

PUBLISHED WEEKLY

# THE RADIO RECORD

AND

**HOME JOURNAL**

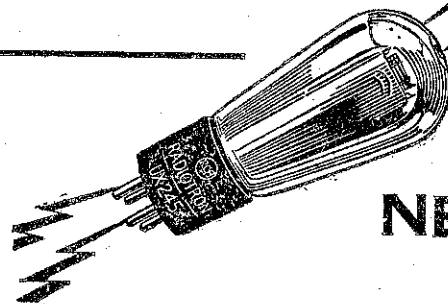
Vol. V., No. 13.

WELLINGTON, FRIDAY, OCTOBER 9, 1931.

Price, 3d.

## RCA RADIOTRONS

*The Heart of your Radio*



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One bad valve ruins radio entertainment—causes crackles, poor tone—spoils good valves. Replace worn valves with genuine RCA Radiotrons. Used by more than 200 broadcasting stations. Chosen as standard equipment by 17 leading set manufacturers. Refuse imitations. Insist on genuine Radiotrons. Look for the RCA trademark on the red and black cartons.

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UX 245	Now 12/-
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RCA 221	Now 12/6
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RCA 232	Now 18/6
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FROM ALL GOOD  
RADIO DEALERS.

**Amalgamated Wireless**  
(Asia) Ltd.

P.O. BOX 830,  
WELLINGTON.

# Are we Bringing Radio Down to a Price?

## Danger of Sacrificing Tone

**DURING** the last three years the great broadcasting stations of the world have spent tremendous sums to install transmitting equipment which will send out the complete range of the sound waves produced in the studios by vocal and instrumental artists. It is this widening of the sound-wave range which makes for fidelity of broadcasting—in other words, "makes the broadcasting sound real!"

From the lowest bass note of the viol or drum (about 16 vibrations per second) up to the high notes of the piccolo or organ, and overtones of other instruments (some 7500 vibrations per second), all of the complex musical oscillations are now faithfully reproduced by the electro-magnetic vibrations in the ether.

But how much of this wonderful tone-quality that is now "in the air" can the listener get?

The answer is: Exactly as much as can be received by the radio set he is using—and no more! In other words, no matter how perfect the music may be in the form of radio vibrations, his set will allow him to listen only to those vibrations which filter through its audio circuits and be reproduced by its loud-speaker. All the latter-day miracles of tone fidelity in the broadcasting transmitters are therefore wasted, unless his receiver is capable of tone reproduction throughout the full range of the scale, from 40 cycles per second to at least 5000 cycles per second. A listener who has a radio set which furnishes less than full-tone acoustic reception is like a man viewing a beautiful sunshiny woodland scene through amber-coloured glasses. He gets the outlines—but he misses most of the tone and colour beauties of the picture, and envisions only a narrow band of distorted colour effects.

To tune-in an inferior set on the riches of radio-signal vibrations coming in over the air these nights is like seating a great master musician before an undersized piano and expecting him to produce music other than the tinny tones of the toy instrument. Even the maestro can get no other tones than those from an undersized piano.

On the other hand, if his set is a modern, well-engineered receiver, he will receive, in his own living room, the music exactly as it is being played in the distant broadcasting studio. But if his set is one in which "corners have been cut" and fidelity skimmed, the listener will be listening only to musical distortion.

### Broadcasting Under Test.

**A**MERICAN broadcasting is under test because of too large an admixture of advertising, and the remark is not infrequent, "I don't listen to the radio any more, because it's all advertising." Especially does this criticism come from discriminating folk who ought to be among radio's staunchest supporters.

Unless a high value of tone value in reception apparatus can be maintained, the same class of listeners will become further alienated because of lack of tone fidelity. To highly organised and temperamental people, tonal inaccur-

acy becomes a form of torture and sharp discomfort.

It is for the radio trade, both distributors and dealers, to see that the public is supplied with receiving sets which are faithful and correct in their reproduction.

During the past year, owing to comparative efforts at price reduction, tone quality has in places been sacrificed, and, as the result, many sets are slipping back in tone quality to the place where the radio industry found itself in 1926 and 1927. This tendency is unsound, and marks a trend which, if allowed to run on for a year or more, will do incalculable harm to radio.

On the one hand it will bring in a false standard of sound reproduction, which will disgust the public with radio as an artistic and emotional medium. And the broadcasters who have thus far invested millions in ripping out old equipment and installing new "full-range" transmitters, will shortly become discouraged and relax their efforts at first-quality tone transmission, if such transmission is to fall largely on acoustically deaf ears. Meanwhile popular interest will diminish, "listening time" will be reduced, and gradually reduction in the number of feature events and artists will take place.

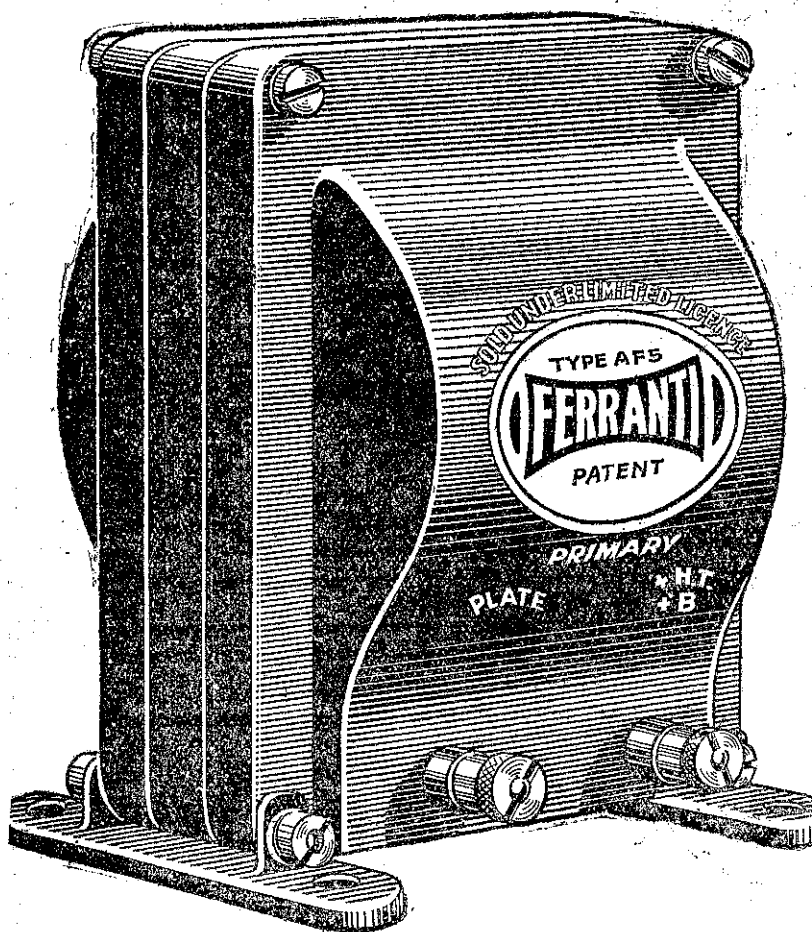
On the other hand, increased naturalness of reproduction has always brought wealth to the industry achieving it. Radio prospered proportionately as its fidelity improved during the years from 1927 to 1929. Again, the moving-picture industry doubled its box office receipts by the introduction of the "talkies," which brought greater realism and naturalness to the screen. New realism will always bring new floods of the public's money.

But to part deliberately from present high standards of realism is eventually to invited financial disaster to radio. The standards of tone must be kept rising.

### Future of Radio.

**T**HE future of radio and the future of the radio business itself is thus largely in the hands of the radio distributors and radio dealers during the next twelve months. It rests with them as to whether they elect to distribute quality sets which will ensure tone satisfaction and a permanent investment for the public. Or whether they will be satisfied to sell merely a few pounds of wire and metal pared down to a price, and so "get away with it" for the time being. The latter course will mean trouble ahead for everybody. It will result in the collapse of radio and radio broadcasting into a minor business of negligible prestige and volume, instead of fulfilling its present destiny as a dominant art.

Lowering of tonal standards will alienate the discriminating public, reducing our audience; relax broadcasters' present efforts at tone perfection; reduce number of present feature programmes and artists; result in collapse of radio into a minor business, instead of fulfilling its destiny as a dominant entertainment art.



Radio is steadily improving. Transmission embodies greater skill and more efficient apparatus. Better components, better sets and more responsive speakers, with fuller knowledge of their proper use, ensure reception considerably in advance of that which satisfied not very long ago. The Transformer plays a vital part in this advance. A good set must have a good Transformer.

The FERRANTI AF5 is supreme and is the final choice of the experts.

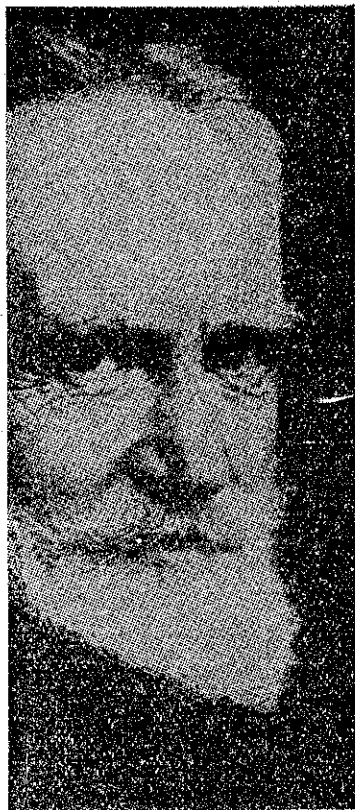
## THE TRANSFORMER of SUPERLATIVE MERIT FERRANTI

N.Z. Agents:

ARTHUR D. RILEY & CO., LTD.

Auckland

Wellington



George Bernard Shaw.

There is a loudspeaker and an air of expectancy. says the chairman. They settle themselves for an intellectual treat, as the voice from London begins:—

"Your Majesties, your Royal Highnesses, your Excellencies, your Graces and Reverences, my Lords, Ladies and Gentlemen, fellow-citizens of all degrees—I am going to talk to you about Democracy."

It is George Bernard Shaw himself addressing the great new "National university" of wireless listeners, and helping to "break down the traditional barrier between education and entertainment." Do you think him presumptuous to open his remarks as if the whole population from the King to the humblest citizen must be listening? But that is his little joke, and the sort of joke he delights in. It is George Bernard Shaw all over.

Here in New Zealand we cannot yet listen to Shaw himself, though even this may be possible before long if the present progress of technique continues. But those who hear 1YA will shortly enjoy a series of talks on the life and work of Shaw by Rev. William Constable, who, besides being a great student of Shaw and an excellent speaker, has personally met the subject of his talks.

This, however, leads one to say something of the idea of these talks generally. In England it has been proved that a considerable section of the listening public desires in the broadcast programmes not only entertainment but food for thought. Not that there is any hard and fast line between the two. It is the old story of amusement versus education, on which subject the writer once made the brilliant remark that he "didn't see how one could be educated without being amused!"

An increasing demand for informative and stimulating talks has been one of the most interesting and impressive developments of broadcast service in England. The talks are arranged by a full-time staff of experts, who are experts not only on building programmes to suit all tastes, but also in selecting speakers who can talk attractively—without academic nonsense or pedantry. The more important of the talks series have been supplemented by "Aids to

# Radio Makes Possible a National University

## Home Study Circles for N.Z. Listeners

*A new series of talks, organised by the W.E.A., is shortly to commence from 1YA, and listeners are invited to form groups so that, by discussion, and correspondence and organised reading, they may derive greater benefit from them. As the essence of all intellectual progress lies in disagreement and discussion, no better topic than "G. B. Shaw" could have been taken as an opening. Many people violently disagree with many of Shaw's ideas, but there can be few, however, who will not be interested in Mr. Constable's presentation of Shaw, even if they do not see eye to eye with him.*

A DOZEN people sit comfortably round the fireside in an English mining village.

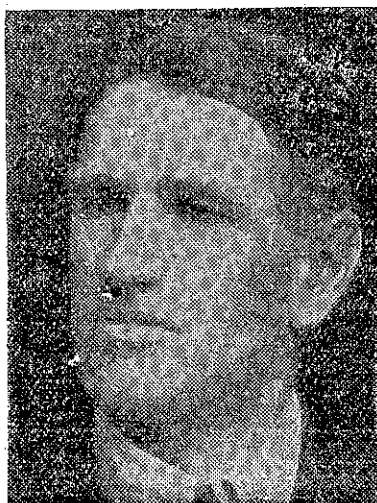
"Are we all ready?" Study" pamphlets, available to listeners beforehand, and giving in outline the subject-matter of the series, descriptive lists of books that may be consulted, and questions suggested for discussion. This last point indicates a most fruitful feature of the scheme. For, beside individual listeners, people have been invited to form groups for joint listening and discussion.

THROUGH the generosity of the Carnegie Trust it has been possible to foster the formation of these groups by providing the necessary listening sets on loan. The number of such listening groups has passed the 1000 mark, and a few months ago there was held at Oxford a Summer School devoted entirely to the training of listening-group leaders.

Beside the "Aids to Study" pamphlets already mentioned, the British Broadcasting Corporation publishes a 3d. weekly paper, "The Listener," which contains a verbatim report of the more important talks, excerpts from other talks, articles on related topics, book reviews, etc., and generally serves as a medium of contact between those who broadcast and those who listen. An interesting section is given to correspondence, in which listeners are encouraged to criticise views expressed in the talks, and the speakers can reply to the points made.

**N. M. Richmond, B.A.,**

(Director of Workers' Educational Association.)



The quality of the intellectual fare which broadcasting in England provides may be indicated by the fact that the present writer, as one engaged in adult education finds "The Listener" an almost indispensable source of inspiration and stimulus in his work.

In what has been said above it may seem that the writer is holding up England to the disadvantage of New Zealand. This is no part of his intention. In any case one has to remember that we are a small country without either the financial or the cultural resources of the Motherland. The realisation of the immense possibilities of wireless in directions other than purely light entertainment, which came gradually in England, can only be expected to come even more gradually with us. It must be confessed indeed that those of us who are engaged in W.E.A. work were at first very dubious of the effectiveness of such a medium. The personal contact of the tutor with his group is such a vital aspect of our methods that it seemed hopeless to expect much result from a series of brief talks in which the voice of the speaker was divorced from his actual presence, and the give-and-take of question and discussion. However, the difficulty of reaching those in the country (Concluded on page 2.)

## National University

(Continued from page 1.)

districts with our limited staff, and the claim to our services of those removed from the cultural opportunities of favour of trying to develop this new town life, were strong arguments in favour of trying to develop this new medium. During the past four years, therefore, the W.E.A. has done what it could to co-operate with the Radio Broadcasting Company in providing its share of the talks which have been a feature of the programmes from all the YA stations.

In Auckland during the past two years the talks have been supplemented with notes issued by the speaker, and the formation of listening groups has been invited. While nothing resulted in 1930 except a small individual demand for the notes, the result during the present winter has been much more encouraging.

Beside a moderately brisk demand for the notes, and a small but interesting correspondence with individual listeners, two listening groups formed themselves—at Manurewa and at Ohakune Junction. The leaders of these groups have acted as correspondents with the speaker, and so good were the questions and criticisms received from one of these in connection with the talks on Russia that the speaker was able to make use of them in personally conducted Auckland groups which have been studying this subject.

On the basis of this experience, and with additional help from the Broadcasting Company, the present series of talks by Mr. Constable will form the beginning of a fuller and more varied programme of talks to be arranged by the W.E.A. An outline of the first two talks appears herewith, and similar outlines will appear each week in advance of the talk itself. In subsequent outlines the speaker will indicate questions for the use of listening groups in their discussion. Books relating to the subject-matter will be mentioned, and as the scheme develops it may be possible (though nothing can at present be promised) to arrange for groups or individuals at a small fee to have the right of borrowing such books from a central library.

Meanwhile those who have any intention of forming a group for the discussion of the series on Bernard Shaw are invited to write immediately to the Director, Workers' Educational Association, Old Grammar School, Auckland, giving the name and address of the person who is prepared to act as leader (i.e., chairman) and correspondent for the group. Correspondence addressed to Mr. Constable, c/o the W.E.A., whether from groups or from individuals who wish to put questions of criticisms, will be welcomed. The extent to which such correspondence can be satisfactorily answered will of course depend on its volume.

Use Our Booking Offices in Advance

**S-O-S**

**TRAVEL IN COMFORT BY  
CAR**

**WELLINGTON — PALMERSTON  
NEW PLYMOUTH**

## Six Talks on

# "The Life and Work of Bernard Shaw"

By the

**Rev. William A. Constable, M.A.**

(To be broadcast from 1YA, Tuesday, October 13, at 7.30 p.m., and each Tuesday following.)

## Synopsis of No. 1.—Early Life.

**GEORGE BERNARD SHAW** was born in Dublin on July 26, 1856. His father, an Irish Protestant, was an amiable man, whose worst faults were inefficiency and an ardent devotion to "respectability"; but he had a sense of humour, and of the comic force of anti-climax, which we see in his son.

His mother was a woman of exceptional vitality, unconventional, indifferent to public opinion, and passionately fond of music. The music of Handel, Mozart, Beethoven, Gounod and other composers was the chief educational influence of our dramatist's boyhood. Later, his mother took up music professionally to provide for the family, and went to London.

At the age of fourteen, young Shaw went into a land agent's office in Dublin, at a salary of £18 a year. He proved himself so efficient that he was made cashier, and held the post for six years, though he disliked the work. During these years the love of art, fostered by visits to the National Gallery of Ireland, was the second great educational influence of his life.

At the age of twenty he joined his mother in London, tried and failed to earn a living in many ways, and would have starved but for the help of his mother—though, as teetotaler and non-smoker and vegetarian, his method of living was always frugal.

