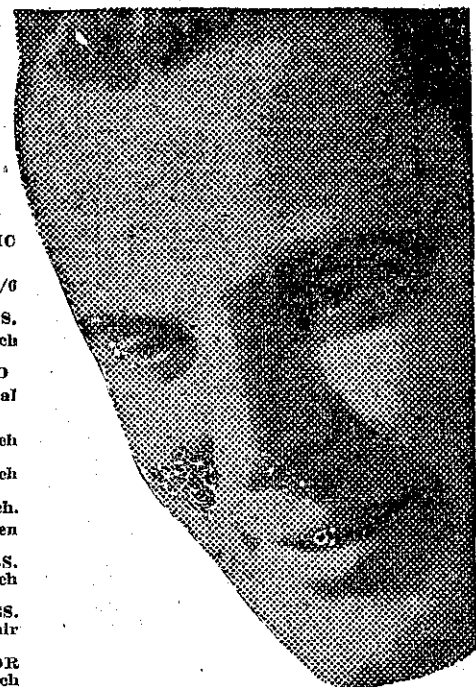
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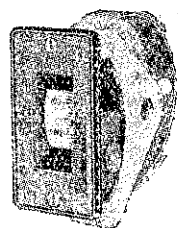


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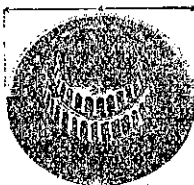


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FEATURE PEEPS

... at ...

FUTURE PROGRAMMES

SUNDAY

From Auckland

DURING the afternoon there will be a relay of portion of the organ recital to be given in the Town Hall. In the evening the service to be conducted in the Salvation Army Citadel, the preacher being Ensign Thorne, will be broadcast. A particularly interesting programme has been arranged for the after-church studio concert.

2YA Notes

THE evening service in the Baptist Church, Vivian Street, will be relayed, the preacher being the Rev. W. S. Rollings, and the organist Mr. Chas. Collins. A concert by the Port Nicholson Silver Band, under the conductorship of Mr. J. J. Drew, will afterward be relayed from the Grand Opera House.

Selections from 3YA

THE service in Christchurch Anglican Cathedral will be broadcast, the Very Rev. Dean Julius being the preacher, with Dr. J. O. Bradshaw as organist and musical director. The after-church studio concert will also be broadcast by 4YA. The Studio Octet, under Harold Beck, will, in addition to accompanying the vocalists, provide an orchestral programme, which will include the "Pinal's Cave" Overture. During the evening Mr. E. Iveagh Lord will continue his series of talks on "The Story of the Golden Coast."

Dunedin Topics

THE Rev. W. Allen Stevely will be the preacher at First Presbyterian Church, Dunedin, on Sunday evening, when the service will be broadcast. Dr. V. E. Galway will be the organist.

MONDAY

1YA On the Air

THE wrestling match, Lurich v. Buresch, will be broadcast by 1YA.

Items from 2YA

THE "Musical Portrait" this evening will be in the capable hands of George Ellwood, 'cellist, who will broadcast a 'cello recital, "Lighter Moods of Classical Composers." His programme will include gems by Dvorak, Elgar, Van Goens, Popper and Fischer.

Hilda Chudley, contralto, will sing delightful numbers by Cyril Scott, Armstrong Gibbs and Roger Quilter. Mary McKeowen, mezzo-soprano, will

be heard in ballads. D. L. Irwin, a fine lyric tenor, will make his first appearance at 2YA. Sydney Francis Hoben, pianist, will give a lecture-recital entitled "Glimpses of Modern Composers," and will include numbers by Debussy, Paderewski and Paladiahle. The Orchestra, under Signor A. P. Truda, will play Boccherini's "Celebrated Minuet," Schumann's "Reverie" and one of Chopin's waltzes.



T. G. ROGERS,
tenor, who will present several numbers from 3YA on September 4.
—Steffano Webb, photo.

Christchurch Topics

A "RANGIORA NIGHT" will be featured. A concert party of the leading vocal talent of the town, an Hawaiian orchestra and a first-class brass band will broadcast a concert in the studio. During the evening Mr. W. A. Rowse, Mayor of Rangiora, will talk on "Town Life in the Country."

Selections from Dunedin

THE interesting and instructive talks which are being presented by Mr. John Bowie from time to time will conclude this evening. The speaker for the international programme will be Mr. Elwood, secretary of the Otago Importers and Shippers' Association. He will speak on "The Development of International Trading at Sea."

TUESDAY

Items from 1YA

THE speaker on the 1YA International Programme will be Mr.

Norman Heath, Consul for Latvia, his subject being "Latvia." Talks such as these on the lesser-known countries are always interesting and help to promote a better international understanding.

2YA Programmes

THE studio programme will be of the popular type, featuring Merle Miller, mezzo-soprano, of Christchurch. Other vocal items will be given by the Lyric Quartet, who will be heard in quartets, duets and solos. Berthold and Bent, guitar duo, will delight listeners with popular numbers. The Salon Orchestra, under Mat Dixon, will play "Selection of Guy d'Hardelot's Songs," "Pale Moon," and "Pale Moon" arranged as a dance novelty by Black, the selection "A Girl from Brazil," and the latest dance novelties.

Features from 4YA

THE Majors Quartet will feature plantation songs to-night. Solos will be presented by members of the party. W. B. Lambert will, in addition to several Hebrew stories, present a revised version of "The Drum Major" with patter. The Kaikorai Band will be heard playing the march "Lyonia," by Trussell, one of New Zealand's foremost brass band composers and contest adjudicators. "Chu Chin Chow," "A Sailor's Life," "Red, Red Robin," and another march of Trussell's, "Rimutaka," will also be presented by the band. Of these items, perhaps the selection "A Sailor's Life" (by Cope), is, from the musical aspect, the best number. It depicts, in musical form, a sailor's life at sea, and contains such beautiful melodies as the well-known hymn "Fierce Raged the Tempest."

WEDNESDAY

Auckland Notes

THE weekly sing-song at the Town Hall, commencing at 12.30 p.m., will be relayed. At 7.40, Miss G. Driver will give a talk on books.

A new instrumental ensemble is appearing at 1YA this evening—Bert Kingsland's "Two-in-One" Band—which consists of nine experienced players, each of whom plays at least two instruments. Very many interesting items have been arranged for this performance, both classic and popular.

Mr. J. M. Clark, that most entertaining of elocutionists, will give two numbers, one of them being the old favourite, "How Rubenstein Played the Piano." In this number he will be

Featurettes

Wrestling

1YA, Monday.

Musical Portrait

2YA, Monday.

Rangiora Night

3YA, Monday.

"Two in One" Band

1YA, Wednesday.

Dream of Nerbudda

1YA, Thursday.

Commercial Travellers

2YA, Thursday.

Irish Night

2YA, Friday.

Wellington Competitions

2YA, Saturday.

assisted by Mr. Cyril Towsey. The Misses Edna and Phyllis Tye will appear in a number of piano and vocal selections. These two young ladies are very talented and have previously delighted listeners with their artistic performances. Mr. Albert Gibbons Taylor, bass-baritone, and late of the Westminster Glee Singers, will sing, among other numbers, "Down Among the Dead Men" and "The Mountains o' Mournie."

Wellington Features

THE morning talk will be given by Miss Flora Cormack on "Hollywood Affairs," and at 3.15 p.m. Miss Ruth Hay will deliver a lecturette entitled "Acquiring a Correct Carriage." At 7.40 p.m. Mr. F. M. Bateson, sectional secretary, New Zealand



MARY McKEOWEN,

who will present several mezzo-soprano solos with orchestral accompaniment from 2YA on August 31.
—S. P. Andrew, photo.

Astronomical Society, will speak on "What are the Stars?"

Dr. Guy H. Scholesfield, O.B.E., will be the lecturer during the International Programme.

From Christchurch

THE first of a series of talks on "Tree Trimming" will be broadcast from 3YA by Mr. D. E. Parton.

A concert arranged by Mrs. J. W. Palk, will be broadcast in the evening. Mrs. Palk is one of the Christchurch teachers who have trained their pupils specially for microphone singing. Concerted numbers, as well as solos, will be sung. Mrs. Palk will be heard in "Alla Stella Confidente," sung to cello obligato by Mr. Harold Beck, while in company with Mr. A. S. Bell she will also take part in two duets. One of Mr. Bell's solos, "Bird Songs at Eventide," will have a background of bird voices. On the instrumental side of the musical programme will be Miss Maisie Ottey, pianiste, playing light classical numbers, and the Studio Octet, under Mr. Beck.

Dunedin Notes

"GOOD Meal Planning on an Average Income" will be the subject for the afternoon talk by the Home Science Extension Department of Otago University. At 7.15, Mr. L. W. McCaskill will review the August issue of the Journal of Agriculture. Both talks are under the auspices of the 4YA Primary Productions Committee.

A programme of vocal and instrumental compositions by Mr. Chas. A. Martin, Mus. Bach., will be broadcast this evening. Mr. Martin will play several pianoforte solos and will also give, under the auspices of the Society of Musicians, a lecture-recital on "Grieg."

THURSDAY

Notes from Auckland

THE Broadcasting Choir and the Orchestra will combine to present the dramatic cantata, "The Legend of Nerubudda," by Hubert Bath.

On the supplementary programme will be Merle Miller, mezzo-soprano, of Christchurch.

Wellington Items

A STUDIO concert by the Wellington Commercial Travellers' and Warehousemen's Association Orchestra and Concert Party will be broadcast.

The vocalists for the evening will include Denis Sheard (tenor, late of the Humphrey Bishop Company), who will be heard in "A Dream," "A Spirit Flower," and "I Passed By Your Window" and "God Touched the Rose." The orchestra, under the conductorship of J. F. Woodward, will present a very fine programme, featuring the overture "Jolly Robbers" and "Cockney Suite."

3YA Notes

THE series of International Programmes will continue at 3YA. The lecturer will be Mr. J. F. D. White, M.Sc., B.A., speaking on "A Trip to the Andes."

FRIDAY

Notes from Auckland

MERLE MILLER, the well-known mezzo-soprano, of Christchurch,

will make her second appearance. A new artist, E. B. Waters, baritone, will be heard in several ballads. The orchestra, under the direction of Harold Baxter, will supply many interesting items, including the selection "The Fortune Teller" and "The Children's Suite." Other instrumental items will be given by the Civic Novelty Trio, an excellent combination, whose versatility and artistry are already well known to listeners. Elton Black and Alice Bennetto will once again be heard in a pot pourri of humour and melody. These artists have at their command many years of professional experience in the entertainment world.

Selections from 2YA

AN "Irish Night" will be the feature for to-night. The Orchestra, under Signor A. P. Truda, will play the overture to "To An Irish Comedy," the selection "Shamrock," two songs, "Danny Boy" and "T'm Irish," and two novelty numbers, "Irish Beauty" and "Paddy."



BERTHOLD AND BENT,

a popular guitar duo often heard from 2YA. They will next appear on September 1.

—Photo, Crown Studios.

The Etude Quartet will supply the vocal portion of the programme, which will include many Irish melodies well beloved by all. Also on the programme will be Arthur and Still, mandolin duo. Mr. J. A. Blackwood, piano-acordion player, will entertain listeners with a "Medley of Irish Airs."

The 3YA Programme

THE Valencia Quartet will provide the vocal portion of the programme. Concerted numbers will include such fine melodies as "When the Heart is Young," "Old Mother Hubbard" and "The Redesdale Lassie." Orchestral numbers will be provided by the Studio Octet, and a saxophone-piano duo (Lyndon Christie and Clive Winston) will also contribute to the programme. The next talk of Mr. E. Iveagh Lord's series on "The Story of the Golden Coast" will be broadcast.

Dunedin Topics

J. J. DEVEREUX, who has a very fine voice which he uses to good

effect, will delight listeners with such popular old ballads as "Love's Old Sweet Song," "The Desert Song" and "A Perfect Day." Lucy G. James, one of the leading contraltos of the city, will be heard, among her numbers being Easthope Martin's "Fairings." Miss James is a contralto with an outstanding range. The instrumental portion of the programme will be provided by Pettitt's popular trio playing well-known light airs, two of which will be performed over the air for the first time in New Zealand—"Singing a Love Song that Nobody Hears" and "A Party for Two." Dr. Edgar Ford, who recently toured New Zealand, is represented on the programme in two breezy pianoforte numbers to be performed by Mrs. C. Drake—"Wood Spirits" and "The Fairies go to Church," a delightful fantasy.

SATURDAY

Features from 1YA

REV. W. W. AVERY will speak on "Daffodils," this talk being one of the series being given under the auspices of the Auckland Horticultural Society and New Zealand Institution of Horticulture. The concert to be given in the Town Hall by the Auckland Municipal Band, under the baton of George Buckley, will be relayed. As usual, Mr. Buckley has arranged a very fine programme, which includes Merle Miller, the Christchurch soprano. Roger Errington, the popular Auckland tenor, will also sing at this concert.

Wellington Selections

A W.E.A. lecturette entitled "The Pronunciation of English" will be broadcast by Dr. I. A. Henning, Lecturer in Modern Languages, Victoria University College.

From the Town Hall the final demonstration concert of the Wellington Competitions Society's 1931 Festival will be relayed.

Notes from Christchurch

A NEW party of vaudeville entertainers, "The Two Rascals and their Rasclettes," will make their radio debut, providing two twenty-minute entertainments. The personnel of this party is: Melva Cater, Alice Greenlees, Bert Goodland and Eddie Hegan, all well known entertainers.



MR. ERIC LAWSON,

Treasurer of the N.Z. Native Bird Protection Society. Mr. Lawson has recently given several addresses over the air in connection with "Bird Month."

3YA Children's Hour

A MUSICAL play which tells of a boy who, waking from a sleep in the woods one summer afternoon, is given a magic whistle by a Little Old Woman in a Long Cloak—and all about the strange things that happen whenever he blows on it—about the elves and robin redbreast, the wild roses and butterflies, the Fairy Queen and the white rabbit—who come at his bidding, will be presented by Millicent Jennings' Saturday Club at 3YA on Saturday, September 5.

You will hear the magic whistle itself and all kinds of other sounds—bells and tambourines and drums and castanets, which fairy people are certain to have at their revels in the woods—and you can just pretend that it's the fairies themselves who are making all the jolly noise, although really it will be Mrs. Stuart Chisholm playing the flute (she's played it since she was a little girl) and other grown-up people and some children playing the other instruments—all the Saturday Club are to sing the story.

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Full Programmes for Next

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Sunday, August 30

1YA, AUCKLAND (875 KILOCYCLES)—SUNDAY, AUGUST 30.

- 8.0 : Chimes. Selected recordings and relay of portion of Organ Recital by the City Organist, Mr. Maughan Barnett, from the Auckland Town Hall.
- 6.0 : Children's Song Service, conducted by Uncle Bert.
- 7.0 : Relay of Divine Service from the Salvation Army Citadel. Preacher, Ensign Thorne.
- 8.30 (approx.): Orchestral—Grand Symphony Orchestra, "Suite Orientale" (Popy); (1) "Les Bajaderes," (2) "Au Bord Du Gange," (3) "Les Almees," (4) "Patrouille" (Parlo. A4155/6).
- Instrumental—Miss Maida Hooker and Mr. Haydn Murray, Sonata for Piano and Violin, Op. 12, No. 12, 1st. Movt. "Allegro Vivace"; 2nd Movt. "Andante Più Tosto Allegretto" (Beethoven).
- Mezzo-soprano—Miss Berta Carr, (a) "Charmant Papillon" (Old French); (b) "When the Dew is Falling" (Parry); (c) "Chanson de L'Adieu" (Chaminade).
- Instrumental—Miss Maida Hooker and Mr. Haydn Murray, Sonata for Piano and Violin, Op. 12, No. 2, 3rd Movt. "Allegro Piacetole."
- Evening weather forecast and announcements.
- Baritone—Mr. J. Church, (a) "Prince Ivan's Song" (Allitsen); (b) "The Diver" (McMillan).
- Piano—Mr. Cyril Towsey, "Holberg Suite" (Grieg).
- Soprano—Miss Dorothy Lovelace Milne, (a) "Nobody Knows de Trouble I've Seen," (b) "Tis Me, O Lord" (arr. Burleigh).
- Orchestral—Berlin State Opera Orchestra, "La Traviata Prelude."
- Baritone—Mr. J. Church, "The Watchman" (Squire).
- Violin—Alexander Sehal, "Obertass Mazurka" (Wieniawski).
- Soprano—Miss Dorothy Lovelace Milne, (a) "Comme a Vingt Ans" (Durand); (b) "Chanson de Florian" (Godard).
- March—Massed Military Bands, "1001 March" (Blankenburg).
- God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, AUGUST 30.

- 8.0 : Selected gramophone recordings.
- 6.0 : Children's Song Service, conducted by Uncle George, assisted by the Children's Choir from the Island Bay Baptist Church.
- 7.0 : Relay of Evening Service from the Baptist Church, Vivian Street, Wellington. Preacher, Rev. L. J. Boulton Smith. Organist, Mr. Chas. Collins.
- 8.15 (approx.): Relay of Concert by the Port Nicholson Silver Band from the Grand Opera House (Conductor, Mr. J. J. Drew).
- God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, AUGUST 30.

- 8.0 : Gramophone recital.
- 5.30 : Children's Song Service.
- 6.15 : Chimes from studio.
- 6.30 : Selected recordings.
- 7.0 : Relay of Evening Service from Christchurch Anglican Cathedral. Preacher, Very Rev. Dean Julius. Organist and Musical Director, Dr. J. C. Bradshaw.
- 8.20 (approx.): Studio programme.
- Orchestral—Berlin State Opera Orchestra, "Aida" Selection (Verdi).
- 8.28 : Tenor—Mr. W. Harold Prescott, with octet accompaniment, (a) "Dreams of Long Ago" (Caruso); (b) "I Love to Hear you Singing."
- 8.34 : Orchestral—Studio Octet, "Fingal's Cave" Overture (Mendelssohn).
- 8.42 : Contralto—Miss Belle Renaut, with octet accompaniment, (a) "To Music" (Schubert); (b) "The Nut Tree" (Schubert); (c) "Ich Grole Nacht" (Schumann).
- 8.48 : Violin—Vasa Prihoda, (a) "Chant Hindou" (Rimsky-Korsakov); (b) "Salut D'Amour" (Elgar) (Poly. 95369).
- 8.56 : Baritone—Mr. A. G. Thompson, with octet accompaniment, (a) "The Curfew" (Monk Gould); (b) "Home, Little Maori, Home" (Hill).
- 9.2 : Evening weather forecast and station notices.
- 9.4 : Talk—Mr. E. Iveagh Lord, "The Story of the Golden Coast" (Continued).
- 9.19 : Tenor—Mr. W. Harold Prescott, with octet accompaniment, (a) "Cujus Animam" (from "Stabat Mater") (Rossini); (b) "Eileen Alanah" (Thomas).
- 9.27 : Organ—Leo Stin, "Peer Gynt Suite, No. 1" (Grieg): (a) "Morning," (b) "Death of Ase" (Poly. 23163).
- 9.33 : Contralto—Miss Belle Renaut, with octet accompaniment, (a) "Only the Desolate" (Tschalkowsky); (b) "Evening Boat Song."
- 9.39 : Organ—Leo Stin, "Peer Gynt Suite, No. 2" (Grieg): (a) "Anitra's Dance," (b) "Solweig's Song" (Poly. 23164).
- 9.45 : Orchestral—The Studio Octet, (a) "Turkish March," (b) "Andante from 1st Symphony" (Beethoven); (c) "In Autumn" (Macdowell).