Between 1879 and 1883 he wrote five novels, five pages of manuscript each day with unfailing regularity—completing one novel each year—but with unfailing result—refusal by the publisher. These were "Immaturity," "The Irrational Knot," "Love Among the Artists," "Cashel Byron's Profession" and "An Unsocial Socialist." They were published later, first in serial form. "Cashel Byron's Profession" won the praise of W. E. Henley and R. L. Stevenson. These novels were good practice in the art of writing, and we can see the incipient dramatist in them. His own verdict on them is: "My novels are very green things, very carefully written."

(Lives of Shaw, and studies of his work as critic, socialist and dramatist, are plentiful. The best life is by Prof. A. Henderson. Studies of his work have been done by Holbrook Jackson, G. K. Chesterton, Collis, E. Shanks and many others. An excellent brief treatment of his plays will be found in Prof. Morgan's "Tendencies of Modern English Drama.")

## 3YA Musical and Dramatic Committee

AT the last meeting of the 3YA Musical and Dramatic Committee there were present: Dr. F. C. A'Court (Competitions' Society and Harmonic Society), Messrs. S. Williamson (Musicians' Society), R. J. Loughnan (Male Voice Choir), W. H. Dixon (Royal Musical Society), Geo. Manning (W.E.A.), Scholefield (Vice-President of W.E.A.), visitor; K. Atkinson, J. MacKenzie, and C. S. Booth.

An apology for absence was received from Miss N. Enright. The Station Manager submitted his report on programmes given and proposed.

The question of the future control of broadcasting was discussed and resolutions (already published) were passed commending the company on its ser-

vice and disapproving of the Government taking over.

A suggestion was put forth that the societies should consider the interchange of New Zealand artists and the importation of overseas talent, with the co-operation of the Broadcasting Company.

## Yet Another Static Eliminator

TWO Russians have claimed that they have invented a static eliminator. It is curious how this claim crops up every year or so with monotonous regularity, the only variation being in the nationality of the would-be inventors. In the opinion of many experts, complete elimination of atmospherics is an impossibility.

## Notes and News from the North

(By "Call Up.")

BY the time this appears in print the community singing season in Auckland will have concluded, the last midday sing from the Town Hall being held on October 7. While the sings have been just as popular as ever this year, the season has not been such a success from a financial point of view as it was last year, because, no doubt, of the present depression. Although the midday sings are over, there will be another evening community sing from the 1YA studio by the station choir on October 21.

THOSE who heard and enjoyed the broadcasts of the band from the Jubilee Institute for the Blind last year will be pleased to hear that this excellent combination of players has been booked to play from the Auckland station on October 23 and November 20. These blind players are deservedly popular for, in spite of their handicap, they have attained a very high standard of playing.

THE speakers from 1YA for the next two international programmes will be Mr. J. W. Shaw, M.A., of the Auckland Training College, who will talk on "Humour Among the Nations," and Dr. E. B. Gunson, president of the Society of Arts, whose talk will be entitled "The International Outlook on Art."

THE prevalence of influenza in Auckland at present has caused a considerable amount of trouble to those arranging programmes at 1YA, as many artists have been unable to attend at their appointed times, and substitutes have had to be found at short notice. One evening a studio programme had to be put on in place of a municipal concert owing to so many performers for the latter being ill. At the last rehearsal by the 1YA Choir there were out of forty members fifteen absentees.

WHEN in November clever young people are sitting for matriculation and degree examinations, father and mother will also have their chance of demonstrating that they have not yet forgotten all they learnt at school, for 1YA is to hold a spelling bee for adults on November 18. Last year these spelling bees proved popular both with 1YA and 2YA, and it is to be hoped that plenty of aspirants for spelling honours will come forth on this occasion. Conditions of the contest will be announced later. Mr. A. B. Chappell, M.A., will be the adjudicator.

TWO outstanding artists who are to appear from 1YA at the end of this month are Eva Stern and Rex Harrison. Miss Stern has recently come to New Zealand from New York, where she played for the National Broadcasting Company. She will give two short piano recitals from 1YA on October 28. Mr. Harrison needs no introduction to Auckland listeners, the great success he achieved here when touring the New Zealand stations last year being still well remembered. The Australian singer will be heard from 1YA on October 30.



# A Decade of Radio

Ten years ago trade was in the throes of a serious depression, but radio came and brought prosperous times. And now all eyes are focussed on Radio and its sister, Television. Do they hold the solution?

**F**AMILIARITY with the accustomed operation of the radio can never entirely dull for us its wonder, its romance, and its mystery. Yet it is not the fascinating phases of it which I intend to dwell on, but rather the hardly less important growth of its newer business aspects. Let me get rid of some figures first—to get an idea of the surprising dimension of this still youthful prodigy of modern industry.

My friend Martin Codel, whose recent book, "Radio and its Future," has become a standard text in the field, "estimates that the American radio industry has retailed more than £600,000,000 worth of receiving sets, valves and parts during the first decade of radio broadcasting." That is just the same as the amount invested in the much more venerable, widespread soft coal mining industry; and it also equals that invested in national shipping and canals.

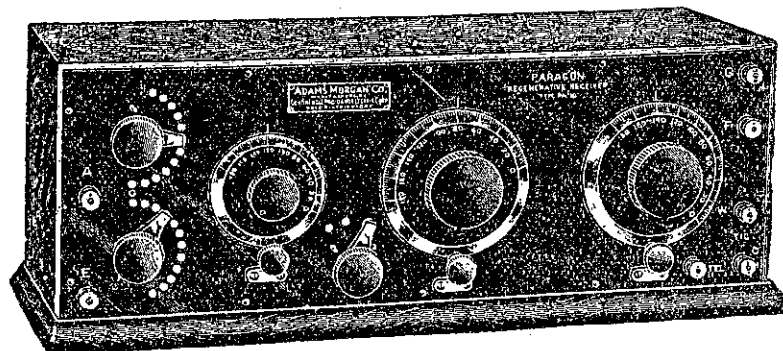
So this ten-year-old youngster is, to say the least, an amazingly husky lad with lots of promise. That was a decade of fantastic confusion, bewilderingly swift advances of radio technology, millions made and lost overnight, hectic promotion schemes—but with it all, a net gain scarcely to be matched by any other industry in a similar brief span of years.

In fact, it is probable that, as an industry, radio has only half grown, if that. Just at this time the possibility of its expansion has a lot to do with the recovery of business. Here is the reason: after each serious business depression of modern times, the opening and development of some new industry has contributed markedly to the restoration of prosperity. After the collapse of the 1870's, it was the rapid growth of our railway network which supplied the stimulus for speeding recovery. In the early 90's came the expansion of the bicycle industry. After the 1907

By  
Dr. Julius Klein

ASSISTANT SECRETARY OF COMMERCE  
FOR THE U.S.A.,

being the subject matter of a talk, delivered recently  
from New York over the Columbia Broadcasting  
System.



*In 1921 trade was stagnated by the post-War trade depression, yet this thing—we would not now call it a set—sold for £50. And batteries and speaker had to be bought as well.*

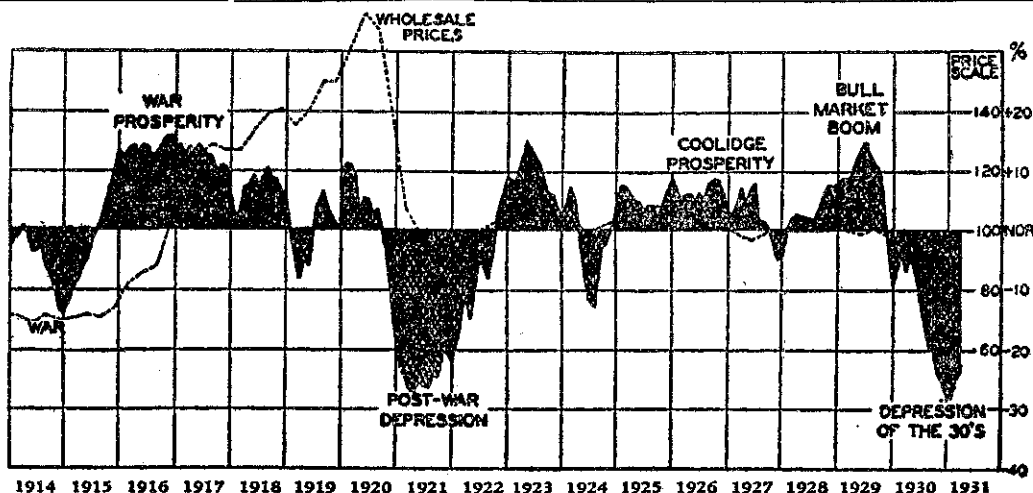
slump, and particularly after that of 1921, it was that amazing young giant, the automobile business, which helped take up the business slack. To-day, clambering as we are up from the 1930-31 chasm in the business curve, it would not be at all unlikely that new household electrical specialties like the radio may supply the extra spark-plugs to accelerate the industrial machine for the upward climb.

I said we could label this industry as only half-grown; let me offer you some data to prove it. The Census Bureau is just finishing up the first national count of radio sets in use in the U.S.A. Preliminary figures show that about 10,000,000 homes, only one-third of all those in the country, have been equipped for radio reception. So we have a long way to go before that far-off point of saturation is reached, though I grant that in walking down the streets these warm summer evenings, you get the impression of a 100 per cent. saturation of the ether waves; you are tempted to believe that every single house has not only its quota of one set, but a whole flock or litter or swarm or whatever it is that radio sets come in.

Here is an interesting fact brought out by these new figures—the radio sets are most irregularly distributed. Little Rhode Island has 57 per cent. of its homes equipped, and her neighbour, Connecticut, almost the same. In Wisconsin and Michigan, sets are found in about 51 per cent. of all homes, while in Iowa the figure runs above 48, in South Dakota 44, and in Nebraska 47 per cent. But in some of our other States homes with radio service number as little as 5 or 6 per cent. of the total. Perhaps their people are waiting till the sets get better, or the programmes improve, or some of the present radio speakers and announcers (Continued on page 11.)

## Facts Revealed In Figures

*This chart tells a story. Look what happened ten years ago. Right at that "low bottom" the radio boom began. Then make a quick jump to 1931—look at that curve . . . the depression of to-day. A new era in radio is beginning—*  
**TELEVISION.**



# The New Zealand Radio Record

—AND—

## Home Journal

(Incorporating the "Canterbury Radio Journal.")

P.O. BOX, 1032, WELLINGTON.

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

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

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

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

WELLINGTON, FRIDAY, OCTOBER 9, 1931.

### EDITORIAL NOTES.

LESS than three months remain till the end of the year, when the arrangement between the Radio Broadcasting Company and the Government terminates. During the past week an irresponsible Press rumour was put into circulation to the effect that a renewal to the Company had been decided upon. This was promptly corrected by an official statement that, under pressure of the national economic crisis, Cabinet had not been able as yet to give consideration to the broadcasting situation. That can well be understood, and it is quite unnecessary, we concede, to urge the Postmaster-General, the Hon. A. Hamilton, to expedite a decision. Doubtless he is as fully seized of the requirements of the situation as others, and will approach the problem at the earliest possible moment. All parties to the broadcasting situation recognise that a delayed decision will accentuate difficulties in the New Year. From the Broadcasting Company's point of view, obviously no plans can be formulated beyond December 31, and the service in the interval can only continue on the existing basis. Trade interests and listeners' interests march with those of the Company in being desirous of a decision. Cabinet, charged with the major purpose of restoring the national economic equilibrium, must obviously place first things first, but broadcasting can well be regarded as a very important secondary consideration, and all parties will be glad when finality is reached, and, it is to be hoped, a basis arrived at which will enable progress for the future to be undertaken on a foundation which will be as free as possible from contact with politics. We feel that the broadened basis of organisation submitted by the Company, permitting listener participation in the shareholding and direction of the service, is a sound and workable scheme which, once adopted, will allow the service to continue indefinitely, freed from unnecessary contact with disturbing political turmoil.

### DUBILIER CONDENSERS for "KESTREL 3"

#### GIVE BETTER RESULTS!

- .0001 Mica Condenser and Clips, 2/- each.
- .0002 Mica Condenser and Clips, 2/- each.
- .5mfd. Mansbridge Condenser, 2/9
- 2 and 10 meg. Leaks, 1/6 each.
- Radio Fey. Choke, 5/6.
- .00015 Differential Condenser, 6/6

- 30 ohm Rheo., 3/-.
- Ebonite Tube, 4in. x 2in., 1/-
- .0003 Var. Condenser, 9/6.
- .0003 Var. Condenser, with 200-1 Vernier, 15/-.
- 400 ohm. Potentiometer, 5/-.

All Other Parts Stocked.

**A. E. STRANGE**

404 WORCESTER STREET, CHRISTCHURCH.

## Radio License Renewals

### March Totals Now Exceeded

A RETURN has been received from the Post and Telegraph Department indicating that the number of licensed listeners is now 64,927, representing an increase of approximately 600 on the figures obtaining on March 31 this year, when the renewals fell due. Thus, it has taken five months to pick up the leeway. It is interesting to note that the receiving licenses are almost 1000 in excess of what they were five months ago. The dealers are down 400, the transmitters up 40, and the "free" down about 30. The position, as far as dealers are concerned, indicates that radio as a trade is now settling down to a solid basis, and many who thought there was easy money in radio are dropping out, leaving a smaller number of competent traders. The following are the detailed figures:—

	Receiving.	Dealers. Transmitting & receiving.	Experi- mental.	Free.
Auckland	18,885	240	96	93
Canterbury	10,242	143	86	43
Otago	7,832	120	50	30
Wellington	26,518	345	147	51
Totals	63,477	848	379	217
Grand Total: 64,927.				

### Australian Programmes

#### Times Corrected for N.Z.

Wednesday, October 7.

STATION 2FC: 9.30 p.m., Concert programme arranged by the Royal Sydney Apollo Club.

2BL: 9.37 p.m. and 11.15 p.m., Des Tooley, popular songs, and Beryl Newell, pianiste. 10 p.m., "Banjo" Paterson, the famous Australian poet, in "Word Pictures of Men and Manners Outback."

3LO: 9.30 p.m., Light orchestral programme. 10.30 p.m., Variety entertainment.

Thursday, October 8.

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

2BL: 9.42 p.m. and 11.22 p.m., Elsie Findlay, soprano. 10 p.m., "Mrs. Mulligan's Millions," an Irish comedy.

3LO: 9.30 p.m., Dance music, with vocal and comedy interludes.

Friday, October 9.

STATION 2FC: 9.30 p.m., Concert programme arranged by the Musical Association of New South Wales.

2BL: 9.42 p.m., 9.56 p.m., and 10.12 p.m., Hazel Fuller, soprano. 10.30 p.m., The Garrick Players present "Complications," a one-act comedy.

Saturday, October 10.

STATION 2FC: 9.30 p.m., Relay from 3LO, Melbourne.

2BL: 9.35 p.m. and 11.24 p.m., R. A. Bartleman, baritone. 9.40 p.m., "Piebald Philosophy," by Percival. 10 p.m., Description of boxing contest at Sydney Stadium. 11.7 p.m. and 11.43 p.m., Comedy numbers by George Edwards.

3LO: 9.30 p.m., Relay from the Melbourne Town Hall of a concert by the Victorian Professional Orchestra.

### American Television Stations

#### Number Rapidly Increasing

SEVENTEEN experimental television stations are now on the air in the United States of America, and the erection of six more has been authorised. In addition to these, there are over twenty further applications at present on the files of the Radio Commission, many of them from existing broadcasting stations.

All seem eager to gain an early foothold on the television channels or to become identified as television pioneers. The commission, on its part, still regards television as an experiment, and requires that its programmes remain non-commercial in character.

HAVE you renewed your subscription to the—


"Radio Record and Home Journal?"  
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## Last Days of Great Scientist

### Michael Faraday's Illness

AS early as 1831, at the age of forty, Michael Faraday, whose centenary was recently celebrated, complained of a failing memory. After the great series of discoveries and experiments he had made between 1830 and 1840 he was forced to take a long rest of four or five years. His trouble was accentuated by a belief that the physicians did not understand the extent of his affliction. "Whereas according to the declaration of the true man of the world, Talleyrand," he wrote on a scrap of paper, "the use of language is to conceal the thoughts, this is to declare in the present instance, when I say I am not able to hear much talking, it means really and without any mistake or subterfuge or omission that I am not able, being at present rather weak in the head and able to work no more."

Nervous as he was by nature, and made much more so by these attacks, it is unlikely he suspected his physicians, of not understanding the quality of his affliction, even if they did not appear to understand how much it affected him. He himself, in non-medical language, diagnosed it as a decay of the physico-mental faculties of his mind. This decay, severe as was its manifestation in 1840, only affected his memory and the nerves of his head. Ten years or so later its less violent recurrences were to affect the muscles of his arms, legs and throat. The attacks did not at any time alter the quality of his mind.

Between 1859 and 1863, at which latter date he was obliged to retire from all forms of activity, while constantly unwell, he was able to continue very elaborate researches and to produce results of great value. But at this time he complained that he forgot what he had just finished and could not remember whether or not he had thought out such and such a problem.

The lectures he gave in his latter years were a severe strain, as was also the work he did for Trinity House, particularly that during 1865, when his magneto-electric machine was being tested. He made long journeys in the snow and several times spent the night at sea off Dungeness Lighthouse.

He passed a great deal of his last years at the house at Hampton Court given him by the Queen. Here he rambled about the woods with his niece and was very happy, though his mind began to wander a little, and once he thought he had made a discovery of some kind of acid which was to be of medical value. A visitor from London came to see the old man as he sat in his chair looking out of the window on to the green. "I am just waiting," said Faraday. He died in the afternoon of August 25, 1867, in his study.

## The Sacking of Kaiapohia Pa

### Stirring Commemorative Celebrations

IT is just one hundred years since Te Rauparaha, the great North Island fighting chief, made a raid on the South Island Maoris, sacking the Kaiapohia Pa. The occasion is an outstanding event in the history of the Maori people, and the centenary is to be fittingly celebrated on October 24, 25, and 26.

These celebrations will mean the gathering together of the greatest number of Maoris seen in the South Island for many years. There will also be a distinguished assemblage of Europeans, including Lord Bledisloe, who will officiate at the opening ceremony in connection with a fence erected on the site of the old stockade.

This memorial fence has been erected to mark the centenary of the raid, which, to the Maoris of the South Island, was a most disastrous affair, but in which the defenders of the pa fought with the greatest gallantry against the better armed warriors from the North. It was the fickleness of the wind which decided the fate of the pa.

The celebrations will show due reverence and veneration to those long dead. In the time-honoured manner, the Maoris of to-day will remember their forbears in the form of a tangi and the festive part of the proceedings will follow. The custom of the Maoris with regard to their dead has always been that after a tangi there shall be a festive celebration to help the mourners to forget their worries and troubles.

The entertainment portion of the celebrations will, however, not take place on the site of the old pa where the massacre took place, but on the domain opposite.

The proceedings on the third day, Monday, October 26, will be broadcast by 3YA, the announcer being Mr. Te Ari Pitama. Singular interest attaches to this, as the paternal grandfather of Mr. Pitama was captured at the fall of Kaiapohia pa and was made the personal slave of Te Rauparaha, who had taken a fancy to the appearance of the youth. During the night he was tied to his captor's wrist, but succeeded in escaping in a dramatic manner. Mr. Te Ari Pitama is well known to 3YA listeners as a lecturer.

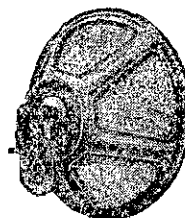
At 7.45, from 3YA next Monday evening, Mr. Te Ari Pitama will give a talk entitled "One Hundred Years Ago."

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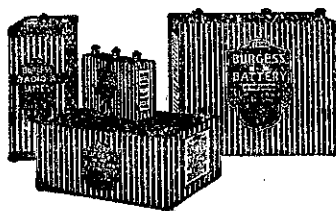
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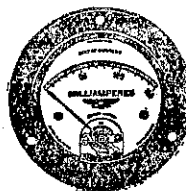
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## Children's Sessions

From 2YA

**Monday:** Miss Vera Dockery will bring a party of girls and boys to sing choruses and give Uncle Jeff and Story Book Lady some riddles, and help guess those he gives you.

**Tuesday:** We are to have the chance of visiting the bottom of the sea to-night, and Jumbo will act as the diver. He will describe all the wonderful things there are to see there—the beautiful sea-shells, sea-weed, lovely coloured fish, and other treasures. The Mermaids will entertain, and tell about their wonderful adventures. Miss Ann MacIndoe and children from Khandallah are to be the guests for the evening.

**Wednesday:** Wednesday brings Aunt Daisy and her Cheerful Chirpers, with songs and choruses. Mind you sing every one of the community songs with the Chirpers; Aunt Daisy will tell you another true Zoo story this week.

**Thursday:** Tweedledee and Tweedledum will tell more about their adventures in "Alice Through the Looking Glass," and a delightful programme is being supplied by Mrs. Percy Woods and children from Bastbourne. There is to be a play and incidental music, including chorus work.

**Friday:** Uncle Jim will be here to-night with a pretty party of little people from Khandallah, who will entertain with songs, games, and riddles. Mrs. Innes-Murray is bringing them in. Uncle Jim has another adventure story for the boys.

**Saturday:** Miss Dorothy Innes has arranged to have a magic submarine at the Studio at 5 p.m. to take Aunt Molly and Uncle Jasper to Mile Hula Beach for an hour. The side-shows will be visited. There is to be a Punch and Judy Show, a Merry-go-round, an Ocean Wave, and a concert given by The Pierrots. We are also promised bathing and some boating. Little people who have birthdays will hear greetings given from the tent where the children are to have tea and ice-creams.

**Sunday:** The Song Service will be conducted by Uncle George, assisted by St. Matthew's Anglican Church. Miss Whitcombe will conduct the choir work.

## GOOD JOBS FOR RADIO EXPERTS!

The modern radio is a long way ahead of the simple sets that almost anyone could make, consequently, there is a great demand from Radio Manufacturers, Dealers, Shipping Companies, and the Government for MEN WHO KNOW. The I.C.S. RADIO COURSE was planned to meet present-day demands. We train you for REAL success in Radio. Write for illustrated literature and full particulars.

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## "On Wenlock Edge"

### A Song Cycle from 2YA

Nearly a quarter of a century ago, A. E. Housman wrote "A Shropshire Lad," a collection of 63 poems, in which the truly lyrical qualities of the English language are reflected as they have seldom been in our time. The latent musical possibilities in these poems have only within the last few years been realised by our composers. By far the most successful of the settings of these poems is a selection of six which Vaughan Williams has set to music for tenor voice and accompaniment of string quartet and pianoforte. The poems selected are:—

1. "On Wenlock Edge."
2. "From Far from Eve and Morning."
3. "Is my Team Ploughing?"
4. "Oh! When I was in Love with you."
5. "Bredon Hill."
6. "Clun."

These songs have been hailed by English critics as artistic achievements of glorious words wedded to glorious music.

Although to "On Wenlock Edge" the composer has given every attention to external shape and anecdote, he has proceeded far beyond in the direction of realising the inner qualities of the poems. There are certain characteristics in these poems emphasised in the



Harry Brusey  
(Tenor).

setting to music of a certain ingenuousness that is in harmony with our national character, and a melancholy, devoid of weakness, such as one can associate with a climate like England which, though conducive to depression, has helped to mould a robust race by developing its powers of resistance. This is where Vaughan Williams has been most successful—the musical sentiment of "On Wenlock Edge" is as sincere and unsophisticated as the poems themselves.

One of the finest of the cycle is "Bredon Hill," with its persistent imitation of bells in the accompaniment. Instead of realistic chiming we have a background of the blurred sonority of bells that remains unobtrusive for the greater part of the song, and a vocal line which is not only purely lyrical, but derives great poignancy from its very simplicity.

A more detailed account of the remaining songs would be out of place here, but each is very beautiful. It is not expected that the cycle will appeal to all music lovers, but it is hoped that the foregoing remarks will help listeners to have a clearer idea as to the purport of the songs.

## Our Mailbag

## Popular Instrumental Music.

AS a result of your correspondent, "Second Grid's," reply in last week's "Record" I am now seriously considering using 250's in all stages, so that there will be no possibility of distortion.

He says he agrees with me that more of the popular instrumental music should be broadcast, giving as his reason for doing so that such music comes out fairly well on inferior sets. Under these circumstances I assure him that he has my very sincere sympathy.

Nevertheless, I still maintain my contention that such music as is given to us by xylophonists, mandolin bands, popular duos and trios, is thoroughly enjoyed by a large number of listeners. I must thank those who pointed out my error concerning 2YA's announcer, and apologise to Mr. Drummond. Who was the offender?—"Third Grid" (Graymouth).

## American Recordings.

ARE there no good recordings (British made) that YA stations can broadcast instead of these stupid American ones that are on the air every week from 2YA? For outsiders to tune into New Zealand stations and hear an American announcing is no advertisement for the country. Every now and again we have Empire Week, and yet we buy and broadcast American recordings. Why not give an evening like the B class stations do and give us an assortment of sound music and sing-songs? The first of the international series was bad enough, the next worse, and now what is on the air on Wednesday night is very poor. I think we should be ashamed to think other parts should hear our station, for what goes over is sheer rubbish. I cannot tune-in elsewhere, because I am on a tram track, and as all my appeals and petitions have been in vain I just have to close down.—"British" (Wanganui).

## World-wide Radio Invitations

## To Olympic Games

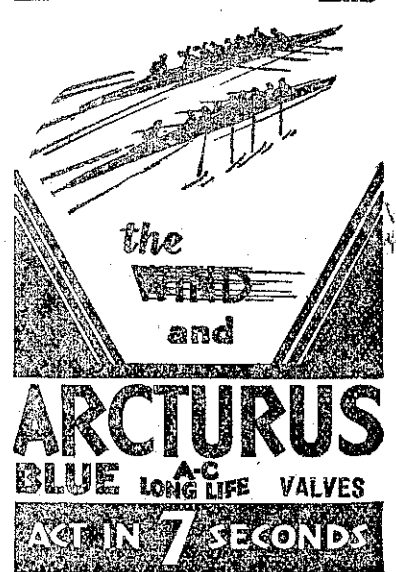
THE Olympiad Committee recently finalised an arrangement with the American Radio Relay League whereby its members will co-operate with 30,000 brother amateurs in all parts of the globe in issuing radio invitations to the Olympic Games, which are to be held at Los Angeles next year. Nearly fifty countries will be swept by these expressions of hospitality.

It is wisely pointed out that in many countries special governmental permission must be secured by amateurs desiring to handle these messages. Count de Baillet-Latour, president of the Olympic Committee, is personally endeavouring to bring his influence to bear upon the authorities concerned.

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# THE FIVE YEAR PLAN

**A** FORTNIGHT ago I spoke

about the remarkable changes that are taking place in Soviet Russia. Since then I have read two very interesting books about that country. One, "The Soviet Five-Year Plan," by H. R. Knickerbocker, is a description of the progress of industrialisation in Russia and its possible effects on world trade. The other is "The Challenge of Russia," by Sherwood Eddy, a writer who has made several visits to Russia before and after the revolution, knows the country well, and gives most interesting accounts of the industrial, social and religious developments there. I shall quote freely from this book in the course of this talk in which I propose to deal with some aspects of the now famous Five-Year Plan.

As you probably know, the whole economic organisation of the U.S.S.R. is controlled by the Supreme Economic Council. The various industries are managed by trusts or boards responsible to this Central Council. The Gosplan or State Planning Commission set out to transform the whole economic life of this vast country—to organise on up-to-date lines all industries, including transport, power supply, building, manufacturing, mining, forestry and agriculture. This involves not only the most daring and ambitious schemes that have ever been conceived for the rapid industrialisation of a backward country, but also the creation of a new spirit of enterprise in the people.

Millions of people had to be inspired with a sense of partnership in social production, and with the incentive to spare no efforts in raising standards of efficient production. Not the least part of the achievements since the plan began in 1928 has been the remarkable enthusiasm of the masses of the people in carrying the plan into effect.

Interest has been aroused and maintained by means of propaganda through posters, newspapers, radio talks, motion pictures, electric signs, and even by slogans set out in the form of patterns in flower-beds in public parks and gardens. The imagination of the younger people in particular has been captured. They are eager to do great things—to build the biggest hydro-electrical works, the largest tractor factory in the quickest time with the most up-to-date machinery in the world. Challenges are issued by a group of workers in one factory or farm to turn out more than their quota with less waste at lower cost. Pressure from below is exerted on the management of different works to keep them up to the mark. Meetings of workers in a particular factory will demand that their managers speed up the work, cut out waste and increase efficiency so that their factory can outstrip others in production.

Workers are stimulated by piecework wages, by public honours and by rewards.

By

G. LAWN, M.A.,

*Being the second of a series of talks from 3YA on  
"Russia To-day."*

*Few countries are so little understood as modern Russia. Yet that vast country teems with interest. Its development is vital to the modern world, for it has set upon a plan that is steadily evolving a new and better Russia. Now when the wheels of industry are retarded by one of the worst trade depressions of modern times, Russia alone provides employment for her millions without artificial methods. What is her secret? Mr. Lawn, in his timely series of talks, explains.*

These rewards have usually a social value. For example, last October a Moscow factory that had exceeded its yearly quota received a reward of 750,000 roubles to be used for the building of model homes for the workers. In the Ilytch metallurgical works at Kharkov, four of the best workers and two of the best engineers were given travelling scholarships

abroad because the output had increased over and above the goal set by the Plan.

Eddy says that the spirit of achievement and emulation reminded him of a football season in America, and the Russian correspondent of the London "Economist" describes it as "the expression of the delight which Young Russia feels at the sudden discovery of the country's vast and hitherto unexploited material resources." The younger generation of Russia is deeply thrilled and believes that the Five-Year Plan is the gateway to

a new epoch.

The expert planning, efficient management and the enthusiasm of the workers have resulted in several industries exceeding their quota each year, and over the whole of Russia is heard the slogan, "The Five-Year Plan in Four Years." The Planning Commission is already at work on further plans, and a Fifteen-Year Plan is predicted. It is this spirit among the people that has enabled them to endure hard work and much sacrifice during the first years of the Plan.

It was of first importance to double and treble the output of the heavy basic industries, i.e., to construct gigantic iron and steel works, to develop coal mines and oil fields, to build great industrial towns with factories and houses for hundreds of thousands of workers.

**I**N the meantime the lighter industries have been of minor importance. The people are prepared to suffer a temporary scarcity of boots and shoes, clothing and various commodities, some of which are comforts and some almost necessities.

They believe that when the Five-Year Plan is completed there will be plenty of food, clothing, shelter and comforts for all.

Now for a few instances of their achievements. Let us deal with education first. In the days of the Tsars 60 per cent. of the people were illiterate. Now there is compulsory education for all children from eight to eleven years of age, and widespread facilities for education for persons of all ages. In 1923 there were 4½ million pupils attending all schools. By 1930 there were over 12 million in elementary schools and about 10 million in other educational institutions including schools for adults. The aim is to have no illiterate people by 1934.

Eddy says: "In no other country, unless it be Japan, has the aesthetic side of life been so fostered and developed among the common people. In no other country does one find the art galleries, museums, the opera, concert and theatre, all of the highest quality, so thronged with working men. . . . The art collections from the palaces of the nobles, like the palaces themselves, are now all socialised and made available to (Concluded on page 8.)



## RIGOLETTO

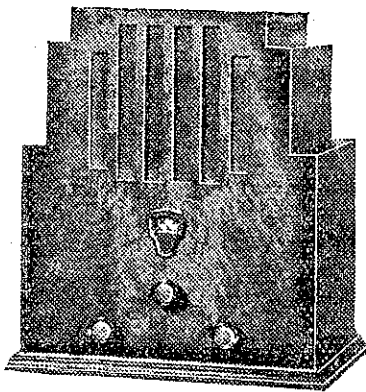
An outstanding feature of Monday night's programme from 2YA will be the performance of the famous quartet, "Fairer Daughter of the Graces," from the opera, "Rigoletto." The parts will be:

**RIGOLETTO** ..... Keith Grant  
**GILDA** .... Mrs. Wilfred Andrews  
**DUKE** ..... Denis Sheard  
**MADDALENA** .... Amy Woodward

### The Quartet.

Rigoletto and Gilda find the Duke making love to Maddalena. In this, the most wonderful of all quartets, the respective emotions of four of the actors are vividly brought out. Here is consummate art which gives us the tender pleadings of the Duke, the coquetry of Maddalena, the fierce cries of the outraged father, and the heart-broken sobs of Gilda, who sees another woman in the arms of the man she has given herself to. What do the words matter, be they Italian, French or English? The music speaks in language common to us all.

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## The Five Year Plan

(Continued from page 7.)

the people." He goes on to speak of the progress made in art, literature, and music, and says further: "No other nation has made the cinema such an instrument of education, with such a powerful political and social message. Instead of a merely commercialised amusement and a social menace it is made a vast educational force for teaching the socialised conception and building the kind of character they desire. Lenin had said that 'of all our arts I believe that the cinema is the most important.'"

Regarding the peasants, Eddy states: "A new peasantry is being evolved in Russia. The revolution has given the peasant the land and a new liberty. It has in many ways driven him from the old rut. It has swept over him with a cyclone of new ideas and practices. Whether he accepts them or resists them, his children at least have broken from the old order. They bring home daily new suggestions from the school or youth meeting."

"There are new posters, new motion pictures, new institutions, new agricultural methods all about him. He sees the tractors ploughing their deep furrows about his little farm. He sees the larger crops and better living standards of his neighbours who have joined the collectives. He and his friends attend the village meeting. They are elected on the soviets and other committees. They learn to speak out and fight for their rights as they never dared to do under Czarist oppression."

"However painful the process of transition for those of the older generation who cannot or will not change their habits of life, a new day has dawned for Russia. Probably greater changes are taking place among the peasants in this single decade than in the last two thousand years on these steppes."

An outstanding example of modern large-scale mechanised agriculture is the huge State farm, "Giant," containing over 600,000 acres. On it there are over 2500 permanent labourers, 240 caterpillar tractors, 220 wheel tractors, 380 harvester combines, 500 seed-drills, 1200 ploughs, and 6000 harrows. It takes six hours to ride across this farm in a train going eighteen miles an hour. The "Economist" representative, after seeing it, said: "Of all the places I visited in Russia this summer I saw nothing to approach this farm in efficiency, strict discipline, natural friendliness and camaraderie."

At Magnetogorsk, in the Urals, there is being constructed the second largest iron and steel plant in the world. It is to cost over £80,000,000. Already, as part of this work, 15,000 workers have built, in less than five months, a dam three-quarters of a mile long across the Ural River, using 40,000 cubic yards of ferro-concrete. When finished these works are to turn out three million tons of iron yearly. At Cheliabinsk is being built a tractor factory with an assembly room covering an area of twenty-six acres and designed to produce 50,000 ten-ton 60 h.p. caterpillar tractors a year.