- 9.53 : Baritone—Mr. A. G. Thompson, with octet accompaniment, (a) "Ship-mates of Mine" (Sanderson); (b) "The Golden Hour" (Chaminade).
- 9.58 : Selection—Band of H.M. Royal Horse Guards, "Gallantry" (Ketelbey).
- 10.1 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, AUGUST 30.

- 3.0 : Selected recordings.
- 5.30 : Children's Song Service, conducted by Big Brother Bill.
- 6.15 : Instrumental recordings.
- 6.30 : Relay of evening service from First Presbyterian Church, Dunedin. Preacher, Rev. W. Allan Stevely, M.A. Organist, Dr. V. E. Galway.
- 7.45 : Selected recordings.
- 8.15 : Relay of concert programme from 3YA, Christchurch.
- 10.0 : God save the King.

2YE, NEW PLYMOUTH (1230 KILOCYCLES)—SUNDAY, AUGUST 30.

- 6.0 to 6.45 : Children's Sunday Service.
- 8.15 to 10.0 p.m. : Concert programme.

Monday August 31

1YA, AUCKLAND (875 KILOCYCLES)—MONDAY, AUGUST 31.

- 8.0 : Relay from the Auckland Town Hall of a ringside description of the Wrestling Bout between Lurich and Buresh, to be preceded by Amateur Bouts.
- God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, AUGUST 31.

- 10.0 : Chimes. Selected gramophone recordings.
- 11.12 : Lecturette—"Cooking."
- 11.37 : Lecturette—"Health Hints or First Aid."
- 12.0 : Lunch hour music.
- 2.0 : Selected recordings.
- 3.30 and 4.30 : Sporting results to hand.
- 5.0 : Children's session, conducted by Uncle Jeff.
- 6.0 : Dinner music session (H.M.V.)—
- Royal Opera Orchestra, "Carmen" Entr'acte Act 4 and Ballet No. 1.
- Piccadilly Orchestra, "My Beloved Gondolier" (Tibor) (B2575).
- London Symphony Orchestra, "Chanson de Matin" (Elgar) (D1236).
- National Symphony Orchestra, "Light Cavalry" Overture (Suppe).
- Royal Opera Orchestra, "Carmen" Ballet, No. 2 (Bizet) (C1424).
- Piccadilly Orchestra, "Souvenir di Capri" (Bece) (B2575).
- Philadelphia Symphony Orchestra, "Invitation to the Waltz" (Weber).
- New Symphony Orchestra, "Pastoral Dance" (from "Nell Gwynn").
- London Symphony Orchestra, "Chanson de Nuit" (Elgar) (D1236).
- Berlin State Opera Orchestra, "The Beautiful Galathea" Overture.
- New Symphony Orchestra, "Country Dance" (from "Nell Gwynn").
- Berlin Philharmonie Orchestra, "Beatrice and Benedict" (Berlioz).
- 7.0 : News session, market reports and sports results.
- 7.40 : Lecturette—Mr. H. C. South, "Books—Grave and Gay."
- 8.0 : Chimes. Overture—Berlin State Opera Orchestra, "If I Were King."
- 8.8 : Mezzo-soprano—Miss Mary McKeown, (a) "Just for To-day" (Feeney); (b) "That's All" (Brahe).
- 8.13 : Tenor—Mr. D. L. Irwin, "Shepherd's Song" (Elgar); with orchestral accompaniment, "The Fuchsia Tree" (Quilter).
- 8.18 : "Musical Portrait" Series—Lighter Moods of Classical Composers.
- Cello recital—Mr. George Ellwood, "Slavonic Fantasia" (Dvorak-Kreisler); "Allegro and Lento" (from "Concerto") (Elgar); "Scherzo" (Van Goens); "Bourree" (Bach); "Vito" (Popper); "Czardas" (Fisher).
- 8.43 : Contralto—Miss Hilda Chudley, (a) "Silver," (b) "To One Who Passed Whistling Through the Night" (Armstrong Gibbs); (c) "Forever and a Day" (Lyack).
- 8.52 : Instrumental—2YA Orchestra (Conductor, Signor A. P. Truda), "Celebrated Minuet" (Boccherini); "Reverie" (Schumann).
- 9.0 : Evening weather report and station notices.
- 9.3 : Tenor—Mr. D. L. Irwin, (a) "Maiden of Morven" (arr. Lawson); (b) "Le Sals-tu" (Massenet); with orchestral accompaniment, "The Gentle Maiden" (arr. Bollon).
- 9.11 : Piano recital with introductory comments—Mr. Sydney Francis Hoben, Glimpses of Modern Composers, (a) "Golliwog's Cake-Walk" (Debussy); (b) "Polonaise" (Paderewski); (c) "Mandolinata."
- 9.29 : Mezzo-soprano—Miss Mary McKeown, with orchestral accompaniment, (a) "My Heart is a Haven" (Stelnel); (b) "Believe Me if all those Endearing Young Charms" (Moore).

Week-all Stations-to Sep. 6

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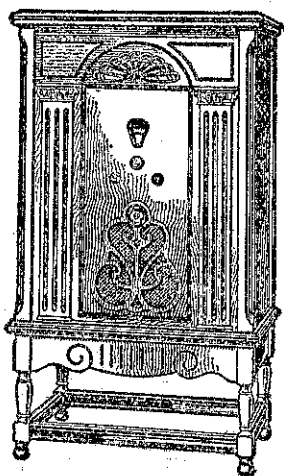
- 9.35: Orchestral and chorus—Chorus and Orchestra of State Opera, Berlin, "Carmen" Ballet Music, Act 2 and Introduction Act 4 (Bizet).
 9.43: Contralto—Miss Hilda Chudley, (a) "Lullaby," (b) "An Old Song Ended" (Scott); (c) "Fragile Things" (Quilter).
 9.52: Instrumental—2YA Orchestral, "Waltz Lente in A. Minor" (Chopin).
 10.0: Dance programme (Polydor)—
 Foxtrots—Ilja Livschakoff's Dance Orchestra, "Happy Go Lucky" (arr. Michaeloff) (23488); "The Day Will Come When Roses Are Aglow." Waltzes—Paul Godwin's Dance Orchestra, "Darling, Your Mouth is Music to Me" (Hollander) (23728). Ilja Livschakoff's Dance Orchestra, "Times Will Change" (arr. Michaeloff) (23484).
 10.12: Tangos—Juan Llossas and His Orchestra, "Twilight" (Bianco) (22984); "La Cumparsita" (Rodriguez) (P40529); "Breezes from the Andes" (Porschmann) (22984).
 10.21: Vocal—Layton and Johnstone, "One Night Alone With You."
 10.24: Foxtrots—Ben Berlin's Dance Orchestra, "I Think of Mady" (Jurmman) (23730). Ilja Livschakoff's Dance Orchestra, "My Dear Old Aunt" (Abraham) (23759).
 Waltzes—Ilja Livschakoff's Dance Orchestra, "Sweet are Your Looks, oh Peppina" (Stolz) (23743). Hawaiian Orchestra, "It Happened in Monterey" (Rose) (23726).
 10.36: Tangos—Ben Berlin's Dance Orchestra, "You Are Not the First One" (Jurmman) (23730). Ilja Livschakoff's Dance Orchestra, "Beautiful World" (Lehar) (23729).
 Foxtrot—Ilja Livschakoff's Dance Orchestra, "I am so Happy To-day."
 10.45: Vocal—Layton and Johnstone, "Bye Bye Blues" (Hamm) (Col. DO286)

- 10.48: Foxtrots—Ilja Livschakoff's Dance Orchestra, "In a Little Bar" (Lehar) (23729); "On the Banks of the Stream" (arr. Benedict) (23488). Waltz—"On the Shores of the Blue Sea" (arr. Benedict) (23484). Foxtrot—Paul Godwin's Dance Orchestra, "Incidental Flirtation."
 11.0: God save the King.

3YA, CHRISTCHURCH (930 KILOCYCLES)—MONDAY, AUGUST 31.

- 3.0: Gramophone recital.
 4.25: Sports results.
 5.0: Children's hour.
 6.0: Dinner music session (Columbia)—
 Band of H.M. Grenadier Guards, "Sir Harry Lauder Medley" (02750). J. H. Squire's Celeste Octet, "Second Movement from Symphonie Pathétique" (Tschalkowsky, arr. Robertson) (02987).
 Modern Dance Players, "Amoretten Tanze" (Gungl) (Reg. G20582). Court Symphony Orchestra, "The Windmill Man" (02909).
 Organ—Stanley Macdonald, "The Rosary" (Nevin) (G20391).
 Symphony Orchestra, "When the Lemons Bloom" (Strauss) (02529).
 Plaza Theatre Orchestra, "The Three Bears" (Coates) (02744).
 Symphony Orchestra, "Doctrinen" (Strauss) (02529).
 Continental Novelty Orchestra, "Las Lagarteranas."
 New York Symphony Orchestra, "Entrance of the Little Fauns."
 B.B.C. Wireless Military Band, "Le Reve Passe" (Krier and Helmer).
 J. H. Squire's Celeste Octet, "Scene de Ballet" (de Beriot, arr. Sear).
 Organ—Stanley Macdonald, "La Rosita" (Dupont) (Reg. G20391).
 Continental Novelty Orchestra, "Los Claveles de Sevilla" (Guerrero).
 7.0: News session.
 7.30: Talk—Mr. E. E. Wiltshire, "Books of the Month."
 8.0: Chimes. Programme by Rangiora Concert Party and Brass Band.
 March—Band, "Gomar" (Trussell).
 8.5: Soprano—Miss T. Ayers, (a) "Cherry Ripe" (Horn); (b) "Dear Little Jammy Face" (Russell).
 8.12: Chorus—Light Opera Company, "Hit the Deck" (Youmans).
 8.20: Instrumental—Hawaiian Orchestra, (a) "Somewhere in Old Wyoming" (de Rose); (b) "Dreamy Rocky Mountain Moon" (Befils).
 8.28: Baritone—Mr. George March, "Margaret" (Allisen).
 8.32: Violin—Mr. J. Hancox, "Serenata" (Toselli).
 8.36: Humour—Mr. C. J. Smith, "The Elocution Class" (Spurr).
 8.46: Accordion—Bastien and Bal Musette Orchestra, (a) "Smash" (Pe-gure); (b) "Sugared Almond" (Bastien) (Poly. 23617).
 8.52: Selection—Band, "Maritana" (Wallace).
 8.56: Male choir—Westminster Glee Singers, (a) "Sally in Our Alley"; (b) "Annie Laurie" (arr. Branscombe) (Parlo. A3157).
 9.2: Weather forecast and station notices.
 9.4: Talk—Mr. W. A. Rowse, Mayor of Rangiora, "Town Life in the Country."
 9.14: Orchestral—Orchestra, "Raymond" Overture (Thomas).
 9.28: Bass—Mr. G. D. Blake, "They All Love Jack" (S. Adams).
 9.30: Violin—Mr. L. Hancox, "Un Pen D'Amour" (Silesu).
 9.34: Organ—Reg. Foort, (a) "An Autumn Serenade" (Bece); (b) "Poem."
 9.40: Soprano—Miss K. Cassidy, (a) "Sleepy Hollow Tune" (Kountz); (b) "The Man Who Brings the Sunshine" (Cooper).
 9.46: Selection—Band, "Echoes of Mendelssohn" (Greenwood).
 9.51: Baritone—Mr. E. D. R. Smith, "When the Sergeant Major's on Parade."
 9.55: Male quartet—The Revellers, "Dinah" (Akst) (H.M.V. B2182).
 9.59: Selection—Band, "Sandhurst" (Bulch).
 10.3: God save the King.

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AUCKLAND — CHRISTCHURCH — WELLINGTON.

4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, AUGUST 31.

- 3.0: Selected recordings.
 5.0: Children's hour, conducted by Uncle Jack and Uncle Pete.
 6.0: Dinner music session (Polydor)—
 Dajos Bela Orchestra, "Fantasie Orientale" (Lange).
 Ilja Livschakoff's Orchestra, "Somewhere a Voice is Calling" (Tate).
 Paul Godwin's String Quartet, "A Fragile Spring Has Blossomed Forth" (23374).
 Paul Godwin's Orchestra, "Pritzel Dolls" (Rauls) (21712).
 Bereny's Hungarian Gipsy Symphony Orchestra, "Tales from the Vienna Woods" (Strauss) (23691).
 Great Symphony Orchestra, "Edmund Eysler's Operettas" Selection.
 Ilja Livschakoff's Orchestra, "Volga Russian Medley" (Livschakoff).
 The Pozniak Trio, "Three Miniatures—Elegie" (Juon) (23549).
 Ilja Livschakoff's Orchestra, "The Rosary" (Nevin) (23648).
 Paul Godwin's Dance Orchestra, "Little Birds' Evening Song."
 Edith Lorand's Orchestra, "After the Ball" Waltz (Harris).
 Bereny's Hungarian Gipsy Symphony Orchestra, "Original Hungarian Dance" (arr. Bereny) (23691).
 Paul Godwin's Trio, "Largo" (Handel) (23374).
 Ilja Livschakoff's Orchestra, "Trolka—Russian Medley."
 Balalaika Orchestra, "Auf Dem Wege Nach Petersburg" (B40090).
 7.0: News session.
 7.30: Talk—Mr. John Bowle, "Early Otago" (Final Talk of Series).

- 8.0 : Chimes. Specially Recorded International Programme.
 Vitaphone Orchestra.
 Radio Sweethearts.
 Forget-Me-Not.
 Weather report.
 Talk—Mr. E. Wood, Secretary Otago Importers and Shippers' Association, "The Development of International Trading by Sea."
 The Irresistible Imps.
 Whispers.
 God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—MONDAY, AUGUST 31.

8.0 to 10.0 p.m.: Concert programme.

Tuesday, September 1

IYA, AUCKLAND (875 KILOCYCLES)—TUESDAY, SEPTEMBER 1.

- 8.0 : Chimes. Selected recordings.
 5.0 : Children's session, conducted by Uncle Dave.
 6.0 : Dinner music session (Polydor)—
 Great Symphony Orchestra, "A Rendezvous With Lehar" (arr. Hruby).
 Marek Weber and His Adlon Orchestra, "Lettre a Armand."
 Paul Godwin's Orchestra, "Serenata" (Clement) (19628).
 Philharmonic Orchestra, Berlin, "Euryanthe" Overture (Weber).
 Edm Schachmeister's Orchestra, "Gipsy Farewell" (Trdtl.) (20455).
 Philharmonic Orchestra, Berlin, "Tannhauser Grand March" (Wagner).
 Marek Weber and His Adlon Orchestra, "Dreams" (Wagner).
 Paul Godwin's Orchestra, "Types Tziganes" (Clement) (19628); "Side-lights Medley" (Morena) (27168).
 Edm Schachmeister's Orchestra, "White Acacia" (Trdtl.) (20455).
 Philharmonic Orchestra, "Prelude to Act 3—Lohengrin" (Wagner).
 7.0 : News and market reports.
 7.40 : Talk—"Sparwood" of the "New Zealand Referee," "Dogs."
 8.0 : Chimes. Presentation of Specially Recorded International Programme.
 Vitaphone Orchestra.
 The Radio Sweethearts.
 Forget-Me-Not.
 Weather report.
 International talk—Mr. Norman Heath (Consul for Latvia), "Latvia."
 The Irresistible Imps.
 Vitaphone Dance Orchestra.
 God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—TUESDAY, SEPTEMBER 1.

- 10.0 : Chimes. Selected gramophone recordings.
 11.12 : Lecturette—"Fabrics and Fashions."
 12.0 : Lunch hour music.
 2.0 : Educational session.
 3.0 : Selected recordings.
 3.30 and 4.30 : Sporting results to hand.
 5.0 : Children's session, conducted by Jumbo.
 6.0 : Dinner music session.
 The Philharmonic Orchestra, Berlin, "The Gipsy Baron" (Strauss).
 Heerman Trio, "Pierette" (Chaminade) (Bruns. 4228).
 Brunswick Hour Orchestra, "Only a Rose" (Hooker, Friml).
 Symphony Orchestra, "Eva" Medley (Lehar) (Poly. 27013).
 New Symphony Orchestra, "Spanish Dance No. 1" (Moszkowsky).
 Brunswick Concert Orchestra, "The Perfect Song" (Breil).
 Symphony Orchestra, "Frederick" Medley (Lehar) (Poly. 27070).
 New Light Symphony Orchestra, "Spanish Serenade" (Bizet) (B2584).
 Brunswick Concert Orchestra, "Sylvia" (Speaks) (Bruns. 4632).
 Heerman Trio, "Dalvisa" (Sandby) (Bruns. 4228).
 Paul Godwin's String Orchestra, "Lehariana" (arr. Geiger).
 7.0 : News session, market reports and sports results.
 7.40 : Lecturette by a Representative of the Agricultural Department, "For the Man on the Land."
 8.0 : Chimes. Overture—B.B.C. Wireless Symphony Orchestra, "H.M.S. Pinafore" (Sullivan) (Reg. G30023).
 8.8 : Tenor—Mr. Roy Hill, with orchestral accompaniment, "Ah, Moon of My Delight" (Lehmann).
 Bass—Mr. W. Binet Brown, with orchestral accompaniment, "Myself When Young" (Lehmann).
 8.14 : Guitar duo—Berthold and Bent, (a) "Let Us Waltz as We Say Good-bye" (Wayne); (b) "Betty Co-ed" (Fogarty and Vallee).
 8.20 : Mezzo-soprano—Miss Merle Miller, (a) "A Request" (Woodforde-Pinden); (b) "Hine e Hine" (te Rangī Pahi).
 8.27 : Selection—Salon Orchestra (Conductor, Mr. M. T. Dixon), "Selection of Guy D'Hardelot Songs" (arr. Higgs).
 8.37 : Quartet—The Lyric, "Jenks's Vegetable Compound" (Macy).
 8.41 : Organ—Leo Stin, (a) "The Sea's Surging Devotion" (Goublier); (b) "La Serenata" (Hitz) (Poly. 23166).
 8.47 : Baritone—Mr. Will Goudie, with orchestral accompaniment, "The Deathless Army" (Trottere).
 8.51 : Instrumental—2YA Salon Orchestra, "Pale Moon" (Knight-Logan); "Pale Moon" arranged as a dance novelty (arr. Black).
 9.1 : Evening weather report and station notices.
 9.3 : Novelty—The Merry-makers, "The Merry-makers' Carnival."
 9.11 : Guitar duo—Berthold and Bent, (a) "Kawaihau" (Awai); (b) "You're Driving Me Crazy" (Donaldson).

- 9.17 : Mezzo-soprano—Miss Merle Miller, (a) with 'cello obbligato, "A Summer Night" (Thomas); (b) "One Morning Very Early."
 9.23 : Selection—2YA Salon Orchestra, "A Girl From Brazil" (Romberg).
 9.33 : Tenor—Mr. Chas. Williams, (a) "I Attempt From Love's Sickness to Fly" (Purcell); (b) "The Knotting Song" (Purcell).
 9.39 : Accordion—Rene Leroux and Bal Musette Orchestra, (a) "Pleasant" Foxtrot; (b) "Angusta" (Pettorossi) (Poly. 23619).
 9.45 : Humorous serenade—Lyric Quartet, "Malden Fair, O Deign to Tell." Two Sea Shanties with orchestral accompaniment, (a) "Storm Along"; (b) "Fire Down Below" (arr. Terry).
 9.53 : Instrumental—2YA Salon Orchestra, "Latest Dance Novelties."
 10.0 : God save the King.

3YA, CHRISTCHURCH (930 KILOCYCLES)—TUESDAY, SEPTEMBER 1.

SILENT DAY.

4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, SEPTEMBER 1.

- 3.0 : Selected recordings.
 5.0 : Children's hour, conducted by Aunt Leonore.
 6.0 : Dinner music session (H.M.V.)—
 Paul Godwin's Orchestra, "Marietta Fantasia" (Strauss) (Poly. 27154).
 Zonophone Salon Orchestra, "Evensong" (Easthope Martin) (Zono.).
 New Symphony Orchestra, "Minuet" (Boccherini) (B3036).
 National Military Band, "The Flying Dutchman" Overture (Zono.).
 De Groot and Piccadilly Orchestra, "Waldteufel Memories" (B3084).
 Marek Weber's Orchestra, "I Pagliacci" (Leoncavallo) (C1735).
 Zonophone Salon Orchestra, "Eleanor" (Deppen) (Zono. 5574).
 New Symphony Orchestra, "Nell Gwynn Dance No. 3" (German) (B3036).
 "Le Old" Ballet Music (Massenet): (1) Castillane, (2) Aubade, (3) Andalouse, (4) Arragonaise, (5) Madrilene, (6) Navarraise (C1638-9).
 7.0 : News session.
 7.40 : Talk under the auspices of W.E.A. by Dr. C. Focken.
 8.0 : Chimes. Concert by Kaikorai Band (under Mr. W. P. Coughlan) and 4YA artists:
 March—The Band, "Lyonia" (Trussell); Intermezzo, "Handel's Largo."
 8.12 : Mixed quartets—The Majors, "Plantation Songs" (Scott-Gatty): (1) "De Ring-Tailed Coon" (2) "De Ole Banjo," (3) "Nancy."
 8.21 : Balalaika—Balalaika Orchestra, Gorskaja, (a) "Zwei Guitarren," (b) "Habe Mitleid Mit Mir" (Poly. 20589).
 8.27 : Humour—Mr. W. B. Lambert, "The Drum-Major" (arr. Lambert).
 8.32 : Selection—The Band, "Chu Chin Chow" (Ord Hume).
 8.44 : Contralto—Miss G. Burt, (a) "The Early Morning" (Peel), (b) "Mighty Lak a Rose" (Nevin).
 Mixed quartets—The Majors, "When You Hear de Banjo" (Scott-Gatty).
 8.54 : Foxtrot—The Band, "Red, Red Robin" (Berlin).
 9.0 : Evening weather report and station notices.
 9.2 : Xylophone—Franz Kruger, (a) "American Patrol" (Meacham), (b) "Hungarian Airs" (Kruger) (Poly. 21385).
 9.8 : Tenor and mixed quartets—Mr. E. W. Robbins and The Majors, "Rose of Picardy" (Wood): (a) "Dis Old Nigger," (b) "Down by Dat Ribber" (Scott-Gatty).
 9.18 : Fantasia—The Band, "A Sailor's Life" (Cope).
 9.32 : Male choir—Ural Cossacks, (a) "Hej Hej," (b) "Signal March."
 9.37 : Humour—Mr. W. B. Lambert, "Hebrew Humour" (arr. Lambert).
 9.42 : Valse—The Band, "Thoughts" (Baynes).
 9.49 : Soprano—Miss F. Elmes, (a) "Arcady is Ever Young," (b) "The Pipes of Pan" (Monckton).
 Mixed quartets—The Majors, (a) "Dat's Berry Queer," (b) "Good-night" (Scott-Gatty).
 9.59 : March—Band, "Rimutaka" (Trussell).
 10.3 : God save the King.

Wednesday, September 2

IYA, AUCKLAND (875 KILOCYCLES)—WEDNESDAY, SEPTEMBER 2.

- 12.30 : Relay of Community Singing from the Auckland Town Hall.
 3.0 : Chimes. Selected recordings.
 3.15 : Literary selection.
 5.0 : Children's session, conducted by Uncle Reg.
 6.0 : Dinner music session (H.M.V.):
 Cedric Sharpe Sextet, "O, Lovely Night" (Ronald) (B3429).
 Berlin State Opera House Orchestra, "A Midsummer Night's Dream" Overture (Mendelssohn) (C1883-4).
 De Groot and the Piccadilly Orchestra, "If Only I Had You" (B2713).
 Organ—Jesse Crawford, "I'll Close My Eyes to the Rest of the World."
 Kirilloff's Balalaika Orchestra, "Medley of Old-Time Songs" (Zono.).
 The Palladium Orchestra, "La Siesta" Barcarolle (Norton, arr. Lotter).
 De Groot Trio, "Paraphrase of Strauss Waltzes" (arr. De Groot).
 Berlin State Opera House Orchestra, "A Midsummer Night's Dream" Wedding March (Mendelssohn) (C1884).
 Cedric Sharpe Sextet, "Chanson Napolitaine" (D'Ambrosio) (B3429).
 De Groot and the Piccadilly Orchestra, "Lolita" (Ferrete and Biessier).
 The Palladium Orchestra, "The Grasshoppers' Dance" (Bucalossi).
 Organ—Jesse Crawford, "How Am I to Know?" (King) (EA699).
 The Rhythmic Eight, "Neapolitan Nights" (Zamecnik) (Zono. BE106).
 7.0 : News and market reports.

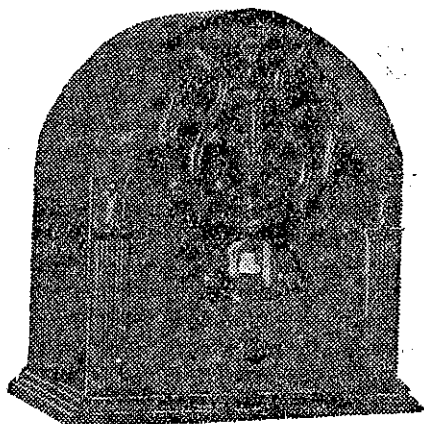
- 7.40: Talk—Miss G. Driver, "Book Review."
 8.0: Chimes. March—Band of H.M. Royal Horse Guards, "Knight of the King" (Ketelbey) (Col. DOX 151).
 8.5: Bass-Baritone—Mr. Albert Gibbons Taylor, "The Mountains o' Mourne."
 8.9: March—Bert Kingsland's Two-in-One Band, "Bennett's Triumphal" (Ribble); overture, "Poet and Peasant" (Suppe).
 8.21: Recital—Mr. J. M. Clark, "How Rubinstein Played the Piano" (Adams).
 8.36: Xylophone—Franz Kruger, "The Spanish Beggar-Girl" (Orth) (Poly.).
 8.42: Vocal and piano—Misses Phyllis and Edna Tye: Song, "Winnin' Thro'" (Hope); piano, "Black Key Study" (Chopin), "Butterfly" (Chopin); song, "Wake Up" (Phillips).
 8.52: Waltz—Bert Kingsland's Band, "Red Moon" (Martini); dance, "Jack in the Box" (Allen); tone poem, "Twilight in the Mountains."
 9.5: Evening forecast and announcements.
 9.7: Piano—Patricia Rossborough, "The King's Horses" (Graham).
 9.10: Bass-Baritone—Mr. A. G. Taylor, (a) "Trottin' to the Fair" (Stanford), (b) "Down Among the Dead Men" (traditional).
 9.16: One-step—Bert Kingsland's Band, "Russian Rag" (Cobb); waltz, "La Golondrina" (Lake); selection, "Pasha's Lullaby" (Hahn).
 9.29: Humour—Mr. J. M. Clark, "Betsy and I Are Out" and "How Betsy and I Made Up" (Carleton).
 9.44: Vocal and piano—Misses Phyllis and Edna Tye: Piano, "Valse" (Levitzi), "Une Tabatiere a Musique" (Liadon); songs, "I Hear a Thrush at Eve" (Cadman), "Hill-tops" (Del Riego).
 9.52: Medley—Bert Kingsland's Band, "Medley of Medleys" (Somers); march, "Concourse" (Holmes).
 10.2: God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, SEPT. 2.

- 10.0: Chimes. Selected gramophone recordings.
 11.37: Lecturette—"Hollywood Affairs."
 12.0: Lunch-hour music.
 2.0: Selected gramophone recordings.
 3.15: Lecturette—Miss Ruth Hay, "Acquiring a Correct Carriage."
 3.30 and 4.30: Sporting results to hand.
 5.0: Children's session, conducted by Aunt Daisy.
 6.0: Dinner music session (Polydor)—
 Berlin State Opera House Orchestra, "Cosi Fan Tutte" Overture.
 Bfim Schachmeister's Lance Orchestra, "Second Waltz Medley" (27018).
 Symphony Orchestra, "Frasquita" Medley (Lehar) (27025).
 Paul Godwin's Orchestra, "First Love" (Michiels) (27006).
 Symphony Orchestra, "The Last Waltz" Medley (Oscar Strauss).

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Paul Godwin's Orchestra, "Cinderella's Bridal Procession" (Dicker).
 Dajos Bela Orchestra, "Vienna Bon Bons" (Strauss) (Parlo. A4056).
 Symphony Orchestra, "The Forester's Daughter" Medley (Jarno).
 Paul Godwin's Orchestra, "Lake of Como" (Galos) (27006); "Throbbing Heart" (Ellenberg) (27007).

- 7.0: News session, market reports and sports results.
 7.40: Lecturette—Mr. F. M. Bateson, Sectional Secretary of New Zealand Astronomical Society, "What are the Stars?"
 8.0: Chimes.
 Vitaphone Orchestra.
 The Old Whittier.
 The Flying Song Squadron.
 Weather report.
 International talk—Dr. Guy H. Scholesfield, O.B.E.
 The Mirth-Quakers.
 Whispers.
 God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, SEPT. 2.

- 3.0: Gramophone recital.
 4.25: Sports results.
 5.0: Children's hour.
 6.0: Dinner music session (H.M.V.)—
 Coldstream Guards Band, "Pique Dame" Overture (C 1594).
 Marek Weber and His Orchestra, "Faust" Selection (Gounod) (C1511).
 Organ—Edward O'Henry, "Ca O'est Madrid" (O'Henry) B3094).
 Zonophone Salon Orchestra, "Love's Garden of Roses" (Zono. 5357).
 Virtuoso String Quartet, "Londonderry Air" (Arr. Bridge) (C 1470).
 Paul Whiteman and His Concert Orchestra, "Suite of Serenades" (Herbert): 1. "Spanish"; 2. "Chinese"; 3. "Cuban"; 4. "Oriental."
 Coldstream Guards' Band, "Morning, Noon and Night" (C 1594).
 Ferdy Kauffmann and His Orchestra, "The Gypsy Baron" Selection.
 Symphony Orchestra, (a) "Waltz of the Hours"; (b) "Variations" (from "Coppelia") (Delibes) (C 1939).
 Organ—Edward O'Henry, "Chant Sans Paroles" (Tschaiakowsky).
 Zonophone Salon Orchestra, "Mighty Lak a Rose" (Nevin) (Zono.).
 Virtuoso String Quartet, "The Emperor Quartet," "Theme and Variations" (Haydn) (C 1470).
 7.0: News session.
 7.30: Addington stock market reports.
 7.45: Talk—Mr. D. E. Parton, "Tree Trimming."
 8.0: Chimes—Vocal programme arranged by Mrs. J. W. Palk.
 Overture—B.B.C. Wireless Symphony Orchestra, "The Bohemian Girl".
 8.8: Part song—Students of Mrs. J. W. Palk, "My Bonnie Less She Smileth." Baritone—Mr. Arthur S. Bell, "Bird Songs at Eventide" (Coates).
 8.12: Piano—Miss Maisie Ottey: (a) "The Sea"; (b) "Refrain De Berceuse."
 8.17: Contralto—Mrs. J. W. Palk, with cello obbligato, "Alla Stella Confidente."
 8.21: Orchestral—Studio Octet (Conductor Harold Beck), Grand Operatic Selection, "La Boheme" (Puccini).
 8.30: Mezzo-soprano—Miss Annie Lucas: (a) "When Daisies Pied" (Arne); (b) "Slumber Song" (Schubert).
 Contralto and Baritone—Mrs. J. W. Palk and Mr. A. S. Bell: (a) "Nocturne" (Chaminade); (b) "Tuscan Folk Song" (Caracciolo).
 8.39: Orchestral—Studio Octet: (a) "Holiday Dance" (Rubenstein); (b) "If I Were King" (Adam).
 8.50: Part songs—Students of Mrs. Palk, (a) "Ave Maria" (Mendelssohn); (b) "Out in the Sunshine" (Pinsuti).
 Baritone—Mr. A. S. Bell, "Rose of Tralee" (Sauer).
 8.57: Piano—Miss Maisie Ottey: (a) "Berceuse" (Jarnefeldt); (b) "Sing a Song of Sixpence" (Livens).
 9.2: Weather forecast and station notices.
 9.4: Orchestral—Studio Octet, "Suite" (Dolmetsch).
 9.14: Bass-baritone—Mr. E. B. Chambers, "Droop Not Young Lover."
 9.17: Mezzo-soprano—Miss Annie Lucas, "Oh! Sleep Why Dost Thou Leave Me?" (Handel).
 9.21: Orchestral—Studio Octet: (a) "Old English Dance Tunes" (Arr. Carse); (b) "Golden Light" (Bizet); (c) "Caprice" (Moszkowski).
 9.30: Dance music (Columbia)—
 Foxtrots—Ben Selvin and His Orchestra, "Around the Corner" (Kassel) (DO 175). Gil Dech and His Syncopators, "You Can't Be Unhappy If You Sing" (Barry) (DO 166). Paul Specht and His Orchestra, "Santiago" (Stothart) (DO 155). Stellar Dance Band, "Minnie's Yoo-Hoo!" (W. Stalling) (G20746).
 9.42: Waltz—The Four Bright Sparks, "Eleanor" (McCarthy) (DO 139). Foxtrots—Van Phillips and His Band, "Just Like in a Story Book" (McCarthy) (DO 138). Gil Dech and His Syncopators, "Bridge of Our Dreams Come True" (Monk) (DO 166).
 9.51: Vocal duet—Sweet and Low Duettists, "By the Waters of Killarney" (Alma Sanders) (Reg. G20780).
 9.54: Foxtrots—Ipana Troubadours, "Cooking Breakfast for the One I Love" (Rose) (DO 89). Columbia Photo Players, "Leave It That Way" (Fisher) (DO 127). Ipana Troubadours, "Kickin' a Hole in the Sky" (Greer) (DO 89). Columbia Photo Players, "The Whole Darned Thing's for You" (Ahler) (DO 127).
 10.8: Waltz—Frank Ferera's Hawaiian Trio, "Lazy Lou'siana Moon" (Reg.). Foxtrots—Paul Specht and His Orchestra, "Into My Heart" (Ahler) (DO 155). The Four Bright Sparks, "High Society Blues" (McCarthy) (DO 139).
 10.15: Vocal—Cavan O'Connor, "The Sunshine of Marseilles" (Gilbert) (Reg.).

- 10.18: Foxtrots—The Columbia Photo Players, "The 'Free and Easy'" (Ahlerl) (DO 80). Frank Ferera's Hawaiian Trio, "Pale Blue Waters" (Van Smith) (Reg. G20742). Stellar Dance Band, "The Toy Farmyard" (Weston) (Reg. G20746). Paul Whiteman and His Orchestra, "Livin' in the Sunlight" (Sherman) (07039).
- 10.30: Waltz—Stellar Dance Band, "I Feel You Near Me" (Reg. G20773). Foxtrots—The Columbia Photo Players, "It Must Be You" (Turk) (DO 80). Bel Selvin and His Orchestra, "With My Guitar and You" (Snyder) (DO 175). Paul Whiteman and His Orchestra, "You Brought a New Kind of Love To Me" (Fain) (07039). Stellar Dance Band, "A Pair of Blue Eyes" (Kernell) (G20773).
- 10.45: Vocal duet—Sweet and Low Duettists, "Just An Old Refrain" (Wynn) (Reg. G20780).
- 10.48: Foxtrots—Van Phillips and His Band, "I'm in the Market for You" (McCarthy) (DO 138). Gil Dech and His Syncopators, "Johnnie, Our Aeroplane Girl" (Lumsdaine) (DO 84). Debroy Somers Band, "Figaro" (Mitchell) (DO 133). Gil Dech and His Syncopators, "A Lone Girl Flyer" (O'Hagan) (DO 84).
- 11.0: God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, SEPTEMBER 2.