Huge hydro-electrical works are being built on the Dnieper River to produce each year 2500 million kilowatt hours of energy. In connection with this enterprise a new industrial city is being built, the cost of factories, equip-

ment and workers' homes to be over £75,000,000. One could go on enumerating examples of remarkable achievements in industrial construction.

On the human side there are excellent provisions for safeguarding the welfare of the workers. In describing these Eddy says:—

"In protective labour legislation and social insurance Russia probably leads the world. . . . In 1913 the average number of hours in the normal working day was 9.9. The Labour Code of 1918 and 1922 introduced a maximum eight-hour day. To-day it has been reduced to an average of 7.2 hours. Instead of one day's rest in seven, one in five is now provided in 'the continuous working week.'"

"Child labour, which is still permitted in so many of the States in America, is prohibited in Russia for children under fourteen, while those from fourteen to sixteen may work but four hours a day, and from sixteen to eighteen six hours."

"Most generous and extensive provisions for payments for maternity and child welfare, for medical care, for temporary and permanent disability, unemployment, invalidity and old age, housing, death benefit and burial are made. It is evident that low wages are largely compensated for by increased security, reduced rents and prices for food, recreation, cultural privileges, education for the worker and his children and provision for all contingencies and for old age. There is no place in the system for hoarding because of individual fear, to make provision for the unknown future. The risk is shared and borne by all socially instead of individually. The American worker receives higher wages but has less security against unemployment, old age, sickness, etc. The Russian has lower wages but more security. Several hundred labour exchanges at Government expense are responsible for providing work for every possible man."

"Working women, who were the beasts of burden in old Russia, are specially protected, and as a rule prohibited from night work and from certain arduous employments. All manual women workers are free from work on full pay eight weeks before and eight weeks after childbirth. Additional financial assistance and special provisions are made for mothers during the nursing period."

"Public nurseries, provided for small children whose mothers are at work, are a notable feature of Russian life, not only in the factories, but on the collective farms, and in the parks and places of amusement. Such scientific and uniformly kind treatment of children is all the more noteworthy in a country that was recently so backward."

"Vacations are provided for workers for at least two weeks on full pay in advance. Palaces and summer resorts of the former nobility are turned over for sanatoria, rest homes, hospitals, and nurseries for the workers and their children. In the palace and surrounding park of some former nobleman, one sees accommodated during the course of a single summer several thousand workers in turn. The visitor sees them browning themselves on the lawns in the sun, resting in hammocks under the trees, swimming in the lake or river, or playing games over the wide grounds."

"It is an almost startling sight to see every former palace, every gallery, resort or place of amusement socialised."

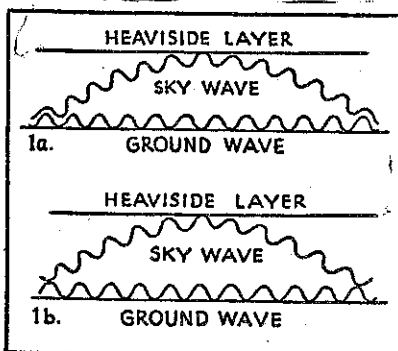
# That Eleven Year Cycle

by  
"COSMOS"

**T**HE science of radio has made such enormous advances in the past decade that it is now in many respects well nigh perfect. There are many critics who aver that the modern electric radio is too powerful, but they are in the same class as the critic who can find nothing powerful enough, and no radio nearly as good (by his way of it) as the great set he built himself so many years ago. Properly and intelligently handled a good electric radio will convert those feeble voltage impulses

In this article "Cosmos" tells you in progressive sequence, the substance of considerable observation and research. He reviews the factors governing radio reception, and goes on to point out how good radio seasons have been dependent upon solar activity manifesting itself in eleven-year cycles.—Ed.

This in turn is governed by the height that the wave must go before it reaches an electronic density sufficient to reflect it back to earth, and it will be seen that the higher the wave goes before reaching its turning point the fewer will be the number of rebounds it will have to make before it reaches its destination.



In 1a the ground and sky waves are synchronising, giving twice the normal signal strength. In 1b they are in opposition and there are weak or no signals.

that reach an aerial into a true and faithful rendering of just what they represent.

If the output is marred by static or distortion, it is simply that science has so far been unable to design a set that will differentiate between those impulses that are meant to reach the aerial, and those that are not. A good strong signal has a strength of about ten micro-volts per meter when it reaches the aerial, and if a set is amplifying this signal to give room volume, it stands to reason that a static discharge of the same intensity will have the same volume as the wanted signal. If the static were

persistent it would be ruinous to entertainment. In this case the ratio of static, or atmospheric, to wanted signal is 1—1. If the atmospheric had a strength of three microvolts per meter and were conflicting with a wanted signal of ten microvolts per meter, the ratio would be 3—10 and the atmospheric would be heard only as a background.

Static in these latitudes is more of a seasonal disturbance than a chronic one, and providing that the aerial can pick up a signal strength of ten microvolts per meter atmospheric will seldom mar a programme. At this point we must give consideration to the vagaries of radio waves in transmission. Consider fig. 1a. Here we see that transmission is accomplished by two fundamental circuits known as the sky wave and the ground wave.

The sky wave may be likened to a ball that bounces along, and the ground wave to a ball that is thrown. Many and varied are the phenomena that affect the sky wave, and while it is this sky wave component that gives us distant reception, it is also it that brings us distortion in its many guises. Above the Earth, at a variable distance, there is a refracting or reflecting layer, which since 1902 has been called the Kenelly-Heaviside Layer, after the investigators who almost simultaneously founded its theory. Kenelly an American, and Heaviside an Englishman. The distance that a sky wave will reach from a transmitter before it becomes too attenuated to be of use is governed by the percentage of absorption that takes place at each contact with the Layer and with the Earth.

The amount of absorption that takes place at each contact with the Earth is governed by the particular class of terrain at the spot of incidence, being much less when the Earth is wet, as it is then a good reflector of radio waves. As regards the Heaviside Layer the amount of absorption that takes place is more or less proportionate to the number of bounces that the wave must make between it and the Earth before it reaches its destination.

In table 2 is shown the approximate heights at which the electronic density is sufficient to turn waves about ten metres long back to earth. With longer wavelengths corresponding to lower frequencies, the height at which the electronic density would be sufficient to turn the waves back to earth would be much less, and herein we find the reason for the great distances spanned by short waves, taking comparatively few strides to encompass the earth.

It must not be supposed that the Heaviside layer remains stationary for any length of time. Heising tells us that layer is constantly on the move, rising and falling rhythmically about every quarter of an hour. Rising at a speed of something like six miles per minute and falling much more quickly, probably at 20 miles per minute.

At this juncture it is well to consider the reason for the very decided attenuation that daylight and even moonlight has upon the sky wave component. We know that the ionised Heaviside layer is highest and least intense on a winter's night, lowest and most intense on a summer's day; higher and less intense on a winter day than on a summer day, that its height and intensity thus varies from night to day, from no moon to full moon, from season to season and from sunspot cycle to sunspot cycle.

The science of physics and chemistry tells us that when a diffuse gas is subjected to ultra-violet radiations some of its atoms lose electrons, which may either attach themselves to other complete atoms or remain as free electrons. The gas will then contain free electrons, positive ions or atoms which have lost an electron, and negative ions or atoms which have gained an electron, and in this state of electrons, positive ions and negative ions and gas is said to be ionised.

Applying this knowledge to the ionised Heaviside layer we find that the layer is ionised more or less effectively according to the intensity of the ultra-violet rays to which it is subjected, most of which emanate from

Winter Day .....	100 miles
Summer Day .....	200-350 miles
Winter Night .....	175-250 miles
Summer Night .....	250-400 miles
Spring and Autumn .....	150-225 miles

These figures are from Marshall, U.S., for waves of about ten metres. It is not intended that they represent the approximate turning point of broadcast frequencies, as the figures are not even proportionate, due to the varying factors that affect different frequencies.

the sun, but undoubtedly the ionisation is to some extent due to emanations which possibly reach the layer after speeding through space from greater suns than ours. In a completely ionised state the Heaviside layer acts toward radio waves in the broadcast spectrum in much the same way as a short circuit affects an electric transmission line, and it is now that we can visualise why it is that distant radio reception, via the sky wave component, is almost directly influenced by the intensity of the light through which the waves make their way. On a winter day the intensity of light is only about one-fourth of its corresponding summer value, which accounts for the greater signal strength in winter and at night.

To return to earth and the ground wave component as illustrated in table 1a, we find that reception via this path is practically independent of light and darkness, and that the signal strength at any distance from a transmitter is mainly governed by the class of country over which the waves have to travel. Referring to table 3, which gives the distances accepted as standard in the United States for true service range, we see that the distance is not all directly proportional to the power radiated, but is governed by the law of inverse (Concluded on page 10.)

Watts power.	Miles.
5 .....	1
500 .....	10
50,000 .....	100

squares, which law also governs the intensity of light at various distances from its source.

But there is another limiting factor to really satisfactory service, and that is "fading." A line may be drawn with considerable accuracy around a transmitter that will show the point in any direction at which fading will commence. The factors which control this fading distance are practically independent of the power of the transmitter, and they are the class of country over which the waves are propagated and the wavelength of the waves themselves.

Table 4 shows the distance of the fading ring from a transmitter over various classes of country and on various wavelengths. From a study of this table it is seen that the longer the wavelength the greater the true service range or distance between the transmitter and the locality where fading commences, irrespective of the class of intervening country, and also, for any given wavelength the distance between the transmitter and the fading ring is governed by the class of intervening country, being greatly reduced over rough country.

It is seen that a 200-metre station will give satisfactory reception over only ten miles of mountainous country, against fifty miles over flat country. Likewise that a 400-metre station has a true service range of over twice as far.

#### The Ground Wave.

REFERRING to figs. 1a and 1b, we see that the ground wave component has a more direct and therefore a shorter path than its less direct companion the sky wave. The varying distances covered by the waves traversing each of these two paths cause a swinging phase difference between the ground wave and the sky wave, such that when as in 1a the two components are in phase, the signal strength is twice its normal value, and as in 1b where the two components are in phase opposition, they neutralise each other completely, and the signal strength is zero.

The intense fading or hashing which is very noticeable at distances as shown in table 4 is largely due to this cause, and it becomes less pronounced as the distance from the first fading ring is increased, due to the attenuation of the ground wave. While the sky wave gives satisfactory signal strength over great distances, the quality of reception is all too often marred by distortion. Indeed it is far more often present than not, and very few long-distance signals arrive as clear and crisp as they left the transmitter. The more perfect a radio set is from a tonal standpoint the more obvious the distorted signals are in its output. Many home-built radio sets suffer so much from inherent distortion that their owners are immune to distortion, and they are so used to the tone of their own sets that true tone quality sounds strange to them.

#### A Cause of Distortion.

AN accepted cause of distortion is known as the differential sideband theory. A radio phone signal is comprised of a narrow band of frequencies which may be classed as the carrier frequency and two sidebands, the frequency of one being above, and that of the other below, the carrier frequency.

Due to the refractive index being influenced by the frequency, it stands to reason that any two signals of different frequencies will, after refraction from the Heaviside layer be in slightly different phase relation to each other to what they were previously, and as the Heaviside layer is constantly on the move, and varying in density, it is readily conceivable that the signals must often arrive distorted and mushy.

As long ago as 1826 a German astronomer, Heinrich Schwabe, found by long and patient observation that the number of sunspots on the sun varied from year to year in a cycle of a little over eleven years. In recent times it has been observed that distant radio reception is strongly influenced by the sunspot cycle of Herr Schwabe, as shown for recent years in fig. 5. In those years of maximum sunspots radio

via the sky wave has been poor, and in the years when the sunspots were at a minimum it showed a marked improvement.

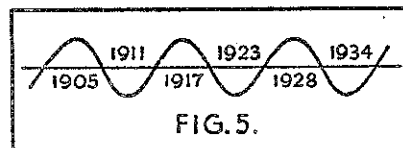
#### Sunspot Cycles.

SCIENTISTS now believe that the sunspot cycles are caused by the gravitational pull of the planets on the sun, which pull reaches its maximum at periods closely corresponding to those of maximum sunspot activity, due to the additive attraction of the planets as they line up each eleven years or so.

It is believed that this gravitational pull of the planets affects the sun in much the same way as the moon affects the earth and her tides; the sun being in a molten state, the pull causes its fiery surface to open up and release flaming vortices that reach out into space for many times the diameter of our world. It is to be expected that such unusual activity will affect the radiations of ultra-violet, and light and heat waves that reach the Earth (they all travel at the same speed of 180,000 miles per second), and indeed records prove the theory.

#### Years of Maximum Activity.

REFERRING again to figure five we see that the years 1905, 1917 and 1928 were the years of maximum activity in the solar regions, and we know that those years brought hot summers and droughts in many parts. Likewise, as would be expected, the ultra-violet radiations reaching the Earth in those years were more intense, and although 1905 was before the era of broadcasting as we know it, the years 1917 and 1928 were noticeably poor for



long distance reception. . . . On the other hand, about 1923 when the sunspot cycle was at its ebb some remarkable long-distance reception was obtained on what are now considered really obsolete sets.

We are now nearing the next ebb period in the sunspot cycle, and what do we find—the summers are becoming colder, the seasons less defined, and the whole Earth is probably darker than it was about 1928. The ionizing ultra-violet radiations are less intense, and radio reception is improving perceptibly. Probably in 1934-35 the long-distance records of 1923 will be eclipsed generally.

Further evidence to prove this theory is visible on the stumps of recently felled trees. It is occasionally observed that every eleventh ring of thereabouts is wider, showing that the tree made greater growth in that year, due to greater heat, and possibly in some measure to the stimulating impetus of the ultra-violet radiations it was subjected to.

#### Summary.

IN summing up our observations, the following facts seem to stand out in relief:—

That the sky wave component does not give really satisfactory service, and that only those listeners living within the first fading ring of a transmitter get really satisfactory reception.

That the longer the wavelength of a transmitter and the greater its power the greater is the number of listeners who derive true service from that transmitter.

## Six Talks on "The Life and Work of Bernard Shaw"

By the

Rev. William A. Constable, M.A.

To be broadcast from 1YA, Tuesday, October 20, at 7.30 p.m.

### Synopsis of No. 2.—Later Life.

SHAW'S interest in social problems and first attempts at public speaking began in 1879, when he joined the Zeletical Society. After hearing a speech by Henry George and reading his "Progress and Poverty," he became an enthusiastic "Single Taxer." But at a Socialist meeting at which he spoke he was told to read Marx's "Capital," and did so, in French, in the British Museum Library.

Then he joined the "Fabian Society," in 1884, and came into intimate contact with a remarkable group, including Graham Wallas, Sydney Webb, Sydney Olivier, Mrs. Besant, William Morris and Cunningham Graham—all of whom later became famous. He served on the St. Pancras Vestry before the London County Council was formed, and out of his practical experience wrote "The Common Sense of Municipal Trading." He is still a member of the Fabian Society and a keen Socialist, as his recent "Intelligent Women's Guide to Socialism and Capitalism" bears witness.

His journalistic career began in 1885, when he joined the staff of the "World" as art critic. His unconventional way of putting what he believed began to win him the license of a jester, but as he says: "All the time the real joke is that I am in earnest."

In 1888 he joined the "Star" as music critic, and the initials "G.B.S." began to be famous. His favourite musicians were Mozart, Beethoven and Wagner, and he proved to be a champion of Wagner when most of the critics were openly hostile.

In 1894 he became the dramatic critic of the "Saturday Review" and the champion of the much-reviled Ibsen. He has always been a lover of Shakespeare; but he mercilessly criticised and ridiculed those who praised Shakespeare for wrong reasons and produced his plays in wrong ways and mangled versions.

Shaw's career as a dramatist began in 1892 with "Widowers' Houses." "Mrs. Warren's Profession" was banned by the censor. "Arms and the Man" was his first play to achieve even a small success. Later came "Candida," "The Devil's Disciple," and "Caesar and Cleopatra," the two latter produced by that great actor Forbes Robertson.

In 1898 he married Miss Charlotte Payne-Townshend. From 1904 to 1908, the Viedienne-Basher management of the Court Theatre introduced many new and now famous dramatists to the theatre. Its success was, however, mainly due to the growing popularity of Shaw's plays, especially "Man and Superman" and "John Bull's Other Island."

The most important of his later plays include "The Doctor's Dilemma," "Fanny's First Play," "Androcles and the Lion," "Pygmalion," "Heartbreak House," "Back to Methuselah," "Saint Joan," "The Apple Cart," and he is, at present at the age of over 75, engaged on a new play.

He is by far the most widely-known English writer in the world to-day. His plays have been performed in most of the capitals and large towns of Europe and America, and recently he was awarded the international Nobel Prize for Literature.

Questions for discussion by groups:—

(1) Is Shaw's remark, "I am an expert picker of other people's brains, and I have been most fortunate in my friends," applicable to Shakespeare or any other dramatists or writers?

(2) Does Shaw's method of saying which he sincerely believes in a humorous, or irritating or even flippant way, succeed in making people think for themselves?



die off! These figures resemble strikingly those of the early days of automobile ownership, and I think we can look for industrial history to repeat itself. These gaps will be closed up, and with 20 million homes still there as a potential market, to say nothing of replacements, extra sets, portables, etc., there still seems to be a broad market here at home, even without considering the enormous field abroad.

And there are a billion people in the whole world within the range of broadcasting stations now established. That is the potential market. On the basis of five listeners to every set, it would require 200,000,000 sets to provide facilities for all of them to tune in the programmes available. That is about eight times the present supply. And new stations are constantly being put up as well. One short-wave transmitter of great power is working away out in Kenya, in what used to be Darkest Africa. And then there are those millions of motor-cars, some of which at least ought to be—shall I say “serviced with static”?—to drown out their other squeaks.