- 8.0: Selected recordings.
- 8.15: Talk—"Good Meal Planning on an Average Income, Part 1," prepared by the Home Science Extension Department of Otago University.
- 9.0: Children's hour, conducted by Big Brother Bill.
- 9.0: Dinner music session (Brunswick)—
Minneapolis Symphony Orchestra, "March Militaire" (Schubert).
A. and P. Gipsies Orchestra, "The Far Away Bells" (Gordon) (4442).
Brunswick Salon Orchestra, "Little Grey Home in the West" (Lohr).
Peter Biljo's Balalaika Orchestra, "Blowing Winds" (57005).
Minneapolis Symphony Orchestra, "Coppelia Ballet," Prelude and Mazurka (Delibes) (50087).
Anglo-Persians Orchestra, "My Little Persian Rose" (Friedland) (6005).
New York Philharmonic Orchestra, "Artist's Life" Waltz (Strauss).
A. and P. Gipsies Orchestra, "Bohemian Romance" (4903).
Organ—Lew White, "Down South" (Myddleton) (4889).
Minneapolis Symphony Orchestra, "Prelude to Knowantchina" (50153).
A. and P. Gipsies Orchestra, "Simple Confession" (Thome) (4442).
Cleveland Symphony Orchestra, "Shepherd's Hey"—A. Morris Dance.
New York Philharmonic Orchestra, "Tales from the Vienna Woods."
Peter Biljo's Balalaika Orchestra, "The Wide Dnipter" (57005).
A. and P. Gipsies Orchestra, "My Memories" (4903).
Minneapolis Symphony Orchestra, "Dernier Sommeil de la Vierge."
- 7.0: News session.
- 7.15: Talk—Mr. L. W. McCaskill, "Review of Journal of Agriculture."
- 8.0: Chimes. Overture—Berlin State Opera Orchestra, "Stradella" (Parlo.)
- 8.9: Special concert of the compositions of Chas. A. Martin, Mus. Bac., L.A.B., Dunedin, presented by 4YA artists, with the composer at the piano.
Contralto—Miss M. Green, "Little Waves of Breffany."
8.13: Piano—Chas. A. Martin, "Fugue in F Major."
8.16: Quartet—The Male Four, "Lullaby."
8.19: Trio for two violins and piano—Maitland McCutcheon, L.R.A.M., Ngaio Garland, and Miss V. Moffatt, "Canzona in E Major."
8.23: Song cycle—Miss E. Shepard (soprano) and Miss M. Green (contralto):
(a) "Angel's Floor," (b) "Falling Stars," (c) "The Rainbow."
8.30: Piano—Chas. A. Martin, "Variations on a Theme by Kitson."
8.37: Quartets—The John Leech Madrigal Quartet, "Two Quartets in the Madrigal Style."
8.41: Violin—Maitland McCutcheon, L.R.A.M., "Romance."
8.46: Tenor—Mr. W. N. Satterthwaite, "A Wooing."
Soprano—Miss E. Shepard, (a) "To a Snowdrop," (b) "Song of Spring."
8.52: Piano—Chas. A. Martin, (a) "Fugue in D Minor," (b) "Variations on a Theme in A Flat."
9.0: Weather report and station notices.
9.2: Cantata—The Chorus, "Ode on a Grecian Urn."
9.15: Lecture recital under the auspices of Society of Musicians of Otago—"Grieg" by Chas. A. Martin, Mus. Bac., L.A.B., assisted by Miss M. Green, Maitland McCutcheon, L.R.A.M., and Thos. J. Kirk-Burnnand.
9.45: Dance music session (Brunswick)—
Foxtrots—Ben Bernie and His Orchestra, "To Whom It May Concern" (Mitchell) (6008). Ozzie Nelson and His Orchestra, "Fall in Love With Me." Ben Bernie and His Orchestra, "Crying Myself to Sleep" (Klenner) (6008).
9.54: Waltz—Pavilion Lescant Orchestra, "Listening to the Violin" (Parlo.)
Foxtrots—Jacques Renard and His Orchestra, "Under the Spell of Your Kiss" (Jasmy) (4995). Bud Blue and His Orchestra, "Someone Sang a Sweeter Song to Mary" (Shand) (Parlo. A3103).
- 10.3: Vocal—Chester Gaylord, "Would You Like to Take a Walk?" (6028).
- 10.6: Foxtrots—Loring "Red" Nichols and His Orchestra, "Blue Again" (Fields) (6014). Jacques Renard and His Orchestra, "We're Friends Again" (Turk) (4994). Bud Blue and His Orchestra, "I'll Be Blue Just Thinking of You" (Wendling) (Parlo. A3103).
- 10.15: Tangos—Juan Llosa's Orchestra, "One Look Into Your Eyes" (Gynla) (Poly. 22884). Marimba Original Excelsior de Guatemala, "Padre Nuestro" (Joves) (Poly. 21906).
Waltz—Regent Club Orchestra, "For You" (Dubin) (4990).
- 10.24: Vocal—Chester Gaylord, "It Must Be True" (Arnheim) (6030).

- 10.27: Foxtrots—Ozzie Nelson and His Orchestra, "Truly" (Hirsch) (6018). Jacques Renard and His Orchestra, "He's My Secret Passion" (Valentine) (4994).
Waltzes—Nick Lucas and His Crooning Troubadours, "Say 'Hello' to the Folks Back Home" (Davis) (6013). Regent Club Orchestra, "Don't Forget Me in Your Dreams" (Leslie) (4990).
- 10.39: Two-steps—Juan Llosa's Orchestra, "My Spain" (Marquina) (Poly. 22834); Marimba Original Excelsior de Guatemala, "Joselillo" (Marin) (Poly. 21904). Juan Llosa's Orchestra, "Andalusian National Character" (Poly. 22834).
- 10.48: Vocal—Chester Gaylord, "Ocheerful Little Earful" (Gershwin) (6028).
- 10.51: Foxtrots—Nick Lucas and His Crooning Troubadours, "Lady, Play Your Mandolin" (Casar) (6013). Loring "Red" Nichols and His Orchestra, "When Kentucky Bids the World Good Morning" (Leslie) (6014); Jacques Renard and His Orchestra, "Little Spanish Dancer" (Seymour) (4995).
- 11.0: God save the King.

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

- 6.30 to 7.30 p.m.: Children's session.
7.30 to 8 p.m.: Sports talks.

Thursday, September 3

1YA, AUCKLAND (875 KILOCYCLES)—THURSDAY, SEPTEMBER 3.

- 3.0: Selected recordings.
- 3.15: Talk—"Cooking Beef According to the Cut." Talk prepared by the Home Science Extension Service of Otago University.
- 5.0: Children's session, conducted by Skipper.
- 6.0: Dinner music session (Columbia)—
J. H. Squire's Celeste Octet, "The Fly's Courtship" (Squire) (DO308).
B.B.C. Wireless Military Band, "Dance of the Tumblers."
Organ—Terence Casey, "I'm Lonely" (Coates) (01501).
Halle Orchestra, "Capriccio Espagnole" (Rimsky-Korsakov).
Columbia Symphony Orchestra, "Idilio" (Lack) (01078).
Ketelbey's Concert Orchestra, "Cockney Suite." (1) "A State Procession"; (2) "The Cockney Lover" (Ketelbey) (05052).
Debroy Somers Band, "Hungarian Medley" (arr. Somers) (01862).
B.B.C. Wireless Military Band, "Goliwog's Cake Walk" (Debussy).
Organ—Terence Casey, "Bird Songs at Eventide" (Coates) (01501).
J. H. Squire's Celeste Octet, "The Ant's Antics" (Squire) (DO308).
Ketelbey's Concert Orchestra, "Cockney Suite." (3) "At the Palace de Dance"; (4) "Elegy"; (5) "Bank Holiday" (Ketelbey).
Columbia Symphony Orchestra, "Spring Song" (Mendelssohn) (01076).
- 7.0: News and market reports.
- 7.40: Talk, under the auspices of the New Zealand Manufacturers' Association, "Linseed Oil and Moose Nuts."
- 8.0: Chimes. "The Legend of Nerubudda." A Dramatic Cantata, the words by Frederick J. Fraser, set to music by Hubert Bath, to be presented by the 1YA Broadcasting Choir and Salon Orchestra, under the direction of Mr. Len Barnes.
Dramatis Personae—Nerubudda (a queen river betrothed to Sone), Miss Cathleen Mulqueen (contralto); Johila (her slave-attendant), Mrs. Freda Evans (soprano); Sone (the expected bridegroom), Mr. Len Barnes (baritone); The Pundit (a Hindu priest), Mr. Len Heath (bass); The Morning Breeze, Mr. Syd Poffley (tenor); Chorus of Villagers, Voices of the Trees, Voices of the Jasmine-Flowers, Voices of the Gods, Chorus of Cultivators.
- 9.0: Evening forecast and announcements.
- 9.2: Choral—1YA Broadcasting Choir, (a) "Hail Smiling Morn" (Spofforth); (b) "The Frog" (Newton); (c) "Three Doughty Knights."
- 9.9: Mezzo-soprano—Miss Merle Miller, (a) "Alla Stella Confidente" (Robandi); (b) "To Music" (Schubert); (c) "In the Silence of the Night" (Rachmaninoff).
- 9.20: Violin with orchestra—Mr. Carl Whitmore, "Czardas" (Monti).
- 9.25: Choral—1YA Broadcasting Choir—"John Bull Shot Them All" (Carser); "Alexander" (Brewer); with Orchestra, "Hymn Before Action."
- 9.31: Programme of Dance Music (Brunswick)—
Foxtrot—Hal Kemp and His Orchestra, "Medley of Southern College Songs, Parts 1 and 2" (4958).
Waltz—Carter's Orchestra, "Wednesday Night Waltz" (Williams).
- 9.42: Foxtrots—Lloyd Huntley and His Isle o' Blues Orchestra, "Lonely" (Grey) (4937). Ben Bernie and His Orchestra, "I Still Belong to You" (Ellsco) (4950). Lloyd Huntley and His Isle o' Blues Orchestra, "Gee, But I'd Like to Make You Happy" (Shay) (4937).
- 9.51: Vocal—Chester Gaylord, "What's the Use?" (Jones) (4928).
- 9.54: Foxtrots—Phil Spitalny's Music, "Maybe It's Love" (Mitchell) (4917). Tom Gerun and His Orchestra, "Maybe I'm in Love with a Dream" (Gerun) (6057). Tom Clines and His Music, "Why Have You Forgotten Waikiki?" (Kahn) (4882). Phil Spitalny's Music, "Beyond the Blue Horizon" (Robin) (4917).
- 10.6: Vocal duet—Cotton and Morpheus, "Never Swat a Fly" (de Sylva).
- 10.9: Foxtrots—Six Jumping Jacks, "You're Simply Delish" (Freed) (4948). Jacques Renard and His Orchestra, "Readin', Rittin', Rhythm" (Hartman) (4940). Six Jumping Jacks, "It's a Great Life" (Robin) (4948). Tom Gerun and His Orchestra, "I'm Happy When You're Happy" (Baer) (6057).
- 10.18: Waltzes—Bob Haring and His Orchestra, "One Love" (Koehler) (4973). Castlewood Marimba Band, "Song of the Islands" (King).

- 10.24: Foxtrots—Jacques Renard and His Orchestra, "If I Knew You Better" (Hartman) (4940). Tom Gerun and His Orchestra, "What a Fool I've Been" (Gendron) (4942). Bob Haring and His Orchestra, "Baby's Birthday Party" (Ronell) (4973). Castlewood Marimba Band, "Drifting and Dreaming" (Gillespie) (4955).
- 10.36: Vocal—Chester Gaylord, "I'll Be Blue Just Thinking of You" (Whiting) (4928).
- 10.39: Foxtrots—Tom Clines and His Music, "Passing Time With Me" (Hill) (4941). Meyer Davis' Hotel Astor Orchestra, "It Seems to be Spring" (Marion) (4882). Tom Clines and His Music, "What's the Use of Living Without Love?" (McCarthy) (4941).
- Waltz—Carter's Orchestra, "The Waltz of the Hills" (Fields).
- 10.51: Foxtrots—Lloyd Huntley and His Isle o' Blues Orchestra, "Wond'ring" (Sherman) (4970). Ben Bernie and His Orchestra, "You Are the Melody" (de Sylva) (4950). Tom Gerun and His Orchestra, "After All You're All I'm After" (Newman) (4942).
- 11.0: God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, SEPTEMBER 3.

- 10.0: Chimes. Selected gramophone recordings.
- 10.45: Lecturette—"Cooking."
- 11.37: Lecturette—"Household Pests—How to get Rid of Them." Under the auspices of the Health Department.
- 12.0: Lunch hour music.
- 2.0: Selected recordings.
- 3.15: Lecturette—Miss I. F. Meadows, "Cooking Beef According to the Cut." Talk prepared by the Home Science Extension Department of the Otago University.
- 3.30 and 4.30: Sporting results to hand.
- 5.0: Children's session, conducted by Uncle George and Big Brother Jack.
- 6.0: Dinner music session (Columbia)—Symphony Orchestra, "Poet and Peasant" Overture (Suppe) (05044). Garde Republicaine Band, "The Two Pigeons" (Messenger) (02924). Johann Strauss and Symphony Orchestra, "Morgen Blatter" (Strauss). B.B.C. Wireless Symphony Orchestra, "La Boutique Fantastique" Selection (Respighi, arr. Coward) (Reg. G30018). Plaza Theatre Orchestra, "Pearl o' Mine" (Fletcher) (01638). Ketelbey's Concert Orchestra, "In a Fairy Realm" Suite (Ketelbey). (a) "The Moonlit Glade"; (b) "The Queen Fairy Dances"; (c) "The Gnomes' March" (02694/5). Garde Republicaine Band, "The Two Pigeons" (Messenger) (02925). Johann Strauss and Symphony Orchestra, "Blue Danube Waltz." Ketelbey's Concert Orchestra, "Bells Across the Meadows" (Ketelbey). Plaza Theatre Orchestra, "Bal Masque—Valse Caprice" (Fletcher).
- 7.0: News session, market reports and sports results.
- 8.0: Chimes. Concert by the Wellington Commercial Travellers and Warehousemen's Association Orchestra and Concert Party (Conductor, Mr. J. F. Woodward). Overture—The Orchestra, "Jolly Robbers" (Suppe).
- 8.12: Tenor—Mr. Denis Sheard, (a) "A Dream" (Bartlett); (b) "A Spirit Flower" (Campbell Tipton).
- 8.18: Selection—The Orchestra, "The Bohemians" (Puccini).
- 8.33: Soprano—Miss K. McIvor, (a) "I Heard You Singing" (Coates); (b) "The False Prophet" (Scott).
- 8.39: Instrumental—The Orchestra, (a) "April's Lady" (Ancliffe); (b) "Traumbild" (Von Blon). Oboe solo with orchestra—Mr. N. Broad, "Love Song" (Taubert).
- 8.54: Novelty—Grinning Schrammel Trio, (a) "Voslau Babies" (Dietrich); (b) "High Up in the Forest" (Kaulich) (Poly. 23476).
- 9.0: Evening weather report and station notices.
- 9.2: Instrumental—The Orchestra, "La Gioconda" (Dance of the Hours). Piano solo, with orchestra—Miss Hazel Hardwicke, "Squirrel Dance."
- 9.12: Tenor—Mr. Denis Sheard, (a) "I Passed by Your Window" (Brahe); (b) "God Touched the Rose" (Mary H. Brown).
- 9.18: Instrumental—The Orchestra, (a) "The Belle of New York" (Kerkér); (b) "Penguins' Picnic" (Buchfield).
- 9.30: Soprano—Miss K. McIvor, (a) "Turn Ye to Me" (Wilson); (b) "I Know Where I'm Goin'" (Hughes).
- 9.36: Suite—The Orchestra, "Cockney Suite" (Ketelbey).
- 9.44: Male quartet—The Ritz, "Medley of Old Ballads" (Bruns. 4593).
- 9.50: Waltz—The Orchestra, "The Merry Widow Waltz" (Lehar); March, "Trumpet Call" (Fück).
- 10.0: God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, SEPT. 3.

- 3.0: Gramophone recital.
- 4.25: Sports results.
- 5.0: Children's hour.
- 6.0: Dinner music session (Polydor)—Paul Godwin's Orchestra, "The Jolly Robbers" Overture (Suppe) (19490); "Stephanie-Gavotte" (Czibulka) (19486); "Feldblumen" (Westling) (21407); "Suite Ballet" (Popy); (1) "Entrée Mazurka"; (2) "Pizzicati"; (3) "Valse Lente"; (4) "Largo"; (5) "Final Gallop" (19485/6); "Avant de Mourir" (Boulanger) (21407). The Eastbourne Municipal Orchestra, "Tarantelle" (Saint-Saens). Paul Godwin's Orchestra, "Coppelia Ballet Fantasy" (Dellbes). State Opera Orchestra, Berlin, "Othello Ballet" (Verdi) (66454); "La Dame Blanche" (Boieldieu) (56390); "Turkish March" (Mozart). Paul Godwin's Quintet, (a) "Popular Song"; (b) "Tale" (Komzak).
- 7.0: News session.
- 7.30: Review of the Journal of Agriculture.
- 8.0: Chimes. Specially Recorded International Programme.

- Dr. Eugene Ormandy and His Salon Orchestra. International Singers. Abroad with the Lockharts. Weather forecast and station notices. Talk—Mr. J. F. D. White, M.Sc., B.A., "A Trip to the Andes." Ambassadors of Melodyland. Hywide and Handsome. Nat Brusiloff and His Lido Venice Orchestra. God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, SEPTEMBER 3.

SILENT DAY.

Friday, September 4

1YA, AUCKLAND (875 KILOCYCLES)—FRIDAY, SEPTEMBER 4.

- 3.0: Chimes. Selected records.
- 3.15: Literary selection.
- 5.0: Children's session, conducted by Nod and Aunt Jean.
- 6.0: Dinner music session (Polydor)—Great Symphony Orchestra, "Countess Mariza" Medley (Kalman). Paul Godwin's Quartet, "Octobre" (Tschaiakowsky) (19457); "Serenade Des Mandolines" (Desormes) (19531). Paul Godwin's Orchestra, "The Bird Seller" (Zeller) (19288). Paul Godwin's Quartet, "Un Peu D'Amour" (Silesu) (21703); "Serenata D'Amalfi" (Bece) (21703). Polydor Orchestra, "Aus Winkeln Und Gassen" (Hannemann) (21939). Paul Godwin's Quartet, "Intermezzo Russe" (Franke) (19457). Paul Godwin's Trio, "La Lettre De Manon" (Gillet) (19531). Ilja Livschakoff's Orchestra, "The Land of Smiles" (Lehar) (27196).
- 7.0: News and market reports.
- 7.40: Talk—"Sports Talk."
- 8.0: Chimes—Overture, Dajos Bela Orchestra, "Viennese Waltz" Potpourri (Robrecht) (Parlo. A 4237).
- 8.9: Baritone—Mr. E. B. Waters: (a) "Vale" (Russell); (b) "Parted".
- 8.15: March—Salon Orchestra, under the direction of Mr. Harold Baxter, "L Ritirata Italian" (Drescher); Two songs—(a) "Good Night" (Haynes); (b) "Melting Tones" (Brahms).
- 8.25: Vocal and humour—Elton Black and Miss Alice Bennetto, "A Potpourri of Humour and Melody" (arr. Black).
- 8.35: Instrumental—The Civic Novelty Trio: (a) "Jumping Jack" (Bloom); (b) "I'm the Last One Left on the Corner" (Moebus); (c) "Love's Old Sweet Song" (Molloy).
- 8.45: Mezzo-soprano—Miss Merle Miller: (a) "The White Dove" (Lehar); (b) "She is Far from the Land" (Lambert).
- 8.51: Orchestral—Salon Orchestra, "Children's Suite No. 1" (Ansell).
- 9.3: Evening weather forecast and announcements.
- 9.5: Accordion duo—Gellin and Borgstrom, (a) "Blaze Away" (Holzman); (b) "The Gladiators Farewell" (Blankenburg) (Polydor 22039).
- 9.9: Baritone—Mr. E. B. Waters: (a) "The Curtain Falls" (D'Hardelot); (b) "Invictus" (Huhn).
- 9.15: Novelty—Salon Orchestra, "March of the Toys" (Herbert). Waltz, "Hieress" (Rosey).
- 9.25: Mezzo-soprano—Miss Merle Miller: (a) "Echo" (Somerset); (b) "My Hero" (Strauss).
- 9.31: Instrumental—The Civic Novelty Trio: (a) "Man from the South" (Bloom); (b) "When Your Hair Has Turned to Silver" (Tobias); (c) "Hello, Beautiful" (Donaldson).
- 9.41: Vocal and humour—Elton Black and Miss Alice Bennetto, "A Potpourri of Humour and Melody" (arr. Black).
- 9.50: Orchestral—Salon Orchestra, "On the Volga" (Kreen): Selection—"Fortune Teller" (Herbert).
- 10.2: God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, SEPTEMBER 4.