The Editor of the Journal of the National Education Association, certainly not an extravagantly-minded periodical, makes the prediction that individual radio receivers for each member of the family will be with us soon, and points out that the use of the instruments in education is only beginning. Millions of youngsters will presently be having some portion of their lessons from nationally famous master teachers.

We can test as well the growing overseas popularity of radio by the recent increase in its exports. You know, of course, that international business in general has been woefully cut into by depression this year; most of our manufacturers lost 40 or 50 per cent. of their normal export volume. Yet in the first quarter of 1931, the number of new American radio sets marketed abroad was 70,000 against 41,000 in the same period last year. The world is obviously supplying itself with a new kind of luxury which is due to become almost a necessity. Probably 26,000,000 sets are now in service all round the globe. Nearly half of them are here, a quarter are in England, Germany, and France taken together, and the rest are spread from Cape Horn to Kamchatka. But, of course, the best way to estimate the popularity of radio in any region is to figure out the sets in operation in proportion to population. In this respect, Denmark, with

## A Decade of Radio

(Continued from page 3.)

68 sets for each thousand people, is second to the United States with its 88 per thousand, and Sweden shows an almost equal interest with 60 per thousand.

With a young industry such as this it would be natural to expect a swift succession of startling new developments in its early stages. And so we have in prospect the perfection of television—the time when the radio will bring its message to the eye as well as to the ear. It is still far from perfect, of course, and I do not want to get myself too far into its scientific problems, but the experts tell me that within a year or two the display of current events in vision and sound will be rather generally practicable. So many unbelievable things have come true that it takes a lot of nerve to challenge the promise of such new wonders.

This brings me to the other side of the radio picture—the broadcasting industry. We have in the United States now 600 radio broadcasting stations. What a growth in this brief period of a little over ten years! It was only on the night of November 2, 1920, that the first lone station went on the air with many sputters and crackles, to give the Harding-Cox election results to a band of valiant souls (about 25, I am told), frantically jiggling their earphones and crystal sets.

And now the provision of programmes and power for the broadcasting end of the industry alone, to say nothing of your receiving sets, entails an annual expenditure in the United States of £30,000,000.

This amazing feverish growth makes us consider very seriously one vital phase of the industry, namely, the advantages of American traditional insistence upon individual freedom and initiative. In most other countries radio broadcasting is a Government monopoly, sustained usually by some form of special license tax on receiving sets. There is no more warrant for a Government radio system in the United States than there is for a Government-controlled chain of newspapers all over the country.

At best, the Governmental systems lean to heaviness and lack of variety in programmes; while at worst, they degenerate—unconsciously or other-

wise—to propaganda mechanisms drug-ging the popular mind with the pet ideas of some controlling bureaucracy.

Radio presents a great field, over which I must skip rapidly in the time which is allotted me. You all re-

### DX Broadcast

FOR the benefit of members of the Round the World DX Radio Club and other DX Clubs in U.S.A., 2YA will make a special broadcast on Saturday evening, October 17, from 10 to 11 p.m. The New Zealand Secretary of the Round the World DX Radio Club is Mr. Spence R. Ellis, of Okato, Taranaki, and it is at his request that 2YA is making the broadcast. The Chief Secretary is Mr. Geo. Villane, of Los Angeles, California. For the occasion, 2YA will broadcast a programme of old-time dances, during the presentation of which special announcements to dxers will be made.

member how last month President Hoover, struggling with the German crisis, was able to utilise the facilities of the radio telephone, never losing touch with his assistants in Paris and London who conducted the difficult and delicate negotiations—

which would probably have been almost impossible without radio.

Instances of its marvellous service are innumerable. An American banker in London recently on an important financial mission needed to get honoured a cheque for 1,000,000 dollars. There was no copy of his signature in Europe; banks are naturally careful about the payment of so large a sum. When the situation was explained over the trans-Atlantic radio telephone, an authentic copy of his signature was transmitted by radio, and the cheque was duly paid. A ship at sea, bound for Philadelphia, sustained an accident which necessitated the replacement of one of its mechanical parts. Plans of the ship were in England; but the blueprint design for construction was radioed across the ocean, and by the time the vessel limped into the Delaware River, a new section was ready for immediate installation. The aeroplane on voyage to-day is never out of touch of ground, is fully apprised of weather, work, and course by the radio beacons and messages.

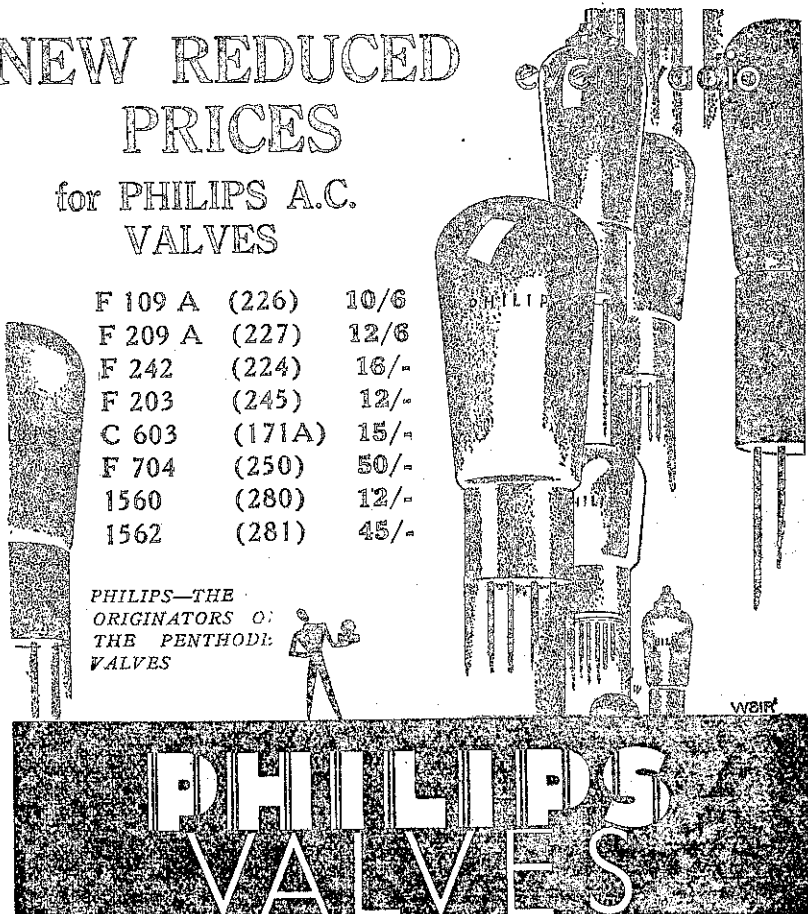
Do you know of the Radio Relay League, that organisation of amateurs, thousands of whom are working their own telegraph and telephone sending and receiving stations, exchanging messages clear around the world in their own code? We hear only once in a while of their wonderful, extemporised feats of communication. It is never going to be possible in the future for disaster to cut off appreciable groups of human people from the help of others again. No matter what stress of storm, flood, fire, or earthquake it is which breaks wires and cables as it overwhelms habitations

(Concluded on page 28.)

## NEW REDUCED PRICES for PHILIPS A.C. VALVES

F 109 A	(226)	10/6
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1560	(280)	12/-
1562	(281)	45/-

PHILIPS—THE ORIGINATORS OF THE PENTHODE VALVES



(Continued from page 10.)

That, seeing that we cannot control the sunspot cycle, the seasons, and, in short, all those phenomena that make signal strength at a given distance so variable, will it not become feasible to forecast signal strength over given distances, and to increase the output of the transmitter when conditions are adverse or decrease it under favour-

able conditions, as the case may be, and so aim at constant signal strength? To give rein to the imagination, it seems that the broadcast transmitter of the future may be so controlled, and transmit on both higher power and on higher wavelength than at present. Probably radio as we know it is not radio as we will know it.

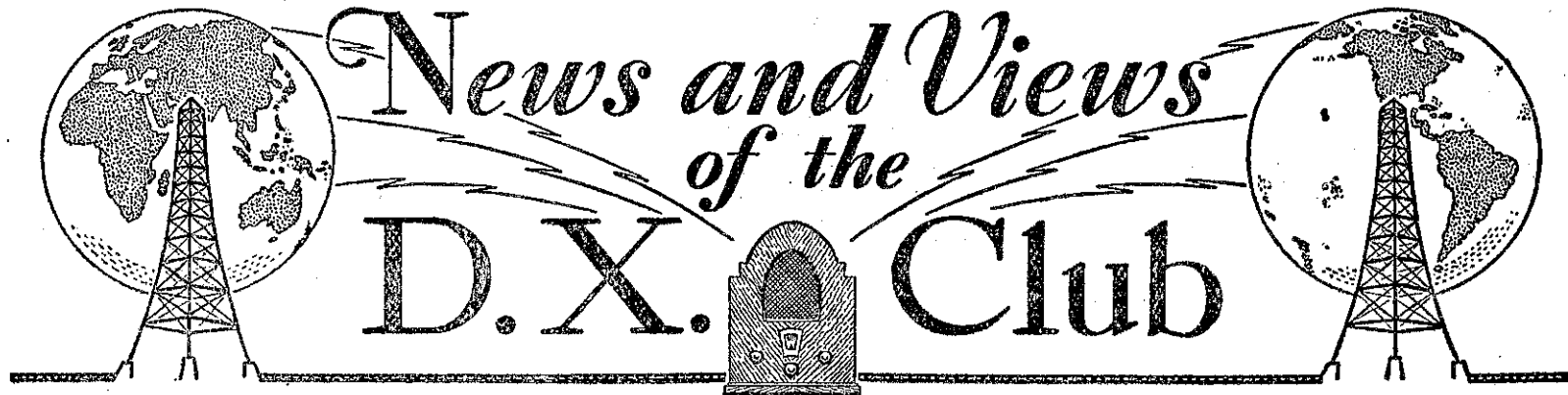
TABLE 4.

Class of Country.	Wave-length—Metres.					
	200	300	400	500	1200	1500
Flat	50	80	120	160	480	620
Hilly	24	37	62	75	260	330
Mountainous	10	17	26	34	110	160

Miles.

From figures by P. P. Eckersley, chief engineer B.B.C. Wenstrom and Serigs figures compiled under U.S. conditions were within 1 per cent. of Eckersley's data.

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## Answers to Correspondents

**Winter Boy** (Bay of Plenty).—You have a fair enough log for a five-valve set. Keep going, there are still plenty more stations to be had.

**J. H. McD.** (Carterton).—We thought you were joking about those mottoes.

**E.R.G.** (—).—We do not mind whether you are longwave or shortwave if you want to join the DX Club. It is primarily intended for broadcast, and the Shortwave Club primarily for shortwave, but both clubs overlap to a certain extent. If you want help in verifying stations, try the "Identification Wanted" column.

**Rin Tin** (Kaiapoi).—Information about KFI was published fully two months ago in the "R.R." Thanks for sending it in, nevertheless.

**W.R.K.** (Pongaroa).—Jap stations occasionally announce in English—usually before closing time. The call letters are generally given in English. "Wireless Weekly" costs 3d. weekly from a bookseller.

**Maroon** (Napier).—A full description of the Pierce earth system was published in the "Radio Record" dated March 6, 1931. You can get an American call book from the Te Aro Book Depot, Wellington.

**Red Bird** (Wellington).—With an average aerial the directional effect is very little in evidence. Your other letter is being held over for the "Log."

**DX7W** (Marton) and others.—DX stickers and envelopes can be bought in lots of 50 for 1/6 and 1/9 respectively.

**LH** (Cambridge).—We cannot find any reference to KECB.

**2.** A list of Australian stations will be published in the "Radio Log." We do not know when the Government are going to try to stop power leaks; we have been asking that question ourselves for some time.

**Statie** (Nelson): Thanks for the list of European stations. A log of Europeans will be published in the next issue of the "Log."

**DX42W** (Lower Hutt): Schedules of Australian stations will be published in the October "Log" and the particulars you have sent along will be incorporated.

**DX34NW** (Greymouth): Your proposed aerial may not effect an improvement. Rather raise the poles to 60 feet.

**ZLDX** (Palmerston North): The Technical Editor says your circuit is quite an ordinary one, being no better than the "Sparrow Hawk." If you have logged Europe on broadcast he says you should try your hand on a super-het.

**Pearl** (Gore): 2XN, Lismore, is correct. See "Topics" ("Hydro").

**Audio** (Blenheim) wants to get in touch with a dxer using Pilot Mid-get Six set. Has any Blenheim dxer logged any of the morning stations?

**DX58A** (Motiti): You have done some good work with your set. If you keep going like that we can see you carrying off the DX Cup one of these days.

**H.F.A.** (Masterton): Don't guess.

**W.R.G.B.** (—): I was very interested in your radio history and have passed the letter over to the Editor of the "Log." He and I do not always see eye to eye, so he may publish it.

**DX9W**: You evidently have not got the knack of using the log chart. We have told several people how to use this and advise you to look up back numbers.

**DX72A**: I have told the Editor of the "Log" what I think about him for mixing up your number. He promises that it will not happen again.

**Marama, DX640C, DX50HB, A.T.** (Christchurch), Morley Stafford (Gisborne), **DX8HB**: Your communications have been passed over to the Editor of the "Log" who, I think, will be using most of them in the next issue. Sorry we cannot publish them in the "R.R." Already the space is being over-taxed and I have the feeling that we may be losing some of our space before long.

## Addresses and Addresses

### Wanted

**DX34NW**: European stations rarely use calls. Radio Station, Heilsburg, will find the station on 1085 k.c. (277 m.).

Would C.R.Mc. (Taranaki) send his address to the "R.R."?

## Japanese Stations

THE following are the strength of Japanese stations on the 28.9.31, at 12 p.m. DX34/00 (Dunedin):—

JOAK, Dairien .....	R6
JOHK, Hiroshima .....	R7
JOHK, Osaka .....	R7
JOCK, Nagoya .....	R7
JOHK, Sendai .....	R5
JOIK, Sapporo .....	R5
JOAK, Tokyo .....	R5
JOAA, Tokyo .....	R5
JFAK, Taioku .....	R4
JOJK, Ohayama .....	R3
JOGK, Kumamoto .....	R3
JOJK, Shizuoka .....	R2

**DX76W**: Radio Station PMY. Bandung, Java.

## Stations Identified

**DX40C** (Invercargill). The station below KGO is undoubtedly Lwow (Poland). I have heard a call from this station and have written for verification. Station on 1225 kc. (244m.) is Cracow (Poland). I have heard their call as follows: "Polsky Raadjo Krakow." Station on 1190 kc. (252m.) is Leipzig (Germany). He ends his call as follows: "Hier und der mittelsdeutschen under Leipzig und Dresden."

**DX240C** (Dunedin): Station on 1170 k.c. (256 m.) is SBJ, Horby, Sweden, whose correct frequency is 1166 k.c. (257 m.). Station on 1125 k.c. (240 m.) is 6ML, Perth. **DX650C**: Station on 90 is KMTR, Hollywood. **DX72W**: Your station is 1ZQ, Auckland. The record you heard, "At the Football Match," was a request and was the last item for that session. **DZ72A**: KFOX, Long Beach, California. **DX40C** (Invercargill): Early morning station on KGO's frequency is, I feel sure, Radio Toulouse. From 5.40 onward I heard a concert broadcast, during which a bass singer was recalled four times, the applause being terrific. The same concert was broadcast from a station on 1205 k.c. (248 m.), and when a lady spoke I recognised the voice as being French, so I had

to search for two stations in the same country, the power and frequency agreeing with the stations I heard. The other, I feel sure, is Nice, Juan Les Pins. J.P.C. (P.N.) and N. Jenkins (Master-ton) also identifies this station as Toulouse.

**DX75W** (Ohakune Junction): KJRC, Seattle, Washington, on 970 k.c. (310 m.). The following are suggestions for the early morning stations 1225 k.c. (245 m.), Kassel, Germany; 1260 k.c. (237 m.), Nuremberg; 655 k.c. (458 m.), Zurich, Switzerland. There is no French station on 800 k.c., but a German at Hamburg on 806 k.c. (349 m.).—N. Jenkins (Masterton).

**Digger** (Hamilton): Krakow, Poland, on 244 m. (123 k.c.). The cuckoo time signal is a characteristic of this station.—H.F.A. (Masterton).

## Identification Wanted

Station on approximately 1190 k.c. (157 m.), playing popular records at 7.8 a.m., September 30. I listened to eight items without hearing a call. Another station on approx. 1240 k.c. broadcasting a foreign talk till 5 and 6 a.m.—DX34-NW.

On 28/9/31 I logged a VK on about 1400 k.c. (214 m.). A woman announcer. Closed down at 1.15 a.m. Also a station which sounded like 7BR, Launceston. Is there such a station, or would it be BI? The announcer thanked a P.N. DXer for a report at 1.40 a.m.—Hydro (Napier).

I heard a programme of foxtrots on 550 k.c. (545 metres) on Sunday, September 27, at 7.45 p.m., lasting to 8.25 p.m. Several announcements and advertisements. At 8.15 he announced that some manipulation of the plant was necessary, and he put on a gramophone record "Little White Lies." Strength R4.—DX750C.

September 29, at 7.30 p.m.—10 p.m., two stations testing between 2YA and KSTP. One man could be heard very clearly. He had tried several wavelengths, and said that he had three fingers and two thumbs covering something I could not catch. He addressed the other man as "Henry." A few weeks ago I logged JOAA.—DX58A (Motiti).

I heard a foreign station on about 72 metres (3 or 4 degrees above RV15) broadcasting miscellaneous music and, later, dance recordings on Saturday night. Held him until 3 a.m., Sunday. Strength at about R5. Another station on 60 metres, approximately half-way between 50 and 70 metres band. Programme composed of recordings. I think I could recognise a selection from "Carmen," the tune being "Habenera."—NZ48W (Wellington).

Station heard between 5.30 and 7.30, 2 degrees below KMTR, several nights recently on instrumental and vocal numbers. Another station heard on September 23 on 2ZK's frequency, broadcasting a dialogue on fanatics.—Audio (Blenheim).

## ILLUSTRATE Your Goods and SELL Them

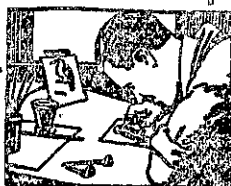
Those who buy for the home, farm, office or factory have one thing in common. They usually buy the things that look best for the price. Whether their buying is influenced by newspaper advertisement or catalogue they purchase the goods pictured and described to the best advantage.

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WELLINGTON

Day and Night Service



**SHORT-WAVE** station on approximately 48 m. First picked up at 7.35 p.m. Monday, September 28, strength R8. At 12 midnight an orchestra was playing a march, followed by a waltz. A number of vocal duets, male and female, between 12 and 12.25 a.m., orchestral accompaniment. Between every two items a foreign male announcer spoke for a few minutes. At 12.35 an orchestral march, followed by an announcement, and the station disappearing at 12.30 a.m. on the 29th. Strength had increased to R8 at time of signing off. A short-wave station on approximately 31.3 m, every evening, at times varying between 8.45 and 11.30 p.m. Usually 9.30 to 10 p.m., there were musical items, mostly orchestral. At other times, a foreign male voice speaking as though on one side of a telephone service conversation. Strength R8.—"Rad" (Te Awamutu).

**Sunday, September 27, 8.30 p.m.:** Station on 1315 kc. (228 m.) just above 2NC. 8.30 p.m., signed on 8.40. Song, "Down by the River," 8.43, another record; 8.45, man sang "Hello, Hello, Everybody. This is station —." Signed off at 8.50 p.m. I understood him to say the station was coming on in ten minutes' time. Q.S.B., long and irregular.—"Pal" (Gore).

## DX Topics

### JOHN on Morning Schedule.

**THIS** station commences broadcasting at 6.45 a.m., and closes down at 9.40 p.m. I received a card from 4BC this morning after waiting about four months. They must have a very big bundle of reports to answer—DX22A (Kakahi).

### Identifying Europeans.

**HAS** any dixer evolved a method of identifying European stations, for they all speak in a foreign language? One I took to be the London Regional, on 442 k.c. (356 m.), turned out to be a station speaking in a foreign language. I can get stations on the following frequencies:—842, 850, 869, 710, 755, 761, 779, 610, 670, 680, 595, 900, 932, 1004, 1076, 1085, 1150, 1180, 1220, 1330.—DX260C.

### Guessers.

**I HAVE** been an interested reader of the DX column for some time although I have never before corresponded. I have often felt like sending a few lines to some of the guessers. During the time I have had my set I have logged 117 stations, not including suppositions or Americans caught on the Columbia or any other chain. It is not my intention to enter for the competition because of several reasons. I am of the opinion that broadcast programmes along with printed programmes of coming broadcasts running through the American chains are being abused a great deal. In the second place, northern dixer have a decided advantage in locality, no twilight to contend with, and no Southern Alps, and, further, I am content, with the little spare time I have to paddle along quietly by myself. I am interested in dxing, but the following sentence always produces a smile: "Station heard on 1000 k.c. Who is he?"—900C (Dunedin).

[We are eliminating from our columns very vague details for identification want-

ed We maintain that before identification can possibly be established, the listener must have heard several items. Consequently many requests for identification do not find their way to our columns. Furthermore, we endeavour to withhold from publication all attempts at identification when they do not, in our opinion, represent that the identifying member has, at some time or other, heard that particular station if not that particular broadcast. With regard to your first point, while there is a possibility of this, there is also a chance of our detecting the practice. We carefully check up on all matter submitted, both for the competition and the DX columns. If at any time we found a case such as you cite we are afraid the DX competition would be short-lived. We make an appeal to dixer to play the game. There cannot be a great deal of honour and glory in displaying a cup which was obtained by unfair methods. After all, the possibility of logging stations in this manner, is really very small. We do not altogether agree that northern listeners have the best locality, as excellent logs have been received from south. Northern listeners have to contend with more static during the summer months than do the southern listeners.—Ed.]

### Mexican Stations.

**THE** following information has been taken from recent verifications:—XEW, Mexico: We broadcast from 8 a.m. to 11 p.m. Mexican time (2 a.m. to 5 p.m. N.Z.T.). Our wavelength is 329 m. (910 k.c.), shortwave 50 m. XEO, Mexico: We are on the air every night from 7-10 p.m. Mexican time (12.30 p.m. to 3.30 p.m.). We operate on 940 k.c. (320 m.). KOY, Phoenix, Arizona, has installed a new s.g. transmitter, and would like to hear from New Zealand listeners (1390 k.c., 216 m.). I have heard CJOR lately; on August 29 he was relaying a boxing match. I have just received daylight verification from 2UE. He has mentioned the time without the date. Is this O.K.? (Yes).—R. A. Sutherland (Mamakau).

### 3KZ Off Their Wavelength.

**ON** September 25 3KZ was off his wavelength. Has he changed. I picked him on 198 m. (1510 k.c.). Have any dixer received a verification from WFAA? I wrote them three months ago and have not received a reply. On Sept. 24 I heard a stranger talking in a foreign tongue on 198 m. (1510 k.c.). I could not catch the call-sign.—DX64A (Mokau).

### DX Competition Rules.

**SUPPOSING** a person in Hawke's Bay shifts to another district, how would the verifications already received count for the new district? I have received information that there is no station 3TFO. The only conclusion I can come to was that it was 3EF.—"Hydro" Napier. [Verifications once received can count for any district, at any time. Once having logged a station it is in DX Competition for keeps. You will notice that we have amended the DX rules to make this possible. Previously a station that changed its frequency would have to be relogged.—Ed.]

### Reports from 7DR.

**I HAVE** recently received a verification from VK7DR. An excerpt reads: Your report was a great surprise, as we

were very pleased to receive it. We have been on the air since March, 1930, and only had dreams of being heard in New Zealand. Yours is the first report from New Zealand, and the items are correct. We hope to hear from you again." This station is owned by the Devonport Radio Club. They use 18 watts input to a UX250. The aerial is 132 feet long and 70 feet high. He operates on 241m. (1240 k.c.). I have received a second card from 3RU, which

speaker. The American stations have been coming in at good strength lately, but static has been fairly severe. My latest are: KOIL, Council Bluffs; KVI, Tacoma; CJOR, Sea Island, B.C.; and three Australian amateurs—3GK, 3JZ, and 2BK. In a recent verification from KDB, Santa Barbara, they said that my report was the best they had received from New Zealand. Other verifications recently received are KGW, Portland, Oregon; WSUL, Iowa City, and JPAK, Formosa.—N. Jenkins (Masterton).

[Your list of Europeans will be used for the "Log."—Ed.]

## American Stations

**HERE** is a list of the relative strengths of Americans received here for the week ending September 26, 1931, from 6 to 7.30 p.m.—A. J. Moody (Tokomaru):—

KFI, Los Angeles	9
KGO, Oakland	8
KPO, San Francisco	8
KHJ, Los Angeles	8
KOA, Denver	8
KTM, Los Angeles	7
KGMB, Honolulu	7
KMTR, Hollywood	7
KHQ, Spokane	6
KNX, Hollywood	6
KSTP, St. Paul	6
WBBM, Chicago	6
WENR, Chicago	5
KFWB, Hollywood	4

Some recent loggings are:—KV00, Tulsa; 3EF, KFBB, Great Falls; JOKK, JONK, JOJK, 3SH. Recent verifications are JOAK and KRLD, 2WL.

says that he is now operating on a wavelength 222m. (1350 k.c.).—J.P.C. (P.N.). [Thanks for the "Ekko" stamp.]

### Are These Europeans?

**I HAVE** early morning stations on the following frequencies: 1225 k.c., 1120 k.c., 1085, 1240, 1210, 780, 850, 1000. I think the one on 1085 k.c., near KMOX, is Heilsberg, Germany. This station relays Konigsberg.—DX3HB.

[Your other correspondence has been handed to the Ed. of "Log." The letter will do for a verification.—Ed.]

### Calls of Europeans.

**DX36A** (Otorohanga).—Most stations in France, Germany, Poland, Switzerland, etc., have no calls, but use the name of the town in which they are situated as their call. A few mornings ago I heard 20 Europeans scattered all over the dial—Bratislava (1076 k.c.), Toulouse (780 k.c.), Mulilacker 830 k.c.), and Bucharest (760 k.c.) being the best. On September 29 the London National Station, on 1150 k.c. was heard at fair strength, giving a talk on what I took to be "finance." On the same morning, at 5.30 a.m., Bratislava was R8 on the loud-

### New Australians.

**THE** latest Australian my latest loggings include: 4TO, Townville, Queensland, owned and operated by A.W.A., Ltd. This station was testing on September 30 and October 1 from 12.0 a.m. until 1.0 a.m. (N.Z.S.T.), on a frequency of 1238 k.c. (238m.). An announcement was heard stating that 4TO will be officially opened by the Mayor of Townsville on Monday, October 5, 1931. On September 21 I also logged VK3RG, Castlemaine, 1220 k.c. (245m.); VK4LW, Rosalea, Brisbane, 1500 k.c. (200m.). The American KSL, Salt Lake City, Utah, was logged also on the same night. The latest verification cards received include KFBI, Milford, Kansas, 1050 k.c. (235.5). An interesting letter was also received with EKKO stamp from KFBI, 4BC, Brisbane, 1145 k.c. (262m.) acknowledged my report sent over four months ago. My best verification is that of 4GR, Toowoomba, "The Queen City of the Downs." This Australian is on the air regularly from 10.30 a.m. to 11.30 p.m. (N.Z.S.T.) daily, and operates on 1000 k.c. (300m.). Address is, Gold Radio Service, 380 Ruthven Street, Toowoomba. 2XL's card has been received from Broken Hill, "The Silver City." Frequency 1365 k.c. (220m.). Power 50 watts.—Searcher (Manala).

### Midnight Organ Transmision from KGO.

**KGO**, Oakland, California, on 790 kc. (378 m.) announced that they were putting on a series of midnight test organ recitals, and if they received enough letters of appreciation they would make it a permanent transmission.—DX9W.

### Unanswered Verification.

**I HAVE** just received a card from 4BC, Brisbane, after four months. The only ones on my black list are 3WR, Wanganatta, and 2GB, Sydney, to whom I wrote about four months ago. KFI has been R9 on the speaker from 6.30 p.m. every night lately. Latest American loggings are:—KHOW, Oakland; KGE, Portland; KMTR, Los Angeles; and KHQ, Spokane. Are any DX-ers wearing their badges in the street? I was recently in Blenheim and did not see one. I have not seen one in Nelson yet.—DXINW (Thorpe).

### C.I.O.R. Well Received.

**I RECEIVED** this station on the 18th at the same time as Mr. Ellis. I near—(Concluded on page 28.)

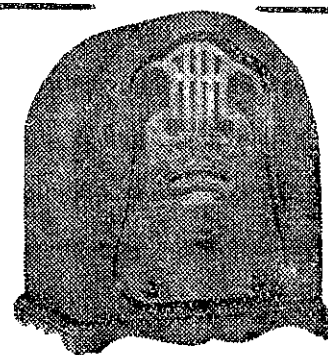
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# A Simple Short-Wave Superhet.

## Constructional Details and Operating Notes



THE final circuit of the short-wave super complete, with such frills as are considered necessary, is given in Fig. 1. It will be seen that the design follows very closely that developed in the explanatory discussion given last week, the principal changes being the replacement of two of the tuned plate intermediates by a transformer coupling for the input and a tuned grid coupling next following.

A very crude volume control in the form of a variable resistance across the phones is also shown. This may be replaced by some less primitive control (e.g., a potentiometer across the audio transformer secondary) if desired. The arrangement shown was chosen by the writer because of its simplicity.

The receiver was intended for use in an amateur transmitting station, and the small output valve employed overloaded on any signal above a certain strength. The resulting distortion on broadcast reception was anything but pleasant, but the rig had the considerable advantage (for reception of Morse) of reducing even a bad burst of static to something the same level as the signal being received.

### Using an Ordinary Set.

THE oscillator-detector part of the circuit is so arranged as to enable anyone possessing a short-wave receiver of normal type to use it for this part of the super. The short-wave set is, of course, set to oscillate steadily all the time.

The autodyne first detector shown is tuned by a .0001 mfd. variable condenser used in conjunction with valve-base coils. For the 80-metre coil it will be necessary to fit a celluloid or thin bakelite extension over the valve base.

The tickler coils are wound between the last two turns at the filament end of the secondary coil. Such close coupling is normally to be avoided, owing to the tuning effect of the reaction control. Here, however, where the adjustment for oscillation is set once and then left alone, the tuning effect of the oscillation control is immaterial, while a more compact coil is achieved.

Oscillation of the first detector is controlled by a 100,000-ohm variable resistance. This is shunted by a 1 microfarad condenser to absorb the clicks and noises which would otherwise result from its adjustment.

### The Intermediate Stage.

FOR the input transformer (the intermediate amplifier any commercial 30 k.c. transformer (e.g., the R.C.A. UV 1716) may be used, the secondary being tuned by a semi-variable condenser of .0003 mfd. maximum capacity. If the transformer has a small laminated iron core this should be removed. A suitable transformer may also be constructed in the following manner: A turned former of bakelite, ebonite, or thoroughly paraffined wood, should be finished to a diameter of about 2½ inches. A winding groove should then be turned to a depth of ⅜-inch, its width being ⅜-inch. Alternatively, a former of the same dimensions may be built up of discs of ebonite or bakelite bolted together with a thin brass screw. The secondary is wound on first, and consists of 1000 turns of No. 30 d.c.c. Two or three layers of Empire cloth, silk, or paper, are then wound on, followed by a primary comprising 250 turns of the same wire.

This transformer will tune to about 30 kilocycles, this frequency having been chosen as about the lowest which can be used without introducing noise and difficulty in keeping i.f. out of the audio amplifier. If a higher intermediate frequency is used, signal strength is reduced as a result of the greater detuning of the oscillating detector necessary in order that the oscillation frequency and the signal frequency have the requisite greater frequency difference.

The .01 mfd. mica condenser connected between the condenser tuning the input i.f. transformer and the low potential end of the secondary is to allow one side of the condenser to be grounded and the low side of the secondary to be brought to the battery side of the fixed filament resistance, thus securing the necessary grid bias for the first screen-grid valve. A somewhat similar expedient is adopted in the tuned circuit following this valve in order to ground one side of the semi-variable tuning condenser; the grid bias in this case is applied through a grid leak.

The coils for the second and third intermediate couplings are ordinary 1000-turn honeycomb coils obtainable at very low prices from firms specialising in clearance stock. A 250-turn honeycomb coil is employed as a tickler for the last intermediate, the control being by the old-fashioned swinging-coil method; a two-coil holder is very handy here. It is not a bad idea to replace the semi-variable tuning condenser in this stage by a fully-variable type; by this means the beat-note heard in Morse reception may be adjusted to any desired pitch; moreover, the tuning effect of the swinging coil when putting the second detector in and out of oscillation may be compensated for by this control.

The .01 mfd. mica condenser connected between the condenser tuning the input i.f. transformer and the low potential end of the secondary is to allow one side of the condenser to be grounded and the low side of the secondary to be brought to the battery side of the fixed filament resistance, thus securing the necessary grid bias for the first screen-grid valve. A somewhat similar expedient is adopted in the tuned circuit following this valve in order to ground one side of the semi-variable tuning condenser; the grid bias in this case is applied through a grid leak.

### By "Cathode."

#### SECONDARY COIL.

Band.	Turns	Spacing.	Size.
10 metre	2	One diameter	20 d.c.c.
20 metre	5	One diameter	20 d.c.c.
40 metre	15	Close wound	26 d.c.c.
80 metre	32	Close wound	26 d.c.c.

#### TICKLER.

Turns.	Size.
2	34 d.s.c.
4	34 d.s.c.
9	34 d.s.c.
15	34 d.s.c.

### The Intermediate Amplifier.

THE most important part of the super—the intermediate amplifier—is assembled inside a three-compartment metal screening box, to which the A+ and B— connections, as well as a large number of internal connections, are also made. In the experimental model a box was roughly assembled out of thin sheet copper, the joints being soldered. A much better-looking job could be made with aluminium sections bent and bolted together. If a copper job is decided upon, it will be found that a fairly heavy soldering bit is necessary, a small bit being too readily cooled.

The dimensions of the box are: Length 16 inches, width 8 inches, and depth 7 inches. It is divided lengthwise into three compartments, the first two taking up a space of four inches each, and the third eight inches. The lid may be either hinged or removable. This box is mounted at the rear of a baseboard 12 inches in width, thus leaving a space four inches wide at the back of the front panel. This space is occupied by the main tuning condenser, the reaction and volume controls, the plug-in coil unit, the first detector valve, and such condensers, terminals, etc., as seem best disposed of here. A rough idea of the layout of the original model is given by fig. 2, and while it is quite unnecessary for the constructor to adhere rigidly to the layout suggested, the diagram may be found helpful in rapidly finding a suitable location for the various pieces of apparatus.