- 10.0: Chimes. Selected gramophone recordings.
- 11.12: Lecturette—"Fashions."
- 12.0: Lunch hour music.
- 2.0: Selected recordings.
- 3.30 and 4.30: Sporting results to hand.
- 5.0: Children's session, conducted by Uncle Jim.
- 6.0: Dinner music session (H.M.V.)—London Palladium Orchestra, "Nautical Moments" (C 1854). Organ—Sandy Macpherson, "L'Heure Bien" (Spoilanski) (B 3300). Vienna Philharmonic Orchestra, "Hungarian Dance No. 1" (B 3145). Berlin State Opera Orchestra, "Oberon" Overture (Weber) (D 1316). Jack Hylton and His Orchestra, "Steppin' Out" (Vauchant) (B 5727). National Military Band, "Ben Hur" (Byng) (Zono. A 365). New Mayfair Orchestra, "Follow Through" Selection (De Sylva). De Groot and His Orchestra, "I Love You" (Grieg) (B 3184). Marek Weber and His Orchestra, "Lehariana" (Geiger) (C 1679). De Groot and His Orchestra, "Romance" (Rubenstein) (B 3184). Vienna Philharmonic Orchestra, "Hungarian Dance No. 3" (Brahms). Jack Hylton and His Orchestra, "Lonesome Little Doll" (Boutelje). Organ—Sandy Macpherson, "In An Old World Garden" (Pepper).
- 7.0: News session, market reports and sports results.

- 7.40: Lecturette—Mr. J. W. Fergie, "The Romance of the Main Trunk Railway."
- 8.0: Chimes. Overture—2YA Orchestra (Conductor A. P. Truda), "To An Irish Comedy" (Ansell).
- 8.8: Baritone and chorus—Mr. Ray Kemp and Etude Quartette, "A Toast to Erin" (Doone).
Quartet—The Etude, "Killarney" (Balfe).
- 8.14: Mandolin duo—Arthur and Still: (a) "League W" March (Lange); (b) "Kentucky Home" (Foster).
- 8.20: Soprano—Miss Greta Stark, "The Last Rose of Summer" (Moore).
- 8.24: Selection—2YA Orchestra, "Shamrock" (Myddleton).
- 8.34: Tenor—Mr. Will Hancock, "Where the River Shannon Flows" (Russell).
Quartet—The Etude.
- 8.40: Piano—Mr. J. A. Blackwood, "Medley of Irish Airs."
- 8.48: Contralto—Mrs. Ray Kemp, "The Harp that Once" (Irish Air).
- 8.52: Instrumental—2YA Orchestra: (a) "Danny Boy" (Baynes); (b) "I'm Irish" (arr. Roberts).
- 9.0: Evening weather report and station notices.
- 9.2: Mandolin duo—Arthur and Still, (a) "Moonlight on the Colorado" (King Moll); (b) "My Blue Ridge Mountain Home" (Robison).
- 9.9: Baritone—Mr. Ray Kemp, "Phil the Fluter's Ball" (French).
Quartet—The Etude, "The Dear Little Shamrock" (Irish Air).
- 9.15: Novelty—2YA Orchestra: (a) "Irish Beauty" (Wenrich); (b) "Paddy" (Bennett).
- 9.30: Dance programme (Parlophone)—
Foxtrots—Tom Rock and His Orchestra, "Truly, I Love You" (Hirsch) (A 3144). Sam Lanin and His Famous Players, "It's a Lonesome Old Town" (Tobias) (A 3146). Ray Seeley and His Orchestra, "There's Something Missing in Your Eyes" (Gilbert) (A 3144). Ed Loyd and His Orchestra, "Walkin' My Baby Back Home" (Turk) (A 3146).
- 9.42: Waltz—Hotel Pennsylvania Orchestra, "The Kiss Waltz" (Dubin).
- 9.45: Foxtrots—Sam Lanin and His Famous Players, "Oh Why?" (Stohart) (A 3117). Ray Seeley and His Orchestra, "You're the One I Care For" (Gray) (A 3154). Ed Loyd and His Orchestra, "I am the Words—You Are the Melody" (De Sylva) (A 3117).
- 9.54: Vocal—John Warren, "I Miss a Little Miss" (Coots) (A 3125).
- 9.57: Foxtrots—Sam Lanin and His Famous Players, "The One Man Band" (Baxter) (A 3160). Ed Loyd and His Orchestra, "Sing Song Girl" (Hanley) (A 3154). The New York Syncopators, "The King's Horses" (Graham) (A 3160).
- 10.6: Waltzes—Pavillon Lescout Orchestra, "Drink, Brother, Drink" (Bendix) (A 3150). The Orquesta Tipica Francisco Canaro, "Bells of Hawaii" (Heagney) (A 3177).
- 10.12: Foxtrots—Ed Loyd and His Orchestra, "Hullabaloo" (Dolen) (A 3115). Hotel Pennsylvania Orchestra, "Sing Something Simple" (Hupfeld) (A 3127). Ray Seeley and His Orchestra, "Hurt" (Solomon) (A 3126). Hotel Pennsylvania Orchestra, "A Peach of a Pair" (Whiting) (A 3127).
- 10.24: Vocal—Melville Gideon, "Lady Play Your Mandolin" (Caesar) (A 3186).
- 10.27: Foxtrots—Sam Lanin and His Famous Players, "To-morrow is Another Day" (Green) (A 3129). The New York Syncopators, "I'm So Afraid of You" (Kalmar) (A 3145); "The Little Things in Life" (Berlin) (A 3147).
- 10.36: Tango—Pavillon Lescout Orchestra, "Oh! Miss Greta" (Flossas).
- 10.39: Vocal—John Warren, "Heavenly Night" (Brown) (A 3125).
- 10.42: Foxtrots—Russ Morgan and His Orchestra, "Little Sunshine" (Mitchell) (A 3129). Ed Loyd and His Orchestra, "Hello! Beautiful!" (Donaldson) (A 3153).
- 10.48: Waltz—Sam Lanin and His Famous Players, "Tears" (A 3159).
- 10.51: Foxtrots—Sam Lanin and His Orchestra, "Crying Myself to Sleep" (Wendling) (A 3147); "When You Were the Blossom of Buttercup Lane" (Dubin) (A 3153). Waltz—Fred Rich and His Orchestra, "When Your Hair Has Turned to Silver" (Tobias) (A 3159).
- 11.0: God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, SEPTEMBER 4.

- 8.0: Gramophone recital.
- 4.25: Sports results.
- 5.0: Children's hour.
- 6.0: Dinner music session (Columbia)—
Bohemian Orchestra, "Love and Life in Vienna" (Komzak, arr. Renard) Organ—G. T. Pattman, "Alice, Where Art Thou?" (tradit.) (DO146). Berlin Philharmonic Orchestra, "Roses of the South" (Strauss) (LOX) Band of H.M. Grenadier Guards, "Ivanhoe" Selection (02980). Bohemian Orchestra, "Destiny Waltz" (Baynes) (Reg. G20775). Herman Finck and His Orchestra, "Melodious Memories" (DOX155). Plaza Theatre Orchestra, "A La Gavotte" (Finck) (01439). J. H. Squire's Celeste Octet, "La Serenata" (Braga) (9116). Venetian Players, "Romanza" (Mozart, arr. Sear.) (Reg. G20467). Percy Pitt's Orchestra, "Raymond" Overture (Thomas) (DOX 84). Plaza Theatre Orchestra, "Minuet" (Finck) (01439). Organ—G. T. Pattman, "Cinderella Waltz" (Pattman) (DO 146). J. H. Squire's Celeste Octet, "Serenade" (Titt) (9116).
- 7.0: News session.
- 7.30: Talk under the auspices of the Canterbury Manufacturers' Association by Mr. W. A. Pattison, "Furs and Their Manufacture."
- 8.0: Chimes. Overture—Edith Lorand's Orchestra, "Johann Strauss Fantasia" (Strauss) (Parlo. A4044).

- 8.8: Quartet—Valencia Quartet, "When the Heart is Young" (Buck).
Contralto—Miss Jean Johnson, "A Blood-Red Ring" (Mallinson).
- 8.15: Saxophone and piano duo—Lyndon Christie and Miss Olive Winston, "Saxophon" (Wiedoeft).
- 8.20: Bass—Mr. E. J. Johnson with octet accompaniment, "The Deathless Army" (Trotter).
- 8.24: Orchestral—Studio Octet (Conductor Harold Beck), "Stradella" Overture (Flotow).
- 8.31: Soprano—Miss Lucy Fullwood, (a) "The Virgin's Slumber Song" (Max Reger), (b) "The Cuckoo Clock" (Grant Schaefer).
- 8.35: Humour—John Henry, "Over the Garden Wall" (Henry) (H.M.V.).
- 8.41: Tenor—Mr. T. G. Rogers, "That Old-Fashioned Mother o' Mine."
- 8.45: Orchestral—Studio Octet, "Valse—Artist's Life" (Strauss).
- 8.53: Contralto—Miss Jean Johnson with octet accompaniment, "My Heart is Singing" (Sans Souci).
- 8.56: Accordion—Jean Vaissade, (a) "Couscous" (Latoire); (b) "The Secret of a Night" (Vaissade) (Poly. 23616).
- 9.2: Evening weather forecast and station notices.
- 9.4: Talk—Mr. E. Iveagh Lord, "In Days of Gold" (The Story of the Golden Coast).
- 9.19: Selection—Studio Octet, "The Sunshine Girl" (Rubens).
- 9.34: Quartet—Valencia Quartet, "Old Mother Hubbard" (Wheeler).
Bass—Mr. E. J. Johnson, "Harlequin" (Sanderson).
- 9.40: Saxophone and piano duo—Lyndon Christie and Miss Olive Winston, "Palladium Medley" (arr. Christie and Winston).
- 9.48: Quartet—Valencia Quartet, "The Redesdale Lassie" (Reay).
Soprano—Miss Lucy Fullwood with octet accompaniment, "Boat Song."
- 9.54: Tenor—Mr. T. G. Rogers with octet accompaniment, "Macushla."
- 9.57: Patrol—Band of H.M. Coldstream Guards, "Naval Patrol—Britain's First Line" (arr. Williams) (H.M.V. C1234).
God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, SEPTEMBER 4.

- 3.0: Selected recordings.
- 5.0: Children's hour, conducted by Aunt Sheila.
- 6.0: Dinner music session (Columbia)—
J. H. Squire's Celeste Octet, "Operatica" (arr. Squire) (DOX 62) Band—The Bombardiers, "Hungarian Dance No. 5" (Brahms).
Orchestre Symphonique de Paris, "L'Arlesienne Suite—Adagietto." Regal Orchestra, "Pagliacci" Selection (Leoncavallo) (Reg. G30007). J. H. Squire's Celeste Octet, "Song of the Waterfall" (Squire).
Orchestre Symphonique de Paris, "L'Arlesienne Suite—Entr'acte le Carillon" (Bizet) (01327).
London Theatre Orchestra, "A Country Girl" Selection (Monckton).
Band—The Bombardiers, "Hungarian Dance No. 6" (Brahms) (Reg.).
Orchestre Symphonique de Paris, "L'Arlesienne Suite—Intermezzo." Regal Cinema Orchestra, "Show of Shows" Selection (05086).
J. H. Squire's Celeste Octet, (a) "Scent of the Jasmine" (Squire), (b) "Two Eyes of Grey" (McGeoch) (01213).
Orchestre Symphonique de Paris, "L'Arlesienne Suite—Entr'acte La Cuisine de Castelet" (Bizet) (01326).
- 7.0: News session.
- 8.0: Chimes. Overture—Grand Symphony Orchestra, "Dance of the Waves"
- 8.9: Contralto—Miss Lucy G. James, (a) "Fairings" (Martin), (b) "Thine Only" (Bohm).
- 8.15: Trio—Pettitt's Trio, (a) "Why?" (Coots), (b) "Cross Your Fingers" (Coots), (c) "A Party for Two" (Rubin).
- 8.25: Baritone—Mr. J. J. Devereux, "Love's Old Sweet Song" (Molloy).
- 8.29: Xylophone—Mr. W. J. Sinton, (a) "Circus Galop," (b) "Parade of Tin Soldiers" (arr. Pettitt).
- 8.34: Male choir—Meinescher Male Choir, (a) "Zu Strassburg," (b) "Weihe des Gesanges" (Mozart) (Poly. 21190).
- 8.40: Violin—Mr. K. Hunter, "Il Trovatore" Melodies (Verdi).
- 8.47: Tenor—Mr. R. A. Mitchell, (a) "Afton Water" (Burns), (b) "Hame o' Mine" (Murdoch).
- 8.54: Piano—Mrs. C. Drake, (a) "Wood Spirits," (b) "The Fairies."
- 9.1: Evening weather report and station notices.
- 9.3: Orchestral—Gil Dech Syncopators, (a) "Dance of the Honeybees" Schottische (Richmond), (b) "The Jolly Miller" (Col. 01877).
- 9.9: Baritone—Mr. J. J. Devereux, (a) "The Desert Song" (Romberg), (b) "The Perfect Day" (Bond).
- 9.16: Trio—Pettitt's Trio, (a) "Singing a Love Song That Nobody Hears" (Barry), (b) "Lonesome" (Romance) (Byford), (c) "Love is Like a Song" (Youmans).
- 9.27: Male quartet—Gresham Singers, (a) "Sweet Kitty Clover" (Hawitt), (b) "Wake, Miss Lindy" (Wainer) (H.M.V. B2410).
- 9.33: Xylophone—Mr. W. J. Sinton, (a) "The Islander," (b) "Kentucky Home" (arr. Pettitt).
- 9.39: Contralto—Miss Lucy G. James, "Didst Thou But Know."
- 9.43: Accordion—Michel Haling, (a) "La Mitrailleuse," (b) "Mya Valse."
- 9.49: Tenor—Mr. R. A. Mitchell, "One Alone" (Romberg).
- 9.53: Cello—Mr. T. Law, "Romance" (Tours).
- 9.59: March—Polydor Brass Band, "Telefunken" (Zandonai) (Poly. 23101).
- 10.1: God save the King.

Saturday, September 5

1YA, AUCKLAND (875 KILOCYCLES)—SATURDAY, SEPTEMBER 5.

- 3.0: Chimes. Relay of description of Rugby football match from Eden Park—Otago v. Auckland (Rep. Match).

- 5.0 : Children's session, conducted by Clanderella.
- 6.0 : Dinner music session (H.M.V.)—
Vienna Philharmonic Orchestra, "Morning, Noon and Night in Vienna."
New Light Symphony Orchestra, "Cavalleria Rusticana" Intermezzo.
International Novelty Orchestra, "Gold and Silver" (Lehar).
Victor Concert Orchestra, "Romance" (Tschaiakowsky) (Zono. EF7).
Philadelphia Symphony Orchestra, "Casse Noisette Suite" (Tschaiakowsky): (a) "Miniature Overture," (b) "March," (c) "Dance of the Sugar Plum Fairy," (d) "Russian Dance," (e) "Arab Dance," (f) "Chinese Dance," (g) "Dance of the Flutes," (h) "Waltz of the Flowers" (D1214/16).
Paul Whiteman and His Concert Orchestra, "Caprice Futuristic."
New Mayfair Orchestra, "Sons o' Guns" Selection (C1982).
New Light Symphony Orchestra, "Barcarolle" (from "Tales of Hoffmann") (Offenbach) (B2377).
International Novelty Orchestra, "Emperor" (Strauss) (Zono. EF22).
- 7.0 : News and market reports.
- 7.40 : Talk under the auspices of the Auckland Horticultural Society of New Zealand Institute of Horticulture—The Rev. W. W. Avery, "Daffodils."
- 8.0 : Chimes. Relay from the Auckland Town Hall of the Municipal Band Concert, under the Conductorship of Mr. Geo. Buckley.
March—Band, "Colonel Bogey" (Alford); overture, "William Tell."
Trombone—Mr. Greg. R. Smith, "The Toreador's Song" (Bizet).
Selection—The Band, "The Merchant of Venice" (Rosse): No. 1, "Intermezzo—Portia"; No. 2, "Doge's March."
Mezzo-soprano—Miss Merle Miller, (a) "Softly Awakes My Heart."
Cornet—Mr. Fred. Bowes, "My Pretty Jane" (Bishop).
Nocturne—The Band, "Liebestraum" (Liszt).
Flute—Mr. Hal C. McLennan, "Witches' Dance" (Bucher).
Dance burlesque—The Band, "Laughing Marionette" (Collins).
Mezzo-soprano—Miss Merle Miller, "Land of Hope and Glory" (Elgar).
Selection—The Band, "The Mikado" (Sullivan).
Xylophone solo—Mr. Rowland Jackson, "Tarantelle" (Greenwood).
March—The Band, "British Legion" (Bidgood).
- 10.0 : Programme of dance music (Polydor)—
Foxtrots—Marimba Original Excelsior de Guatemala, "Vamos al Merendon" (Jorge Vasquez) (21903). Ben Berlin's Dance Orchestra, "First the Right Leg" (Kollo) (23394); "A Very Good Chum."
- 10.9 : Waltz—Ilja Livschakoff's Dance Orchestra, "You've Been My Lucky Star" (Stolz) (23400).
Foxtrots—Ben Berlin's Dance Orchestra, "Just You" (Nelson) (23394).
Paul Godwin's Dance Orchestra, "Both You and Myself" (23326).
- 10.18 : Vocal—Jack O'Hagan, "Rambling Down the Roadway" (O'Hagan).
- 10.21 : Tangos—Jose M. Lucchesi and His South American Orchestra, "Alla Va El Caldo" (Pippo Rache) (22060); "La Voz Del Viento" (Lucchesi) (22059); "Amargura" (Lucchesi) (22060).
Waltz—Paul Godwin's Dance Orchestra, "Good-bye" (Spoliensky).
- 10.30 : Foxtrots—Ben Berlin's Dance Orchestra, "To Begin with a Big Question Mark" (Heymann) (23533); "Hallo, Sweet Lady" (Heymann) (23534); "My Heart is Longing for You" (Heymann) (23533).
- 10.39 : Vocal—Jack O'Hagan, "With My Guitar and You" (Harris).
- 10.42 : Tangos—Marimba Original Excelsior de Guatemala, "Nubes de Humo" (21905). Ilja Livschakoff's Dance Orchestra, "The Tale of Good Fortune" (Stolz) (23400). Jose M. Lucchesi and His South American Orchestra, "Soledad" (Coppola) (22076).
- 10.51 : Foxtrots—Marimba Original Excelsior de Guatemala, "Bomberos" (21903); "Mi Perrito" (Pearly Chagnon) (21905).
- 11.0 : Sports summary.
- 11.10 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, SEPTEMBER 5.