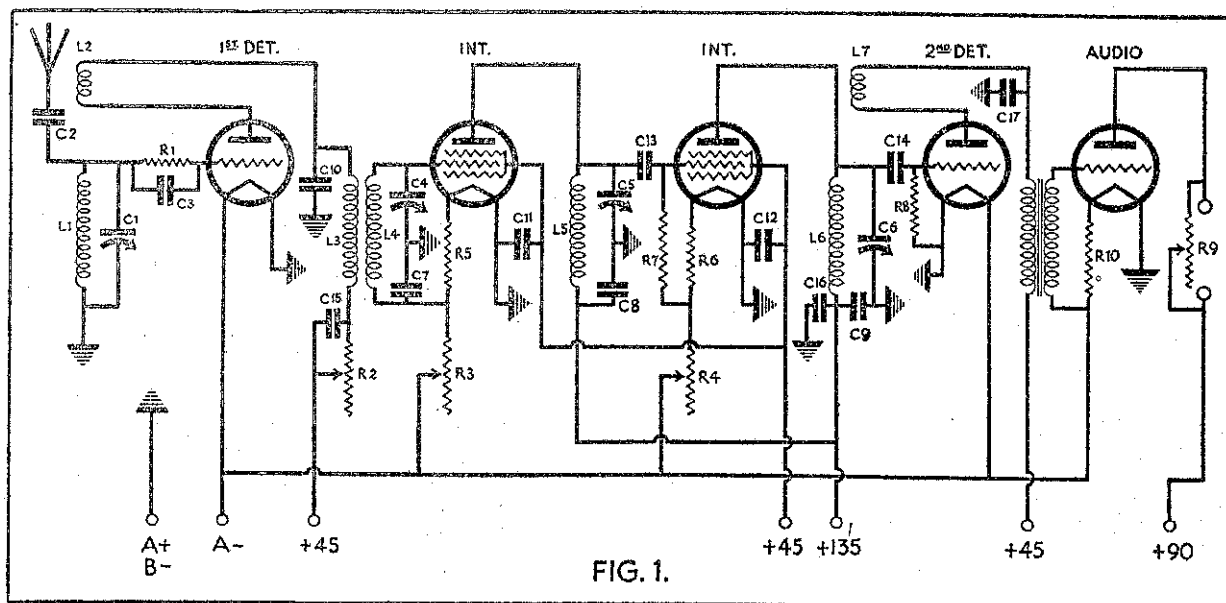


FIG. 1.

Figure 1.

C1—.0001 tuning condensers. C2—midget variable condenser or two small brass plates with variable spacing. C3—.00025 mfd. C4, C5, C6—.0003 mfd. semi-variable. C7, C8, C9—.01 mfd. mica condensers. C10, C11, C12—.5 mfd. C13, C14—.002 mfd. C15, C16—.1 mfd. C17—.001 mfd. R1—5 megohms. R2—500,000 ohm variable. R3, R4—30 ohm rheostats. R5, R6—10 ohms. R7—1 megohm. R8—2 megohms. R9—50,000 ohm variable. R10—4 ohms.



### The Copper Compartments.

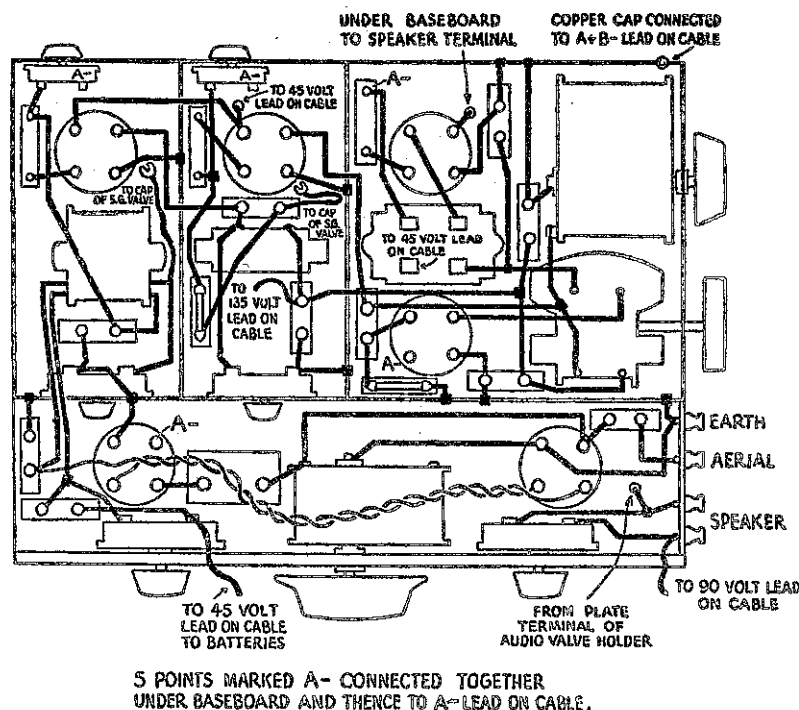
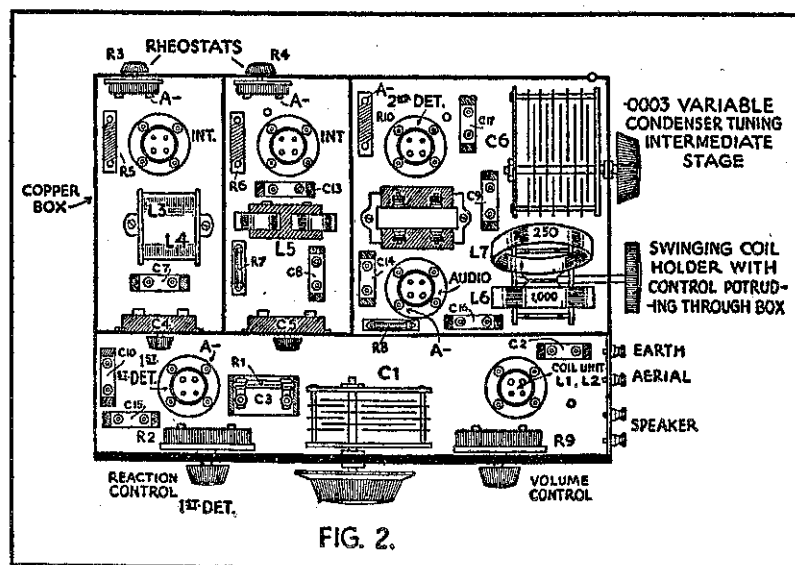
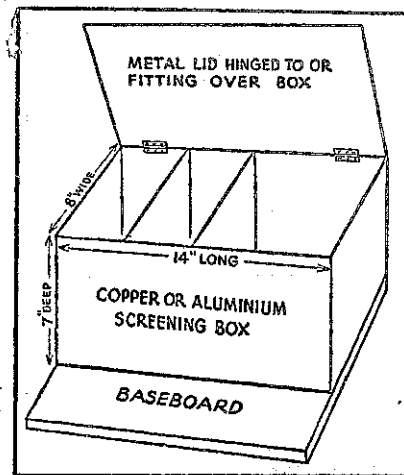
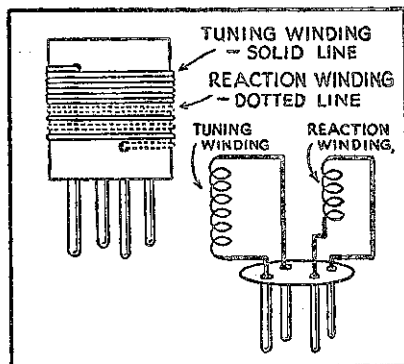
THE first compartment of the copper box houses the intermediate transformer and its associated semi-variable condenser; the first intermediate valve and its rheostat are also located here, as well as a couple of by-pass condensers. The second compartment of the box contains similar apparatus, except that the transformer is replaced by the 1000-turn coil L5.

The larger compartment of the box, in addition to the coils L3, L7, and the swinging holder, contains the audio transformer and the audio valve. The handle of the swinging coil-holder serves, of course, as the reaction control for the second detector, enabling a beat note to be obtained for Morse reception. This control is therefore arranged to project through the box, where it falls conveniently to the right hand of the operator. Alongside it is the knob of the intermediate tuning condenser C6, which the operator may wish to adjust occasionally.

### The Wiring.

IN wiring it will probably be found most convenient to take the bulk of the low-potential wiring under the baseboard, which can be raised slightly for this purpose by a couple of strips of ebonite or three-ply screwed to its underside.

Wiring is not a critical matter, and it will be found that, apart from that portion of the circuit preceding the first detector, much greater liberties can be taken than is usually the case with even a much less sensitive set. Wiring can be most rapidly done with American "push-back" wire, or with No. 22 tinned copper run in insulating sleeving.



### Operating Hints.

TO put the receiver in operation, after inserting the valves and connecting up the batteries, the first adjustment is to set the first detector so that it oscillates over the entire tuning range. The second detector is adjusted to a point just below oscillation. The main tuning dial (first detector) is then turned until a good strong signal with plenty of modulation is tuned in. Then the three condensers tuning the intermediate stages are adjusted. A convenient method is to set the second and third tuning condensers at about half their capacity, and then adjust the input transformer condenser for maximum signal. When the optimum setting has been found, transfer attention to the last tuning condenser C6 and adjust this for best results. Some slight readjustment of the other condensers may then be called for.

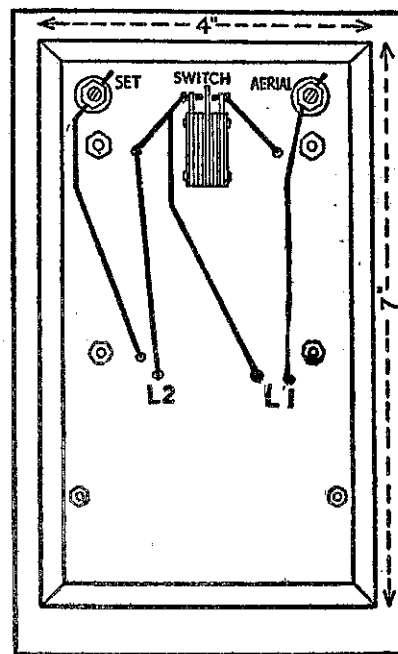
It is worth while trying the effect of reversing the connections to the input transformer, as signals are at a maximum when this is properly poled. After these adjustments have once

been made, they are left alone, and the set is operated by the single tuning control on the front panel. For Morse reception the second detector is set oscillating by adjustments of the swinging tickler. For phone reception, this control should be set to give maximum regeneration without actual oscillation. This condition is quite easy to maintain. The value given for the by-pass condenser C17 (.001 mfd.) may sometimes be found too small, this condition being indicated by a thin, high-pitched squeal heard as a signal is tuned in. The obvious remedy is to increase the size of this condenser to .002 mfd., or, if necessary, .003 mfd.

It should be emphasised that this super is intended for short-wave reception. It will work on the broadcast band, but owing to the considerable detuning of the first detector necessary, results are almost certain to be a disappointment to the constructor. In its own sphere, however, it is a first-class little set, while its construction would be a really excellent exercise preparatory to the construction of the ambitious mains-operated superhet shortly to be described in these columns.

### Dual Wavetrap

IN our issue of September 4 was described a wavetrap designed to separate 2YA and 2ZW. Unfortunately, in



one of the diagrams a wire was omitted, and of course a trap made from this diagram would not work. Accompanying is a corrected sketch. Had those who made the trap failed to get it to work followed the theoretical sketch they would have seen wherein the trouble lay.

The wire connecting L1 and L2 was omitted from the sub-baseboard wiring.

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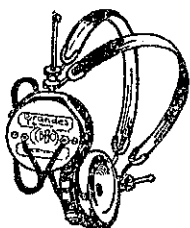
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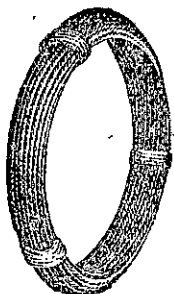
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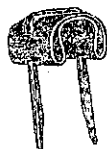
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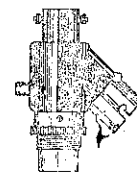
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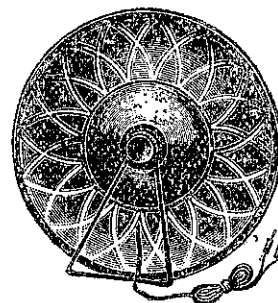
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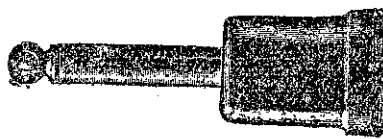
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# FEATURE PEEPS

... at ...

## FUTURE PROGRAMMES

### SUNDAY

#### From 1YA

AT 3 p.m. the anniversary celebrations of the Beresford Sunday School will be relayed from the Auckland Town Hall, where a choir of some 200 children will be heard. The evening service to be broadcast will be that in St. Andrew's Presbyterian Church, the preacher being the Rev. Ivo Bertram and the organist Dr. Neil McDougall. After the service there will be a studio programme, on which will appear Phyllis Gribbin, an outstanding contralto, and Ralph Eskrigge, tenor, who will sing several numbers with orchestral accompaniment. The Salon Orchestra, under Harold Baxter, will be heard in instrumental selections, including the "Serenade" from "King Christian" (by Sibelius) and "Slavonic Dance" (by Dvorak).

#### 2YA Notes

AT 3 p.m. a special service of the New Zealand Baptist Union Congress will be relayed from the Vivian Street Baptist Church, the speaker being the Rev. L. A. North, of Christchurch, and the organist, Mr. Chas. Collins. At 7 p.m. the service to be conducted in Taranaki Street Methodist Church will be broadcast. The preacher will be the Rev. T. R. Richards, and the organist Mr. Clem Howe, conductor Mr. W. E. Howe. At 8.15 p.m. a concert by the Port Nicholson Silver Band will be relayed from the Grand Opera House. The band plays under the conductorship of Mr. J. J. Drew.

#### Items from Christchurch

THE Rev. O. Fitzgerald will be the preacher at Holy Trinity Anglican Church, when the service will be broadcast. Mr. Arthur Lilly, A.R.C.O., will be at the organ. A studio concert, which will take the form of a three-quarter hour's operatic recital by Hubert Carter, the well-known tenor, assisted by well-known artists, will follow. The final hour's programme will be provided by Clive Hindle (baritone), H. Glaysher and Bloy's Banjo Band.

#### Topics from 4YA

THE service in St. John's Anglican Church, Roslyn, will be broadcast, the preacher being the Ven. Archdeacon W. Fitchett, M.A., and the organist Mr. W. H. Allen.

### MONDAY

#### From 1YA

THE station will broadcast wrestling this evening.

#### Selections from 2YA

AN item of outstanding interest on 2YA's programme will be the performance of the famous quartette from "Rigoletto" by Amy Woodward and Mrs. Wilfred Andrews, Denis Sheard, and Keith Grant.

Mr. Grant is a most artistic and cultured baritone singer who has fulfilled a series of contracts with the Australian radio stations, as well as appearing as soloist with the chief

The Christchurch Saxophone Band, under Mr. H. G. Glaysher—a combination of some thirty players—will provide the main portion of the programme. Assisting artists will be well-known 3YA artists.

#### Dunedin Features

A TALK by the Rev. A. Astor, B.A., speaking under the auspices of the League of Nations Union, on the subject of "Brotherhood and Peace," will be broadcast.



### A Maori Pageant and Concert

will be broadcast  
from 3YA, Saturday,  
October 17,

being a relay of portion of  
A Concert in the Civic  
Theatre.

#### Entertainers:—

A Party of Kaipohia Maoris.

#### Addresses by:—

The Mayor of Christchurch;  
E. E. Moseley, S.M.;  
Tuiti Makitanara.

musical societies of Australia and at Newcastle Cathedral. He will sing two classical songs, Schubert's beautiful "Linden Tree" and "Thou Art Risen, My Beloved" (by Coleridge-Taylor), in addition to a duet from "La Boheme" with Denis Sheard. Mrs. Andrews will be heard in three songs from Tate's song cycle "Memory Land" and in three songs by Tschalkowsky, who forms the subject of the evening's "Musical Portrait." Nora Grey and Lalla Vondersloot will play two brilliant two-piano numbers.

#### Notes from Christchurch

THE W.E.A. sessions under the new scheme of co-operation between the W.E.A. and the Broadcasting Company will be inaugurated to-night. Mr. George Manning, the local secretary of the association, will give a talk on "The League of Nations and the Disarmament Conference."

At 7.45 Mr. Te Ari Pitama will give a talk entitled "One Hundred Years Ago," his remarks having special reference to the celebrations in connection with the centenary of the sacking of Kaipohia Pa by Te Rauparaha.

Mr. G. C. Billing, Lecturer on Economics at Otago University, will speak during the International Programme on "The Possible Benefit of an International Bank."

### TUESDAY

#### At 1YA

THE speaker on the 1YA International Programme will be Mr. J. W. Shaw, M.A., who is well known in Auckland because of his knowledge of English literature. Mr. Shaw is on the staff of the Auckland Training College, and to-night will speak on "Humour Among the Nations."

#### Items from 2YA

THE final Community Sing will be relayed from the Wellington Town Hall. The Salon Orchestra, under the conductorship of Mat Dixon, will be co-operating. The song leaders will be Albert and Mrs. Russell Owen Pritchard, Chas. Webb, and Will Mason. Frank Crowther will be at the piano. There have been many requests for a night Community Sing, and this occasion

### Featurettes

#### Rigoletto Quartette

2YA, Monday.

#### Final Community Sing

2YA, Tuesday.

#### Christchurch Repertory

Society

3YA, Wednesday.

#### Society of Musicians

1YA, Thursday.