- 3.0 : Relay of Rugby Football Match from Athletic Park, Australia v. Wellington.
- 5.0 : Children's session, conducted by Aunt Molly.
- 6.0 : Dinner music session (Polydor)—
Paul Godwin's Orchestra, "Polish Temper" (Nedbal) (19609).
Paul Godwin's Trio, "For You" (Czibulka) (21341); "Melodie."
Paul Godwin's Orchestra, "Kismet" (Yamada) (V40261).
Efm Schachmeister's Orchestra, "Dark Eyes" (Schachmeister).
Paul Godwin's Orchestra, "Hearts and Diamonds."
Paul Godwin's Quartet, "Serenata" (Bece) (21344); "Adoration."
Polydor Orchestra, "Berlin As It Laughs and Weeps" (Conradi).
Paul Godwin's Orchestra, "Love in Idleness" (Macbeth) (V40261).
Efm Schachmeister's Orchestra, "Kasbek" (Schachmeister) (20453).
Paul Godwin's Orchestra, "Short But Delicious" (Schreiner).
- 7.0 : News session, market reports and sports results.
- 7.40 : Lecture—Dr. I. A. Henning, Lecturer in Modern Languages, Victoria University College, "The Pronunciation of English." (A W.E.A. lecture).
- 8.0 : Chimes. Relay from the Town Hall of the Final Demonstration Concert of the Wellington Competitions Society's 1931 Festival.
- 10.0 : Dance programme (H.M.V.)—
Foxtrots—Leo Reisman and His Orchestra, "Puttin' on the Ritz" (Berlin) (EA719). Jack Hylton and His Orchestra, "Punch and Judy Show" (Black) (EA721). Gus Arnheim and His Orchestra, "Dancing to Save Your Sole" (Gilbert) (EA743). Jack Hylton and His Orchestra, "Jollity Farm" (Saxony) (B5744).
- 10.12 : Waltz—Ted Florito and His Orchestra, "Molly" (Goulding) (EA717),

- Foxtrots—The Rhythmic Eight, "Fairly on the Clock" (Myers) (EE209). Jack Hylton and His Orchestra, "The Kerb Step."
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) (EA754). Coon Sanders Orchestra, "Moanin' For You" (Goulding) (EA717). Victor Arden, Phil Ohman and Their Orchestra, "Dancing the Devil Away" (Harbach).
10.33 : Waltz—Arcadians Dance Orchestra, "Melody Divine" (Ruby) (5538).
Foxtrots—Bernie Cummins and His Hotel New Yorker Orchestra, "Minnie the Mermaid" (de Sylva) (EA751). Arcadians Dance Orchestra, "Evening Shadows" (Polla) (5538). Ted Weems and His Orchestra, "Mysterious Mose" (Doyle) (EA751).
10.45 : Vocal duet—Esther Coleman and Foster Richardson, "Mountain Lovers."
10.48 : Foxtrots—The Rhythmic Eight, "Sweethearts' Holiday" (Kahal) (EE209); Nat Shilkret and His Orchestra, "Singing a Vagabond Song" (Richman) (EA719). Jack Hylton and His Orchestra, "On Her Doorstep Last Night" (Hargreaves) (B5744). Gus Arnheim and His Orchestra, "All I Want is Just One" (Robin) (EA743).
- 11.0 : Sporting summary.
- 11.10 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, SEPTEMBER 5.

- 2.50 : Rebroadcast of 2YA.—Description of Australia v. Wellington Rugby Match.
- 5.0 : Children's hour.
- 6.0 : Dinner music session (Polydor)—
Paul Godwin's Orchestra, "The Czarewitsch" (Lehar) (19678); "Lilliputian's Wedding" (Translauteur) (19660).
Paul Godwin's Orchestra, with organ, "Adoration" (Filipucci).
Great Symphony Orchestra, "The Gipsy Princess" (Kalman) (27172).
Paul Godwin's Orchestra, with organ, "Invocation" (Ganne) (19978).
Paul Godwin's Quintet, "Vision" (Drdla) (19533).
Opera Orchestra Berlin-Charlottenburg, "Si J'Etais Roi" (Adam).
Paul Godwin's Dance Orchestra, "Little Butterflies" (Steinke).
Paul Godwin's Quintet, "Chant D'Amour" (Drdla) (19533).
Paul Godwin's Jazz Symphonians, "Lots of Fun" (Morena) (19761).
- 7.0 : News session.
- 7.30 : Sports results.
- 8.0 : Chimes. Overture—Dajos Bela Orchestra, "Mosaic" Potpourri.
- 8.8 : Baritone—Mr. Claude Burrows with orchestral accompaniment, "Yeoman's Wedding Song" (Poniatowski).
- 8.12 : Banjo—Harry Reser, (a) "Cracker Jack" (Reser); (b) "Flapperette."
- 8.18 : Humour in song and story—Mr. Jock Lockhart, (a) "All Scotch" (Elton); (b) "He's Always Borrowing Money" (Scott).
- 8.26 : Selection—Salon Orchestra, "The Vagabond King" (Rudolf Friml).
- 8.36 : Revue—The Two Rascals and Their Rascallettes, (a) "A Little Argument About Rehearsal"; (b) Song, "I Miss a Little Miss" (Seymour and Coote); (c) "Bits and Pieces in Story and Dance" (arr. Hegan); (d) Sketch, "Horses" (arr. Hegan); (e) Specialty, "Hot Piano" (arr. Hegan).
- 8.56 : Accordion—Rene Leroux and Bal Musette Orchestra, (a) "The Bride"; (b) "Philadelphia" (Engel) (Poly. 23753).
- 9.2 : Evening weather forecast and station notices.
- 9.4 : Two Spanish pieces—Salon Orchestra, (a) "La Paloma" (Yradier); (b) "Joselita" (de Bonozzi).
- 9.12 : Baritone—Mr. Claude Burrows, with orchestral accompaniment, (a) "A Banjo Song" (Homer); (b) "Cloze Props" (Charles).
- 9.18 : Guitars—Eugenio Rezes and Domingo Noriega, (a) "El Gaucho" Tango; (b) "La Sorella" March (Schika) (Bruns. 41309).
- 9.24 : Humour in song and story—Mr. Jock Lockhart, "Where's the Face You Had on Monday?" (Walsh).
- 9.28 : Selection—Salon Octet, "Wilfred Sanderson's Popular Songs."
- 9.37 : Revue—The Two Rascals and Their Rascallettes, (a) "The Erring Husband" (arr. Hegan); (b) "Do You Remember the Time" (arr. Hegan); (c) "Specialty—Piano and Song Medley" (arr. Goodland); (d) Sketch, "Before and After" (arr. Hegan); (e) Finale, "Improvisations in Music, Song and Dance."
- 9.57 : March—Black Diamonds Band, "Guards' Parade" (Farrell).
- 10.0 : Dance music (Columbia)—
Foxtrots—Ben Selvin and His Orchestra, "The Rogue Song" (Stothart and Grey) (DO47). Stellar Dance Band, "Harmony Heaven" (Vincent) (Reg. G20772). Paul Tremaine and His Orchestra, "There's One More River to Cross" (DO98).
Waltz—Guy Lombardo and His Royal Canadians, "Lazy Louisiana Moon" (Donaldson) (DO128).
- 10.12 : Foxtrots—Rhythmic Troubadours, "Without You, Emaline" (de Rose) (Reg. G20764); "You're the Sweetest Girl" (Lombardo) (G20757); Guy Lombardo and His Royal Canadians, "Where the Golden Daffodils Grow" (Archer) (DO128).
- 10.21 : Vocal—Art Leonard, "Ten, Twenty, Thirty Years Ago" (O'Hagan).
- 10.24 : Foxtrots—Ipapa Troubadours, "Blue is the Night" (Fisher) (DO125). Rhythmic Troubadours, "I'm in the Market For You" (McCarthy) (G20757). Ipapa Troubadours, "Whippoorwill" (de Voll) (DO125).
- 10.33 : Waltzes—Stellar Dance Band, "I'll Always Be Dreaming of Mary" (Goodridge) (G20772). The Columbia Photo Players, "Dream Lover" Waltz (Schertzinger) (01788).
- Foxtrots—Ben Selvin and His Orchestra, "When I'm Looking at You" (Stothart) (DO47). Rhythmic Troubadours, "My Future Just Passed" (Whiting) (G20764).

- 10.45: Vocal—Art Leonard, "Around the Corner" (Kahn) (G20760).
 10.48: Foxtrots—Paul Tremaine and His Orchestra, "Swing Low, Sweet Chariot" (arr. Tremaine) (DO98). Fred Rich and His Orchestra, "For You" (Roemheld) (DO153). The Columbia Photo Players, "My Love Parade" (Schertzinger) (01788). Fred Rich and His Orchestra, "Dream Avenue" (Richman) (DO153).
 11.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, SEPTEMBER 5.

- 3.0 : Relay of Association Football Match from Logan Park, Dunedin.
 5.0 : Children's hour, conducted by Aunt Anita.
 6.0 : Dinner music session (H.M.V.) —
 H.M. Coldstream Guards Band, "Wedding of the Rose" (Jessel).
 Vienna Philharmonic Orchestra, "Dorfschwalben Waltz" (Strauss).
 Instrumental trio—Fritz Kreisler, Hugo Kreisler and M. Rauchselsen, "Syncope" (Kreisler) (DA961).
 Organ solo—Jesse Crawford, "Serenade" (Friml) (EA638).
 International Novelty Orchestra, "Four Little Farms."
 Coldstream Guards Band, "Suite Francaise" (Foulds) (B2751/2).
 De Groot and His Orchestra, "Samson and Delilah Selection."
 Marek Weber and His Orchestra, "Cavalleria Rusticana" Selection.
 Organ solo—Jesse Crawford, "Indian Love Call" (Friml) (EA638).
 Instrumental trio—Fritz Kreisler, Hugo Kreisler and M. Rauchselsen, "Marche Miniature Viennois" (Kreisler) (DA961).
 De Groot and His Orchestra, "Louise Selection" (Charpentier).
 International Novelty Orchestra, "To Die Dreaming" (Zono, BE182).
 7.0 : News session.
 8.0 : Relay of Vaudeville Programme from Station 3YA, Christchurch.
 10.0 : Dance session (Columbia)—
 Foxtrots—Jack Payne and His E.B.C. Dance Orchestra, "Beware of Love" (Kernell) (DO223). Van Phillips and His Band, "Always in All Ways" (Robin) (DO259); "Why Am I So Romantic?" (Kalmar) (DO271); "Beyond the Blue Horizon" (Robin).
 10.12: Waltz—Will Osborne and His Orchestra, "Down the River of Golden Dreams" (Klenner) (DO158).
 Foxtrots—Jan Garber and His Orchestra, "When a Woman Loves a Man" (Rainger) (DO88). Denza Dance Band, "Loving You" (Yellen) (Reg. G20918). Fred Rich and His Orchestra, "If I'd Only Listened to You" (Wendling) (DO272).
 10.21: Vocal duet—Layton and Johnstone, "Dancing With Tears in My Eyes."
 10.24: Foxtrots—Rhythmic Troubadours, "You're the Sweetest Girl" (Lombardo) (Reg. G20757). Guy Lombardo and His Royal Canadians, "Where the Golden Daffodils Grow" (Archer) (DO128).
 Waltz—The Cavaliers, "The Kiss Waltz" (Burke) (DO272).
 Foxtrot—Johnny Walker and His Rollickers, "Betty Co-ed" (Fogarty).
 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) (DO158). Guy Lombardo and His Royal Canadians, "Under a Texas Moon" (Perkins) (DO88); "Good Evening."
 10.51: Waltz—The Cavaliers, "All Through the Night" (Yorke) (DO271).
 Foxtrots—Guy Lombardo and His Royal Canadians, "Be Careful with Those Eyes" (Woods) (DO228). Chester Leighton and His Sophomores, "Sweetheart of My Student Days" (Kahn) (Reg. G20918).
 11.0 : God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SATURDAY, SEPT. 5.

- 2.50 to 4.30 p.m. (approx.): Sports relay.
 6.30 to 7.30 p.m.: Children's session
 7.30 to 8.0 p.m.: Sports results and talks.
 8 to 10 p.m.: Concert and dance programme, with sports results.

Sunday, September 6

1YA, AUCKLAND (875 KILOCYCLES)—SUNDAY, SEPTEMBER 6.

- 3.0 : Chimes. Selected recordings and relay of portion of organ recital from the Auckland Town Hall by the City Organist, Mr. Maughan Barnett.
 6.0 : Children's session, conducted by Uncle Bert.
 7.0 : Divine Service from St. Matthew's Church. Preacher: Canon Grant Cowen. Organist and choir-master: Mr. J. H. Philpott.
 8.30 (approx.): Overture—Berlin State Opera Orchestra, "The Magic Flute" (Mozart) (Parlo. A5011).
 Vocal—Savoy Quartet, "In the Gloaming" (Harrison).
 Tenor—Mr. Bert Skeels, (a) "If I Might Only Come to You" (Squire); (b) "Birth of Morn" (Leoni).
 Baritone—Mr. Arthur Gally, (a) "Eleanore" (Coleridge-Taylor); (b) "When Swallows Homeward Fly" (White).
 Instrumental—Whisker Quartet, (a) "Turkish March" (Beethoven); (b) "Berceuse" (Gounod); (c) "Melody in F" (Rubenstein).
 Evening weather forecast and announcements.
 Selection—Band of H.M. Coldstream Guards, "Aida" (Verdi); "Introduction and Moorish Ballet" (H.M.V. C1339).
 Tenor—Mr. Frank Campbell, (a) "When You Come Home" (Squire); "Passing By" (Purcell).
 Piano—Mr. Cyril Towsey, "Nocturne in B Major" (Chopin).
 Vocal—Savoy Quartet, "Cornfields Medley" (Parks).

- *Cello—Gasper Cassado, (a) "Butterflies" (Hartz); (b) "Serenata Napolitana" (Sgambati) (Col. LO4).
 Bass—Mr. Sid Hislop, "Travellers All" (Loughborough).
 Instrumental—Whisker Quartet, (a) "Romance in B Flat" (Rubenstein); (b) "Barcarolle" (Offenbach); (c) "Chanson Triste."
 Vocal—Savoy Quartet, "Until" (Sanderson).
 Band—H.M. Coldstream Guards, "Aida" (Verdi); "Grand March and Finale" (H.M.V. C1339).
 God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, SEPTEMBER 6.

- 3.0 : Afternoon session of selected gramophone recordings.
 6.0 : Children's song service, conducted by Uncle George, and assisted by the Children's Choir from St. James' Presbyterian Church.
 7.0 : Relay of evening service from the Vivian Street Church of Christ. Preacher, Pastor W. G. Carpenter. Organist, Miss Hazel Hunter.
 8.15 (approx.): Relay of concert by the Royal Naval Volunteer Reserve Band from the De Luxe Theatre (Conductor, Mr. Harry Baker).
 God save the King.
 3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, SEPTEMBER 6.
 3.0 : Gramophone recital.
 5.30: Children's song service by children from Methodist Sunday Schools.
 6.15: Chimes from studio.
 6.30: Relay of evening service from Durham Street Methodist Church. Preacher, Rev. P. N. Knight. Organist and Choirmaster, Mr. A. Wellbrock, L.A.B.
 7.45: Musical recordings from studio.
 8.15 (approx.): Relay of evening programme from 4YA, Dunedin.
 10.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, SEPTEMBER 6.

- 3.0 : Selected recordings.
 5.30: Children's song service, conducted by Big Brother Bill.
 6.15: Instrumental recordings.
 6.30: Relay of evening service from Central Mission (Methodist), Dunedin. Preacher, Rev. L. B. Neale. Choirmaster, Mortley Peake.
 7.45: Selected recordings.
 8.15: Studio concert. Selection—Instrumental Quintet (under A. H. Pettitt), "Gressenhal Suite" (for strings and piano) (Woods).
 8.27: Tenor and baritone—Messrs. John T. Leech and Wm. Ruffell, (a) "A Streamlet of Flowers," (b) "From Far Away" (Caracciolo).
 Contralto—Miss Dorothy L. Stentiford, "When All Was Young."
 8.37: *Cello—Cedric Sharpe, (a) "Consolation" (Liszt—arr. Sharpe); (b) "Chant Sans Paroles" (Tchaikowsky) (H.M.V. B2487).
 8.43: Selection—The Quintet, "Three Norwegian Dances" (Mullen).
 8.54: Baritone—Mr. Wm. Ruffell, with orchestral accompaniment, (a) "Drake Goes West" (Sanderson); (b) "Village Blacksmith."
 9.0 : Evening weather report and station notices.
 9.2 : Orchestral—Berlin State Opera Orchestra, "Schwanda, the Bagpipe Player" (Weinberger) (Parlo. A4285).
 9.10: Contralto—Miss Dorothy L. Stentiford, (a) "Big Lady Moon" (Coleridge Taylor); (b) "A Dedication" (Franz).
 9.17: Selection—The Quintet, "Nuits Algerienne" (Chapellier).
 9.29: Duet (tenor and baritone)—Messrs. John T. Leech and Wm. Ruffell, (a) "A Flight of Clouds," (b) "Nearest and Dearest" (Caracciolo).
 9.35: Chorus—Light Opera Company, (a) "Songs of England," (b) "Songs of Wales" (H.M.V. C2040).
 9.43: Intermezzo—The Quintet, "Chanson Russe" (Krein).
 9.49: Tenor—Mr. John T. Leech, "Flower Song" (from "Carmen") (Bizet).
 9.53: Selection—The Quintet, (a) "Old Vienna" (Drda); (b) "Hungarian Dance No. 1" (Brahms).
 10.1 : God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SUNDAY, SEPTEMBER 6.

- 6.0 to 6.45: Children's Sunday Service.
 8.15 to 10.0 p.m.: Concert programme.

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Australian Programmes

Times Corrected for N.Z.

Wednesday, August 26.

STATION 2FC.—9.30 p.m.: Concert programme from the Central Hall, Newcastle.

2BL.—9.30 p.m.: "The Tin Soldier," a romantic musical play in two acts (relayed by 3LO, Melbourne).

3AR.—9.45 p.m.: Concert programme arranged by the A.B.C. in association with the Melbourne University Conservatorium.

Thursday, August 27.

STATION 2FC.—9.30 p.m.: The A.B.C. Players present "The Ticket-of-Leave Man," a play in four acts.

2BL.—9.30 p.m., 9.57 p.m., 11.11 p.m. and 11.40 p.m.: The National Broadcasting Orchestra. 9.38 p.m.: Constance Burt, soprano, in conjunction with the orchestra. 10.14 p.m.: Lionel Lawson, violinist, in conjunction with the orchestra. 10.7 p.m. and 11.33 p.m.: John Byrne, basso. 11.21 p.m.: Carl Morris, pianist.

3LO.—9.30 p.m.: Novelty numbers. 9.45 p.m.: Dance numbers, interspersed with variety items.

3AR.—9.50 p.m.: Programme of studio reproductions.

Friday, August 28.

STATION 2FC.—9.30 p.m.: Concert programme arranged by the Musical Association of New South Wales. 10.45 p.m.: Relay of orchestral concert from 3LO, Melbourne.

2BL.—9.37 p.m.: Barend Harris, baritone. 9.44 p.m., 10.8 p.m., and 10.32 p.m.: Barbara James, the "Personality Girl." 9.58 p.m. and 10.45 p.m.: Cash and Carrie, entertainers. 10.15 p.m. and 11.34 p.m.: Phil Smith, comedian.

3LO.—9.30 p.m.: Orchestral concert by the A.B.C. Wireless Symphony Orchestra.

3AR.—9.50 p.m.: Community singing transmitted from the Mechanics' Hall, Geelong.

Saturday, August 29.

STATION 2FC.—9.30 p.m.: A promenade concert, featuring the A.B.C. Orchestra, with assisting artists.

2BL.—9.40 p.m.: "Jake and Lou" in humorosities. 9.52 p.m.: Cornet solo. 9.55 p.m. and 11.22 p.m.: The Three Girl Friends. 11.7 p.m. and 11.39 p.m.: Wally Baynes, comedian. 10 p.m.: Relay of boxing contest at Sydney Stadium.

3LO.—9.30 p.m.: A programme of old-time musical items and choruses.

3AR.—9.40 p.m.: "Il Trovatore," a grand opera interlude. 10.30 p.m.: Light music and variety.

Simplified Aerial

AN American radio manufacturer has recently brought out a simplified aerial system of new design which will serve the radio receivers in an entire building, up to as many as 200, regardless of their type or of what stations they are tuned to. A device, called the "Antensifier," which seems to be a form of amplifier, is connected to the specially-designed aerial and also to the lighting supply, from whence a cable conveys radio-frequency energy to wall-plates in the various rooms.

League and Trade

Resolutions Passed

A COMBINED meeting of the Wellington branch of the New Zealand Radio Listeners' League and of the local radio section of the New Zealand Electrical Federation was held on Wednesday, August 19. A limited number of listeners were present. The following resolutions were adopted:—

(1) "This combined meeting, representative of radio listeners and of the radio trading licensees, the two sections which provide all the finance under the radio broadcasting scheme, having considered the proposals made by the Radio Broadcasting Company of New Zealand, Ltd., for the future control of broadcasting unanimously resolves:—

(a) To express entire disapproval of the scheme suggested by the company as published in the Press on August 17, 1931.

(b) To call upon the Government to reject the scheme in its entirety.

(c) To oppose any scheme for the future control of broadcasting which involves the inclusion of any element of private ownership.

(2) "This meeting further resolves that in its opinion the best and only satisfactory system of control of broadcasting in New Zealand would be by means of an independent board of control to be set up by the Government on the same lines as those governing the British Broadcasting Corporation in England, which is entirely free of political control.

(3) "That the questions of special representation on any proposed board of control be not raised by this combined meeting, but be left to be considered by the sectional interests if by them thought advisable.

(4) "This joint meeting determines that in the event of the Government's proposal being found to be at variance with the principle embodied in these resolutions it pledges itself to organise

Broadcast from 1YA

Merle Miller—Soprano

LISTENERS to 1YA will have noted with pleasure that Merle Miller, Christchurch mezzo-soprano, is again to sing for the Auckland station. This artist appeared at 1YA a few months ago, when her delightful voice and excellent singing met with wide appreciation.

Not only is Miss Miller a mezzo-soprano of rare dramatic ability, but she is also a brilliant pianiste and is the official accompaniste at 3YA. While at the Sydney Conservatorium, where for three years she studied singing and pianoforte, she appeared frequently on the concert platform. The most noteworthy of her public performances was in the Sydney Philharmonic Society's presentation of "Faust." For this she and Joseph Hislop had been specially engaged. Miss Miller took the part of Siebel. Besides gaining her L.A.B., Miss Miller has the honour of having been awarded the Conservatorium's diploma for singing.

Miss Miller's items at 1YA will be as follows:—

September 3—"Alla Stella Confidente" (Robaudi), "To Music" (Schubert), "In the Silence of the Night" (Rachmaninoff).

September 4—"The White Dove" (Lehar), "She is Far from the Land" (Lambert), "Echo" (Somerset), "My Hero" (Strauss).

September 5—"Softly Awakes My Heart" (Saint Saens), "Land of Hope and Glory" (Elgar).

its forces and fight for its cause in any manner considered expedient and proper."

Notes and News from the North

ON September 9 a very interesting series of talks will commence from 1YA, when Mr. Hollingrake, of the Auckland Training College, will talk on "The Violin and the Viola." In the rest of the series other musical instruments will be discussed, and as the speaker has such a wide knowledge of his subject his talks should arouse great interest among music-lovers.

NO single speaker from station 1YA has aroused greater interest among listeners than "Lee-For-Brace," whose talks on the sea and ships seem to have the real tang of the sea, mixed with a dry humour, and a little sage philosophy. It is of interest to note that his talk on the "Cutty Sark" was heard over the air by a member of the crew of this famous old ship who is now spending his last days at Arkles Bay. "Lee-For-Brace" will talk on "The Limbo of the Lost Ships" on September 11.

A French Sales Scheme

THE motor-car is being used very largely as an effective means of marketing wireless apparatus in France. The results obtained are such as to encourage "surprise visits" to districts where radio is still not widely used.

Recently several cars loaded with receivers and gramophones appeared suddenly in a small French provincial village. Salesmen immediately demonstrated their wares to the astonished villagers, with the result that by the time the cars moved on the salesmen had succeeded in disposing of over £120 worth of wireless goods in the village of not more than 500 inhabitants.

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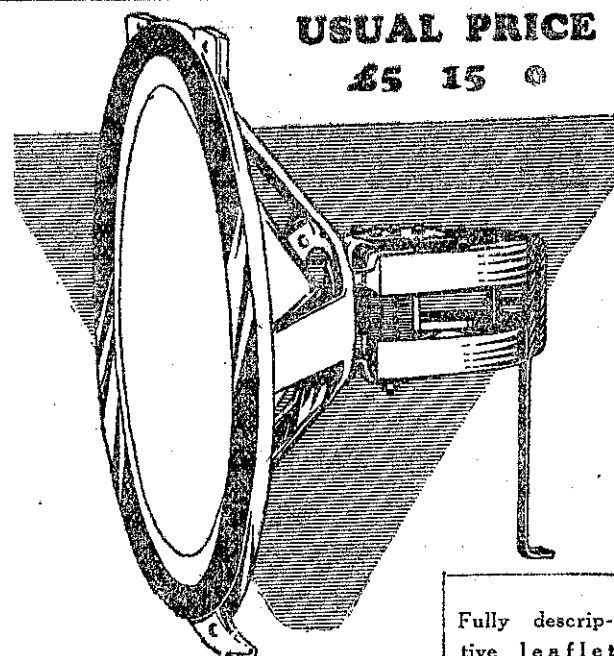
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Questions and Answers The "Radio Record" DX Log Chart

(Continued from page 15.)

the indications are that there is something wrong with your earth.

POWER VALVE (Dunedin): I cannot get the specifications for short-wave coils for my kit set.

A: Write to the N.Z. agents, Box 462, Auckland.

2. Would a screen grid valve make very much difference to my set?

A: It would improve it, but it would be awkward to adjust your present set to take an s.g. valve.

F.J.S. (Te Aroha): I have a battery set and am using a 3002 type eliminator. Could you tell me the best types of valves to use?

A: We suggest the 221 valves in all stages except the last, where you should use a B605 type. You could use PM6 in the last stage instead of B605.

A Novel and Unique Production

WITH a view to assisting both beginners and the "hard-boiled" type of DX enthusiast, a chart of broadcast stations has been prepared on unique lines. The main idea is that stations in any part of the world are shown in the order of sequence in which they will be found on the dials, and thus from the known positions of a few stations, many others may be readily searched for and found without the necessity for hunting through numerous lists.

Each station is represented by an oblong space showing clearly the call-sign, location, frequency, and wave-

length, and in the case of high-powered stations the power is also given.

Three dials are represented, divided respectively into 0-100 and 0-180 degrees, and 1400 to 550 kilocycles. There is a pointer for each frequency, running from the station particulars to

"Kestrel III."

PHOTOSTAT prints are now available for "The Kestrel Three." These are large prints depicting the layout and sub-base wiring diagrams (one print), and by following one of these there can be no chance of making a mistake—everything is so clear.

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ward the dials, but a small space is left so that the position of that particular station or frequency may be noted by drawing a line across the space from the pointer to the reading of the detector dial on the dial corresponding to that on the receiver. It should be noted that these lines drawn in will never cross, so there can be no confusion.

Compactness is an essential feature of the chart, and although over 220 stations are entered there is no confusion. The full measurement is 16 x 10 inches.

Stations include all New Zealand and Australian, a large number of Ameri-

cans heard, or likely to be heard, in New Zealand, numerous Mexican, South American, Japanese, Canadian, and a few of the super-power stations of Europe so greatly sought after by the real enthusiast.

New listeners will find the chart a mine of valuable information that will afford never-ending amusement and interest, enabling them to quickly extend the range of their operations through having definite indication of the positions in which distant stations are to be found. Copies shortly available.

Special Notice to COUNTRY LISTENERS

The C.A.S. (Country Accessories Supply) aims to remove the disability of the Country Listener. Why pay more and get what you don't want when you can get exactly what you want at city prices from the C.A.S.?

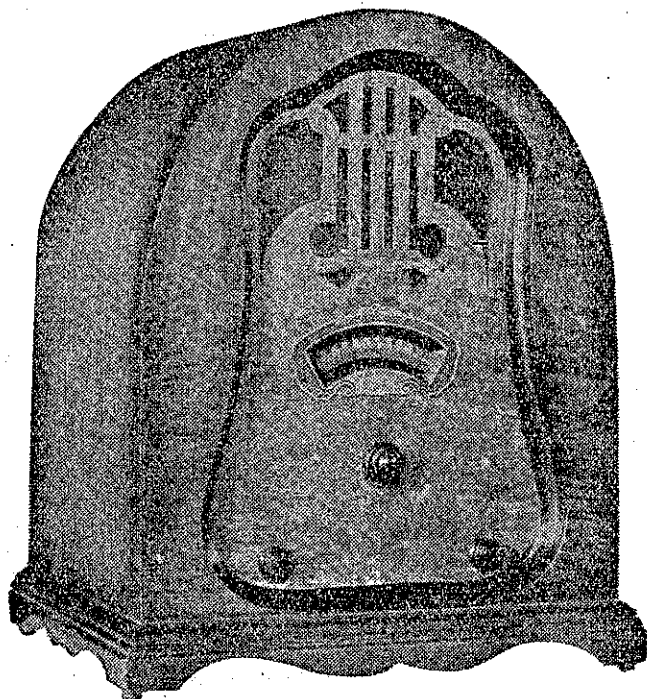
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Short-Wave Club

The Secretary Writes

A MEETING of the Wellington district of the club will be held in Nimmo's Concert Hall on Thursday, August 27, at 7.30 p.m., when all interested in radio, whether DX or shortwave, are invited to be present. As this will be a members' open night there should be something to learn.

ZL1BC put over a special test recently and asked particularly for reports. Unfortunately, replies were few. If a station which is doing so much for short-wavers, by giving out technical lectures, etc., is not worth support, then it is hardly worth using time and power. On the other hand, a number of listeners were prepared to report, but with the interference from a shortwave station and cross heterodynes from the broadcast we could do nothing here. The tests are not confined to members, but are open to all shortwavers. This station always replies with a card, and I hope listeners will encourage his efforts.

Speaking of interference, from my correspondence there is a growing feeling that something should be done, and it is suggested that the various clubs should combine and see that something is done.

Someone thoughtfully sent a "Record" to New York, when they wrote to somebody, over there, and, as a result, I have had some information sent to me.

By the beginning of September it is anticipated that reception from overseas will be back to normal again. Although in a very bad locality from an interference point of view, I have been getting good results. There are several stations which we have at last managed to decipher, and from 11 p.m. on a number come in quite loudly.

With the view of assisting boys of 16 and under, the club is prepared to enrol them at a low subscription. The secretary will naturally require proof of age.—Yours, A. B. McDonagh, Secretary, N.Z. Shortwave Club, 274 Cuba Street, Wellington.

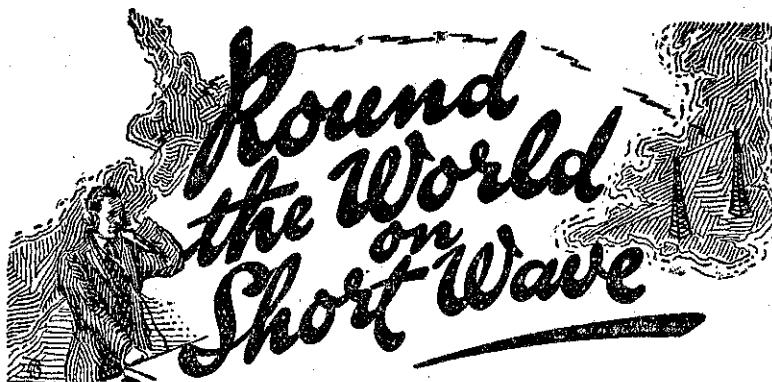
Short-wave Notes

Geo. E. Briggs, Morere, H.B., NZ26W. 5/8/31. Heard EAQ, Madrid, say: "A lot of foreign newspapers have been pub-

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Banana Plug and Sockets pair 5d.
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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.

lishing news which is not true. Everything in Spain is alright, quite alright. We are all working and things are alright. Thank you, everybody, good-night and good morning, there."

Also 8/8/31, after music and singing EAQ announced: "Here are some bullet fight one-steps"; then records, after which he announced: "We make this a special programme, as some amateurs asked for it. I cannot stay here for long time, as it makes it too late for me; I have much work to do."

On the Sunday I heard native music at R5 on 30.5 metres, from 9.30 p.m. (This station was R7 QSA 4, at 12.30 a.m.—Sec., N.Z.S.W.C.)

O. J. Stevens, NZ76W, Wellington: For three Sundays XEW, Mexico, from 4 to 7 p.m. All announcements are made in Spanish, occasionally English, as follows: "This is station XEW, Mexico, broadcasting simultaneously on long and shortwave, giving the position as 329.5 and 50 metres, but the wavelength of the shortwave station is received just below W9XF, on 49.83 metres."

Arthur Stevens, NZ15W, Hawera: VRY, 44.6 metres, is now off the air, also KA1XR.

Me and Little NRH

"Me and Little NRH," by Amando Cespedes Marin, Heredia, Costa Rica, is an interesting book, consisting of 272 pages, with many illustrations. It starts with Cespedes' first interest in radio listening, his troubles in obtaining parts in his country. The first components were bought from a junk store in America, and after building up a nice-looking receiver and inviting friends to come and listen, he had the usual luck that many of us have experienced, the darn thing wouldn't work. Examination proved that the valves were dead, transformers burnt out, batteries flat, etc., etc., so he decided that cheap goods were not worth while, and sent away another order to New York, this time to a reliable firm, and in the course of time built up a receiver that worked.

The book goes on to describe the writer's experience in logging distant programmes over the air and sending in detailed reports to the stations responsible. This was ten years ago, when broadcasting was in its infancy and transmitters were working on very low power compared with the present day.

Senor Cespedes goes on to describe how he decided to build a station of his own, not with a view to being heard all over the world, but to give the

population of his own small country a reliable local station.

On account of such good results on a broadcast band, he decided to try short waves, and was surprised to get reports from the Panama Canal zone, and then from North and South America. Later they came in from still further away, till New Zealand and Australian listeners reported hearing music, bugle calls, the tic-tac of the clock, etc., from this wonderful little station, NRH.

To show how NRH is received in New Zealand compared with the more powerful short-wave stations, an extract from the "Record" of Friday, May 23, 1930, is printed, giving the writer's log for Friday, May 16, where NRH compares very favourably with other stations heard on that day.

The book, which is very interesting from start to finish, is, as its writer describes it, "a lively, queer, and interesting story of the smallest radio station on earth, by Amando Cespedes Marin, its owner." It is dedicated to radio listeners, to whom NRH owes its wide fame.

DX Topics

(Continued from page 13.)

WLW, 50 kw., 700 kc., 428.3 m.; WGN, 25 kw., 720 kc., 416.4 m.; WHAS, 10 kw., 820 kc., 365.6 m.; WBNR, 50 kw., 870 kc., 344.6 m., and WLS, 50 kw., 870 kc., 344.6 m. (shared time); KDKA, 50 kw.,

980 kc., 305.9 m.; KMOX, 50 kw., 1090 kc., 275.1 m.; KSTP, 10 kw., 1460 kc., 205.4 m., and WJSV, 10 kw., 1460 kc., 205.4 m. (shares time).—DX18A (North Auckland).

DX Notes.

ON August 16, an excellent night for American stations, I logged a new one, giving call WKBF, Indianapolis, 1400 k.c. (214.2m.), 500 watts. When he closed down at 6.30 p.m. strength was R6, but fading was fairly bad. I think it would be better to have DX seals instead of DX envelopes, which no doubt would be expensive, whereas the seals would be fairly cheap. If DX11NW (Blackball) can log all the Aussie stations (VK's included), then he must have a very efficient set. Verifications received lately are: 2WL, Wollongong (1485 k.c.); KTAB, Oakland, California (560 k.c.); 4ZR, Balclutha (1840); and 3BO, Bendigo (980 k.c.). "Hydro" (Napier): You are quite safe this time in saying 2XL is a new station. WABC, New York City, seems to come through better on Sundays than any other days. I think this is because 2BL does not come on the air till late.—N. Jenkins (Masterton).

Unanswered Verifications.

I NOTICE quite a number of DXers have 4ZP, Invercargill, on their black list. I sent him a report on a Wednesday, and received his card on the following Monday. The only stations that have not replied to my report are 4BC, Brisbane, and 2ZJ, Gisborne. Latest verifications include 4ZR, Balclutha, 2ZH, Napier, and 3KZ, Melbourne.—DX270C (Dunedin).

WBOQ Testing.

AT 9.30 p.m. on the 16th, 2XL, Broken Hill, was heard testing on 1360 k.c. (220m.). Latest loggings include 2KO, KTRH, and WBOQ, New York. The latter has been heard testing on the last two or three evenings.—E.J.M. (Oamaru).

Particulars of 2ZP.

THE following are particulars of 2ZP, Wairoa. Frequency 820 k.c. (366 m.), schedule Monday to Saturday (excluding Tuesday) 12 noon to 1.30 p.m., Tuesday 12-1.30 p.m., 3-5 p.m., 6-10 p.m. Sunday, silent day. Power, 50 watts.—DX3W (Wellington).

Unanswered Reports.

I HAVE written three times to 2ZM and 4BC, and twice to 2ZP and 3WR, enclosing stamps, but with no results. These are the only defaulters out of nearly 40. 20A Canberra, and 3SH, Swan Hill, were received at good volume on the 16th at 11 p.m.—DX5W (Palmerston North). [Your set is quite a good one for DXing. Your log is also quite good.—Ed.]

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Telegraph: "FEAR"

WELLINGTON

The Prince, God Bless Him!

TYPICAL of his Royal Highness was an incident not long ago in Piccadilly. An elderly man, whose sight was obviously bad, was standing on the kerb waiting anxiously for a chance to cross, when a young man slipped an arm through his and gently piloted him to the other side. "Why," exclaimed someone, as the helper passed into the throng, "do you know who that was?" "No," said the old man, "but he was very kind." "He always is," said the other; "it was the Prince of Wales."

Russia To-day.

I FOUND that Moscow, and, as a corollary, the whole of Russia, was an enlargement of the Russian ship on which I journeyed from London to Leningrad; the same ludicrous Evangelistic Communism on the surface and the same greedy, ambitious, admirable human nature beneath. The only difference between the ship and Moscow was that there were fewer cranks, fanatical Jews, and useless scoundrels on the ship than in Moscow.—Liam O'Flaherty in "I Went to Russia."

Worth Trying.

A NEW type of cover for placing around the outside of indoor flower pots is being used in pretty sitting rooms. It is made of stiff canvas painted gilt, and is about six inches deep, the top and bottom edges being stitched with bright-coloured raffia. Upon the canvas itself is a "picture," also done in raffia, representing a summer-time garden scene; one of the most attractive shows a colourful herbaceous border beside a lawn with an archway covered with pink rambler roses.

The Tote's the Thing.

AS COT, like everything else in these days, is being democratised. It is still fashionable, but is ceasing to be exclusive. The feature this year was the sudden vogue and undeniable appeal of the tote. Neither the racing nor the dressing attracted the main interest. Sport and society were alike put into the shade by the elaborate betting installation. For good or ill it is recognised that gambling is the passion of the hour among all classes, especially since we have learned to gamble by machinery.

An Apt Retort.

GENERAL PERSHING'S memoir has excited a good deal of critical comment, but no rebuke can be sharper than that of the young woman detailed at one time as his chauffeur in Paris. Owing to some mishap she arrived a few minutes late, and the General, fuming with impatience, exclaimed: "Your avez dix minutes de retard, mademoiselle!" "Et vous, mon General, dix-huit mois," was the lightning reply.



The Chameleon Sex.

WOMEN are queer creatures. That sounds like a masculine jeer, but is not—is, in fact, a reflection impelled by studying the latest fashion magazines. The books of the Recording Angel may reveal that, eating or dreaming, at work or play, women are very much the same now as they were 20, 30, or 100 years ago. But according to the photographers of the best fashion papers (and the camera cannot lie!) women have changed alarmingly during even the past few months.

Up to the time when the summer fashions began to be photographed, women, according to the best mannequin tradition, were of an incredible haughtiness and languid sophistication. They were less beautiful than "fascinating"—fascination being expressed by means of a weary lift of the eyebrows, a slightly cynical look in the eyes, and the faintest twist of the lips. But now, though still a little languid, we are quite different people. The languor is a summer languor, due not to bored indifference so much as to an overburdening of the spirits. There is an air of youthful tragedy about us. Troubled innocence has returned to fashion with

floppy hats and trailing frocks. The eyelids still droop, but over a hint of tears rather than mockery, and the eyebrows are lifted in perplexed wonderment rather than in hauteur. It is all very well to generalise, you may think, from mannequins who chameleon-like suit their expressions to their clothes. Ordinary people are different. Are they? Look at the pictures of society beauties in the illustrated magazines. Have not the photographers succeeded in foisting upon them this tender youthful melancholy?

Do you believe that you and I will be able to avoid it, wearing floppy hats and frocks, and seeing this new "feminine" face on every hand?

Couleur de Rose.

ROSE is one of the popular colours for bridal lingerie this year. Triple nylon nightdresses with hip-length jackets to match look lovely in this shade. Hand-embroidered net in spot designs to match the colour of the material with which it is used forms fluted ruffles on some of the new designs.

Our Cookery Corner

Mandarin Marmalade.

Method: Wash and weigh a dozen mandarins, place them in a pan with cold water to cover. Boil until the rinds can be pierced with a pin-head. Drain and keep the liquid in which they were boiled.

Quarter the fruit, rub pulp through a sieve, and shred peel finely, using scissors instead of a knife. Place rind and sieved pulp in a basin, barely cover with water, and allow it to stand for twelve hours. Soak the pips in a pint of water for the same period. Next day, weigh, and add double the weight in sugar. Dissolve the sugar in the water in which you have soaked the pips, adding the juice of two lemons. Boil to a syrup—add pulp and rind of fruit—and boil again until it jellies when tested.

Children's Cabinet Pudding.

Method: Well butter a pudding basin and completely line it with stoned raisins, cut in half (the inside of the raisin pressed to the basin so that it sticks). Fill the basin three parts full with slices of bread and butter. Beat up 2 eggs, add to them 1 pint new milk, and sugar to taste. Pour into pudding basin, and stand for half-hour with plate on top. The basin must be quite full, and may need a little more bread or milk. Cover with buttered paper and steam for three hours. Serve with sweet white sauce.

Lamb in Jelly.

Ingredients: The middle and scrag of neck of lamb (about 2½ lb.), 3 pints good stock, 6 peppercorns, a pinch of spiced pepper, 1 oz. gelatine and gravy salt.

Method: Trim the meat, and cut it through in two or three pieces to prevent it contracting while cooking (do not chop it). Put the meat into a saucepan with the stock, spiced pepper and peppercorns, and cook gently for two-and-a-half to three hours. Take out the meat, remove the bones, put back into the stock and let it boil fast for ten minutes. Strain, add the gelatine and a little gravy salt, and when dissolved pour it over the meat. Put a dish and weight on top. Leave until cold, turn out and serve with salad and mint sauce.

The Mode.

SO far as fashion is concerned, the average woman can wear anything she pleases to express her personality and still feel that she is following the mode. Long coats and short jackets for daytime; Paton's idea of a simple black crepe frock worn with a short white cardigan jacket; tunic frocks, as suggested by Worth, and worn with little one-sided capes that have wide fur collars; Schiaparelli's new hand-crocheted sweaters, which have a surplice line and tie at one side in a fluffy bow—all these are among the garments of the season. Short evening coats that look little more than sleeves are a feature of the new collections. Many of these little coats barely reach the waist and are cut on bolero lines—very decorative and becoming. They are just right for theatre wear and other evening wear.

Portrait of a Great Principal.

"WITH her smooth, light-brown hair, graceful floating walk, and lavender crinoline frock, Miss Dorothea Beale was an attractive figure. She had a keen sense of humour and a Chaucerian love of fun pure and simple—gifts so often denied to women teachers. She knew how to choose assistants to work out her purposes, and her staff included some of the most delightful personalities. Her Christianity was a pivotal factor in all she did, and said, it was always a faith rather than a creed, and she never lost her feeling of wonderment that the human body, a pinch or two of carbon, a few chemicals and a little water, could yet be the dwelling-place in time of an immortal soul, the very temple of the Holy Ghost. Her social flair was unflinching; she never allowed goodness to become an anti-social goody-goodness. She hated frumpieries as much as falseness. When she died the little college begun at Cambray had grown until there were over a thousand learners within its walls, and the filaments of its influence touched the life of every civilised country in the world. And to many of her old pupils her death at 76 seemed as incredible a thing as the passing of Queen Victoria a few years later. She had created an Eton for girls.

Not Charming.

A FRIEND who boasts that she is "domestic, not intellectual," and I say "boasts" because her tone as she says it is a little vainglorious—complains that the intelligentsia are socially dull. She described a party at which every guest save herself was an artist, a critic, a poet or a publisher. "Circumstances have deprived us of two sets of friends," she said. "The Army lot we often thought dull when George was in the Army. Then we had the academic and suburban lot at—." "And now we live in town, and George, as a publisher, brings us among the intellectuals. The Army men had charm and the academic men had grace of manner, but the intellectuals have neither. They don't try to entertain you. They sit back and expect you to entertain them—and they don't mind showing that they're bored if you fail to do so. If they scintillated with wit or charm themselves they would have some right to expect it from others. But they don't. They can talk of nothing but their own achievements."

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By "John O'Dreams"

Jottings

IN perusing "King Crime," by Mr. Collinson Owen, it is constantly necessary for the reader to assure himself that he is not scanning the pages of Edgar Allen Poe, Gaboriau, or Edgar Wallace—if, indeed, these purveyors of horrific fiction, even in their most balefully inventive moments, imagined anything comparable to Mr. Owen's all too truthful record. Never in the history of civilisation has anything been known like the absolute subversion of law and order, the complete triumph of criminality over justice and social decency, which is the actual condition of the great cities of the United States. The "Saturday Evening Post" declares that "the protection of the law is steadily shifting from the citizen to the crook." With such guarantee of the truth of conditions depicted, the reader of Mr. Owen's vivid pages may accept this almost incredible volume as a sober record of actual and indubitable fact. "King Crime" will occupy an enduring place in the sociological literature of the twentieth century.

WHATEVER one may think of the validity of the doctrine of relativity, it is certain that no physicist or mathematician has imposed his name on the rank and file of his contemporaries as has Dr. Einstein. The reason of this is explained in "Albert Einstein: A Biographical Portrait," by Anton Reiser, who decides that Einstein is the complete human being in his ability, learning, and very wide interests. It was while working in the Patent Office at Berne in 1905 that he made what his biographer calls the "revolutionary discovery" which has brought him fame. He is not only a man of science, but also a publicist, with an ever-increasing interest in his race, and he adores music, playing the violin and the piano well, in striking contrast to Darwin, who ultimately lost his power of listening at all.

THE Man with Two Mirrors" tells of what goes on in the "antique" trade. As was to be expected from a practised dramatist, Mr. Knoblock presents a plot that is cunningly contrived against a picturesque and ever-changing background. It is the story of Benjamin Smith, half Greek and half English, whose adventures begin in the servants' hall of a London house and end on a more fashionable storey. For Ben gets on in the world, though he has to fight hard for his place in the sun, and it is some time before he finds himself, and meantime he marries the wrong woman. However, the unpleasant Zoe leaves him and bigamously marries another, and Ben goes into partnership with the curious Carradine. There is much exciting incident, and, moreover, a touch of melodrama, which is not unattractive, the whole canvas being painted in vivid strokes.

Mary Webb A Short Study of Her Life and Work

By Hilda Addison

MISS ADDISON has done her work well. Deeply conscious of the literary beauty and intense spirituality of Mary Webb's work, her summing up of her artistic achievement is comprehensive, concise and analytical, giving the salient points of different facets of that genius who was "half in faerie and half out." A comparatively short book, it yet tells much of what we desire to know, both in critical estimate of Mrs. Webb's place in the world of letters, and appraisal of the nobility and unselfishness of her deeply religious and somewhat austere personality. A strong character, yet with feminine inconsistencies, sympathetic to all grades of consciousness, but at times obstinate to a degree; enamoured of her beloved Shropshire, its peasants and its garrulity, its ways and its works, and depicting the inhabitants, so her biographer asserts, more ably than Hardy does his Wessex natives.

Brought up in a simple and pious atmosphere, Mary Webb imbibed a love of whatsoever things are good and holy, and early showed a passion for the miracle of nature's beauty. Marrying young, for a time she lived in London, but her spirit never accustomed itself to the great city, but ever hovered in love and mystical imagining over beloved Shropshire downs; and after a time she returned to her native soil, to become absorbed in nature, and forge close ties of sympathy and understanding with the sons and daughters of the soil, those labouring peasants whom she loved, which were never strained or broken throughout her lifetime.

Generosity was an outstanding quality, and no beggar left her empty-handed. Disappointment and ingratitude she met, but nothing deterred her zeal for humanity, and proverbial was her kindness to an endless stream of down-and-outs who haunted the hospitable "Spring Cottage."

Mary Webb's sense of the mystic, another worldness and great realisation of a great Presence always near earth's beauty, was with her from her youth up. Early she came under the influence of Julian of Norwich, and Julian's meditations upon the immanence of a great God found quick response in a mind attuned with infinite beauty and love.

Of Mrs. Webb's literary style the author has great appreciation and no criticism. She touches in separate chapters on its fictional value, spiritual sense, humour and poetic quality. "Precious Bane" she finds a book of noble beauty, a pre-eminent achievement of genius, and in this verdict many will agree. Who, having read them, can forget the many lovely passages, and the delightful Prudence, with her disfigured beauty, lovely soul, quaint phraseology and Dear Acquaintance? An incomparable picture of rural life, and of the strength of a spiritual union which eventually overrides lure of the flesh, though that too is a very important factor in life near the soil, as visualised by Mrs. Webb.

Her later life was spent far from the metropolis, in whose teeming streets, poverty, squalor and hopelessness, she lost heart and her sensitive soul felt seared. Moreover, the intelligentsia, in whose circle for a time she moved, did not understand her nor she them; although there were one or two exceptions, among them Walter de la Mare, between whom and Mrs. Webb there arose a deep and abiding affectionate comprehension.

Shrinking from criticism and comment, fate was unkind in bestowing a frail body and restless nerves on this woman of genius, and she suffered for many years from the unhappy illness known as Graves Disease. But her invincible courage rose triumphant against the slings and arrows of malignant fortune, she made gallant struggle against frailty and suffering, concentrated on that series of great novels, and small collection of haunting verse that she has bequeathed to the race she loved. To the last remained with her unquenchable ardour for the lovely sights and sounds of the green world of nature, and an acute and listening ear to the soft, sad music of humanity. In October of 1927 she died of pernicious anaemia. Remote from the town, her last resting-place is in Shrewsbury, within sight of the distant hills, and larches that climb high "among the stars aslant." Across her grave swings a lime-tree's loveliness.

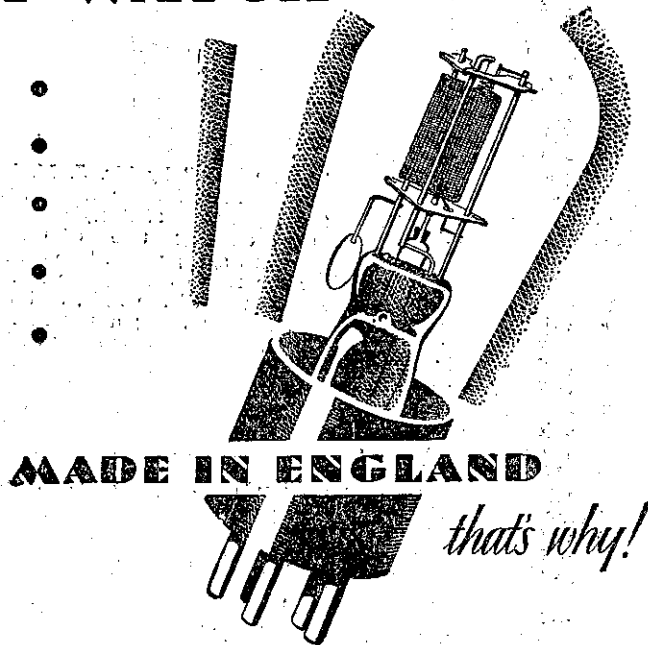
*Under a blossoming tree
Let me lie down,
With one blackbird to sing to me
In the evenings brown
Low in the grass, deep in the daisies,
I shall sleep sound, safe from their blames and
praises."*

"RED IKE," by Mr. J. M. Denwood and Mr. Fowler Wright, which is the English Book Society's latest choice, is an exciting tale of Cumberland poachers and gypsies. The real feeling for the rough countryside is apparent in this tale of the fells, and Ike himself, besides being a poacher, is also a poet. An excellent story of its kind, though its rough customers certainly do seem over-careful of their grammar and their language at times is of the stilted variety. Nevertheless there is plenty of action, and some thrilling episodes.

"THE Lustre Jug" is a thriller, but of an unusual kind. Here there is no mysterious murder and no detective. Nobody, in fact, is killed until the last chapter, though there justice is done in the most satisfactory, if unexpected, way. On the other hand, Mr. Hird has a finely dramatic story to tell about a woman whose one overpowering ambition to become "a lady" leads her into the darkest and foulest corners. There may not be many Mrs. Stradmores about, but they certainly exist.

THE year of our Lord 1848 was a turning point in the development of girls' education in England, and so, it may be, in the history of the world." This is the opening sentence of Miss Steadman's biography of Dorothea Beale, who raised Cheltenham Ladies' College from its shaky, audacious-timorous beginnings to the position of an English Public School for girls, not unworthy of consorting with the Public Schools that made their brothers. In 1848 a college for women students was opened in London, and christened Queen's College, and among its first students was Dorothea Beale. Five years later four gentlemen of Cheltenham met to consider a scheme for a girls' school in their own town, "the proposed course of studies to embrace instruction in Holy Scripture and the Liturgy of the Church of England, the principles of Grammar, Geography, History, Arithmetic, French, Music, Drawing, and Needlework." German, Italian and Dancing were "extras." It is pleasant to learn that when the school was opened the children brought their dogs with them, and "eight of these settled their private differences in a free fight in the dressing-room." To this school, after its somewhat unsuccessful start, came Miss Dorothea Beale, in 1858, aged thirty-seven. She remained at its head until her death in 1906. It was only a fortnight after she had given her last lesson in college that she died. This biography, if rather too profuse in school details to hold the interest of those who have no connection with Cheltenham, was finished, approximately, on the centenary of Miss Beale's birth. It is a careful, pious, thorough piece of work, showing Miss Beale as she appeared to one who was first her pupil and later a member of her staff.

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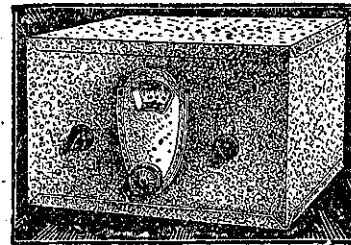
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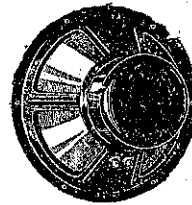
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