#### Symphony Orchestra

2YA, Thursday.

#### DX Club's Broadcast

2YA, Saturday.

#### Maori Pageant

3 and 4YA, Saturday.

will be an opportunity for listeners to have a real jovial evening.

#### Dunedin Features

THE W.E.A. talk, to be given by W.E.A. students, will be on "Is the Five Year Plan a Menace to the World?"

The Garrison Artillery Band, under Mr. H. Davey, with vocal numbers by 4YA artists, will provide the programme to-night.

### WEDNESDAY

#### Notes from 1YA

THE vocal portion of the studio concert will be supplied by the members of the Clarion Quartet, who will be heard in solos, duets and quartets. The Salon Orchestra, under the direction of Mr. Harold Baxter, have included in their programme "Hungarian Dances, Nos. 2 and 8," "Two Irish Sketches," and a selection entitled "1930."

#### 2YA Items

AT 7.40 p.m. Mr. F. M. Bateson, Sectional Secretary, New Zealand Astronomical Society, will deliver a lecture, "Classifying the Stars—How They are Measured and Counted." Dr. Guy H. Scholefield, O.B.E., will be the lecturer on the international programme.

#### Christchurch Jottings

THE Canterbury Repertory Theatre Society will provide the programme to-night. Sketches will be acted, depicting love scenes from four centuries—16th, 17th, 19th and 20th.

An instrumental programme will be provided by well-known 3YA artists.

#### At Dunedin

THE St. Andrew Street Church of Christ Choir, assisted by 4YA artists, will present part of the even-



ing's programme. The choir has a very good reputation in Dunedin as a result of the consistently high standard of its various public performances. This evening, it will present popular ballads, such as "Carry Me Back to Old Virginny," "The Lorelei," "Ye Banks and Braes," "O, Hush Thee, My Bable," and "The Minstrel Boy."

Gwenda Burt, the well-known contralto soloist, will contribute "Whatever Is, Is Best," and Arthur Lungley will present "What Am I, Love, Without Thee?" It is interesting to note that both these singers have again been chosen by the Dunedin Amateur Operatic Society as soloists in their forthcoming production—"The Boy."

Ethel Wallace, undoubtedly one of the finest violinists Dunedin has produced, will play Wieniawski's "Legende." The final half-hour of the concert programme will be devoted to a lecture-recital given under the auspices of the Society of Professional Musicians of Otago. Ida Lungley, assisted by Miss Gwenda Burt and Mr. Arthur Lungley, will present "Robert Franz," the composer of 350 songs.

## THURSDAY

### Meal Planning

FROM 1YA, 2YA and 3YA the afternoon home science talk, prepared by the Home Science Extension Department of Otago University, will be on "Good Meal Planning on an Average Income." (Part 3.)

### Features from 1YA

THE concert programme will be given by the Auckland Society of Musicians.

Of particular interest on their programme will be the appearance of Mina Caldwell, one of New Zealand's foremost contraltos. Miss Caldwell, having sung for all the important societies from Auckland to the Bluff, is probably the best known singer in New Zealand. She is possessed of a wonderful voice and is a great artist. She will sing "Chanson Hindoue," "In Summer Fields," and "Do Not Go, My Love." Other vocalists on the programme will be Reta McCullay (mezzo-soprano) and A. B. Thompson (baritone).

The instrumental portion of the programme will be supplied by the Auckland String Quartet, assisted by Dora Judson (pianist) and Alice E. Law, L.R.A.M. (pianist), who is one of Auckland's outstanding musicians. Miss Law has done excellent work in connection with the Blind Institute.

### Items from 2YA

FROM the Wellington Town Hall a concert by the Wellington Symphony Orchestra, under the conductorship of Mr. Leon de Mauny, will be relayed.

The programme will include the overture "The Marriage of Figaro" (by Mozart), and "Symphony in E Minor" (by Tchaikowsky). Madame Evelyn de Mauny will be heard in "Concerto for Pianoforte and Orchestra in C Minor" (by Mendelssohn), and the concert waltz "Night in the Vienna Woods" (by Strauss). Mrs. Wilfred Andrews, contralto, will sing the aria "Far Greater in His Lowly State" (from "La Reine de Saba," by Gounod). The concluding item by the Orchestra will be "Polonaise" from "Eugene Onegin" (by Tchaikowsky).



## Keith Grant, tenor.

Keith Grant, who will appear from 2YA on Monday next, is a well-known Australian artist, having made a three-months' contract with the A.B.C. on the occasion of their taking over the control of all "A" stations in Australia. He starred on the inaugural programme with Alexander Brailowsky, the celebrated Russian pianist, and made regular appearances from 2FC and 2BL, including operatic duets with Ernest McKinley. He also starred on the inaugural programme of 2NC, Newcastle.

At a concert given by the Newcastle Symphony Orchestra, comprising 100 performers, Mr. Grant was soloist. He is also soloist at Newcastle Cathedral and with various music clubs doing scenes from the Operas and Leider Recitals.

well, will play some of the latest airs, and a bright orchestral programme will be given by the Studio Octet, under Harold Beck.

### Gleanings from 4YA

BUSTER BROWN, the well-known humorist, will be heard to-night in several new humorous songs. Madame Reggiardio's talented sextet will present a bright and entertaining programme, comprising solos and concerted numbers. One of the sextet is Miss R. Carr, soprano, who is a popular concert performer, but so far has not broadcast. Her numbers are all of a light, tuneful nature.

## SATURDAY

### From 1YA

LISTENERS to-night will hear a concert given in the Town Hall by the Municipal Choir, under the conductorship of Maugham Barnet. Some excellent talent has been engaged for the occasion and the numbers generally will have a popular appeal.

## 2YA Topics

THE LYRIC QUARTET will be the vocalists on to-night's programme, the orchestral portion of which will be provided by the Orchestrina, under the conductorship of Signor A. P. Truda.

From 10 to 11 p.m. there will be a programme of old-time dance music constituting a special broadcast for the benefit of the "Round the World" DX Club and other similar clubs in the United States.

## 3YA and 4YA

A PARTY of Maori entertainers from Kaipohia are taking part in a Maori pageant and concert in the Civic Theatre, and this will be broadcast by 3YA and 4YA between the hours of 8.0 and 9.0 p.m. There will be addresses by the Mayor of Christchurch, E. E. Moseley, S.M. (Chairman of the Board of Management of the Kaipohia Pa), and Mr. Tuiti Makitana, M.P.

The second half of the programme will be provided by 3YA artists, including the salon orchestra, conducted by Francis Bate. A number of Maori items will be included.

## Christchurch Topics

UNDER the auspices of the 3YA Primary Productions Committee, Mr. Harold Lightband will speak on "The Uses of all Hides in the Dominion," dealing with production, tanning and export. The lecturer on 3YA's International Programme will be Mr. G. F. Troup, M.A., speaking on "A Trip Through Alsace." Mr. Troup has just returned to New Zealand. For eighteen months he was engaged by the World's Student Christian Federation as Secretary for Foreign Students in Paris. He is now on the staff of the Christchurch Grammar School.

## FRIDAY

### Auckland Notes

TWO new artists will appear on the programmes to-night. They are Charles Tasford, a well-known Wanganui baritone, who will be heard in several ballads, and Mignon Bowler, a young soprano who has very rapidly achieved success on the concert platform.

The instrumental portion of the programme will be provided by the Salon Orchestra under Harold Baxter.

### Wellington Features

TO-NIGHT 2YA listeners will hear a new combination—"The Versatile Three"—in snappy and up-to-date melodies. Another newcomer will be Basil Clark, baritone, whose songs will include "The Trumpeter" and "The Desert Song."

At 9.0 o'clock Dr. J. S. Elliott will talk on the British Empire Campaign.

### Items from Christchurch

THE second of the series of talks on pioneers of radio will be broadcast by Mr. D. E. Parton, late District Telegraph Engineer.

There are many interesting features in the concert programme, not the least interesting of these being recitals of Scottish and Irish folk-songs to be given by Norma and Margaret Middleton (violin and piano respectively).

Elaine Moody's Hawaiian Trio, which combination always broadcasts

## Kookooburra on the Air

THE short-wave broadcasts of the call of the kookooburra from 2ME, Sydney, are exciting some interest in the States. A listener in Chicago says that one morning he was enjoying 2ME when the milkman passed under his window. He switched over to the speaker to let him hear. It was amazing to watch the expression on the milkman's face as he listened, and he was absolutely staggered when he heard the announcement at the finish.

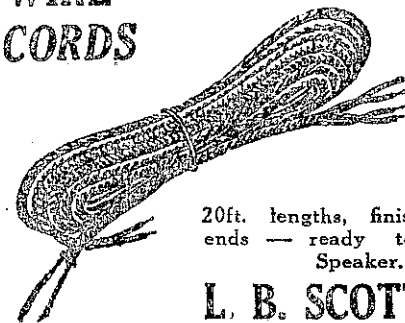
## N.Z. Author

DR. GEORGE DE OLIVE LOWE, who has already won fame as a radio playwright, has now written a historical play entitled "The Doge of Venice," and this will be produced from 1YA on November 4 by Mr. J. M. Clark and his company.

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# Full Programmes for Next

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## Sunday, October 11

### 1YA, AUCKLAND (875 KILOCYCLES)—SUNDAY, OCTOBER 11.

- 3.0 : Relay from the Auckland Town Hall of the Sunday School Anniversary of the Beresford Street Congregational Church.
- 6.0 : Children's Song Service, conducted by Uncle Leo.
- 7.0 : Relay of service from St. Andrew's Church. Preacher: The Rev. Ivo Bertram. Organist and choirmaster: Dr. Neil McDougall.
- 8.30 (approx.): March—Paul Godwin's Orchestra, "Egyptian March." Tenor—Mr. Ralph H. Eskrigge, with orchestral accompaniment, (a) "Nightfall at Sea" (Phillips); (b) "Pale Moon" (Logan). Piano—Misha Levitski, "La Campanella" (Liszt) (H.M.V. D1489). Orchestral—Salon Orchestra (under direction of Mr. Harold Baxter). "A Children's Overture" (Quilter); "Bal Masque" (Fletcher). Contralto—Miss Phyllis Gribbin, with orchestral accompaniment, (a) "The Mere" (Doreen); (b) "Slumber Song of the Madonna." Evening weather forecast and announcements. Orchestral—Salon Orchestra, (a) "Nocturne" (Karganoff); (b) "Serenade from King Christian" (Sibelius). Tenor—Mr. Ralph H. Eskrigge, with orchestral accompaniment, (a) "For You Alone" (Geehl); (b) "Macushia" (Macmurrongh). Chorus with orchestra—Chorus and Orchestra of La Scala, Milan, "Cavalleria Rusticana" Introduction (Mascagni) (Parlo, A3134). Orchestral—Salon Orchestra, (a) "Scherzo" (Centola); (b) "Angelus from Scenes Pittoresques" (Massenet). Contralto—Miss Phyllis Gribbin, with orchestral accompaniment, (a) "Fairy Laundry"; (b) "Love the Jester" (Phillips). Orchestral—Salon Orchestra, "Slavonic Dance No. 9" (Dvorak). Cello—Beatrice Harrison, (a) "The Broken Melody" (Van Biene); (b) "Harlequinade" (Popper) (H.M.V. C1626). Selection—Salon Orchestra, "Il Trovatore" (Verdi).
- 10.0 : God save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, OCTOBER 11.

- 3.0 to 4.30: Relay from Vivian Street Baptist Church of special service of the New Zealand Baptist Union Congress. Speaker: Reverend L. A. North, of Christchurch. Organist: Mr. Chas. Collins.
- 6.0 : Children's Song Service, conducted by Uncle George, assisted by the Children's Choir from the Maranui Methodist Church.
- 7.0 : Relay of Evening Service from Taranaki Street Methodist Church (Anniversary Service). Preacher: Rev. T. R. Richards. Organist: Mr. Clement Howe. Conductor: Mr. W. E. Howe.
- 8.15 (approx.): Relay from Grand Opera House of Band Concert by the Port Nicholson Silver Band (Conductor, Mr. J. J. Drew). God save the King.

### 3YA, CHRISTCHURCH (930 KILOCYCLES)—SUNDAY, OCTOBER 11.

- 3.0 : Gramophone recital.
- 5.30: Children's song service by children of Anglican Sunday Schools.
- 6.15: Chimes.
- 6.30: Relay of evening service from Holy Trinity Anglican Church, Avon-side. Preacher: Rev. O. Fitzgerald. Organist and Choir Conductor: Mr. Arthur Lilly, A.R.C.O.
- 8.15: Studio programme—Operatic Recital by Hubert Carter (Tenor), assisted by Miss Merle Miller (mezzo-soprano), Mrs. Esme Stevens (soprano), Miss Lillian Harper (at the piano). Intermezzo—New Light Symphony Orchestra, "Jewels of the Madonna" (Act 3) (Wolf-Ferrari) (H.M.V. C1945).
- 8.18: Tenor—Mr. Hubert Carter, (a) "Le Reve Des Griexes" (Manon) (Massenet), (b) "Cavatina—Ah! Fairest Dawn Arise."
- 8.24: Cello—Mr. Harold Beck, (a) "Can Ye Sew Cushions?" (Scottish, arr. Rowley), (b) "Minuet" (Mozart).
- 8.30: Mezzo-soprano—Miss Merle Miller, "Air De Salome"; "Il Est Doux Il Est Bon" (from "Herodiade") (Massenet).
- 8.35: Harp—Mr. H. G. Glaysher, "Reverie" (John Thomas).
- 8.38: Selection from "Cavalleria Rusticana" (Mascagni): (a) Siciliana—"O Lola Pretty One," (b) Romance—"Mother, You Know the Story"; (c) Scena and Duet—"What Then, Santuzza": Santuzza, Miss Merle Miller; Lola, Mrs. Esme Stevens; Turridu, Mr. Hubert Carter. Harp obbligato to "Siciliana" by Mr. H. G. Glaysher.
- 8.54: Cello—Mr. Harold Beck, "Gavotte" (Popper).
- 8.58: Tenor—Mr. Hubert Carter, (a) "Your Tiny Hand is Frozen" (Puccini); (b) "La Donna E Mobile" (Verdi).
- 9.3 : Weather forecast and station notices.
- 9.5 : Banjo—Bloy's Banjo Band, (a) March—"The Garden City" (Wolledge); (b) International Medley (arr. Bloy); (c) Negro Spiritual—"Steal Away" (Burleigh, arr. Bloy); (d) "Popular Choruses."
- 9.25: Baritone—Mr. Olive Hindle, "King Charles" (White).

- 9.29: Male Choir—Lay Vicars of Westminster Abbey, "Mother o' Mine."
- 9.32: Harp—Mr. H. G. Glaysher, "Echoes of a Waterfall" (John Thomas).
- 9.35: Selection—Marek Weber's Orchestra, "I Pagliacci" (Leoncavallo).
- 9.43: Baritone—Mr. Clive Hindle, (a) "Plymouth Hoe" (Lennard), (b) "Spanish Gold" (Fisher).
- 9.50: Piano—Una Bourne, (a) "Berceuse Arabe" Op. 166; (b) "Nocturne" Op. 165 (Chaminade) (H.M.V. B2524).
- 9.56: Band—Creatore's Band, "Grand March and Finale From 'Aida'."
- 10.0 : God save the King.

### 4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, OCTOBER 11.

- 3.0 : Selected recordings.
- 5.30: Children's Song Service, conducted by Big Brother Bill.
- 6.15: Instrumental recordings.
- 6.30: Relay of Evening Service from St. John's Anglican Church, Roslyn. Preacher: Ven. Archdeacon W. Fitchett, M.A. Choirmaster: Mr. W. H. Allen.
- 7.45: Selected recordings.
- 8.15: Relay of Concert Programme from 3YA, Christchurch.
- 10.0 : God save the King.

### 2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SUNDAY, OCTOBER 11.

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

## Monday, October 12

### 1YA, AUCKLAND (875 KILOCYCLES)—MONDAY, OCTOBER 12.

- 3.0 : Relay from the Auckland Town Hall of a ringside description of wrestling. God save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, OCTOBER 12.

- 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.
- 5.0 : Children's hour, conducted by Uncle Jeff.
- 6.0 : Dinner music session (Columbia)—Herman Finck and His Orchestra, "Melodious Memories" (arr. Finck). Jacques Jacobs' Ensemble, "Wiener Blut" (Strauss) (02556). J. H. Squire's Celeste Octet, "Twilight on the Waters" (Squire). Bohemian Orchestra, "Love and Life in Vienna" (Komzak). Regal Orchestra, "Pagliacci" Selection (Leoncavallo) (Reg. G30007). Jacques Jacobs' Ensemble, "Sobre Las Olas" (Rosas) (02556). J. H. Squire's Celeste Octet, "The Piccininies' Picnic" (Squire). Court Symphony Orchestra, "The Windmill Man" (Col. 02909). Plaza Theatre Orchestra, "The Three Bears" (Ooates) (02744). Herman Finck's Orchestra, "Schubertiana" (arr. Finck) (02721). Bohemian Orchestra, "Destiny" Waltz (Baynes) (Reg. G20775).
- 7.0 : News, market reports and sports results.
- 7.40: Lecturette—Mr. H. C. South, "Books—Grave and Gay."
- 8.0 : Chimes. Overture—State Opera Orchestra, Berlin, "Martha" (Flotow).
- 8.9 : Soprano—Mrs. Amy Woodward, (a) "Depuis le Jour" (Charpentier); (b) "Rain" (Curran).
- 8.17: "Musical Portrait" (Tschalkowsky). Suite for two pianos—Misses Nora Gray and Lalla Vondersloot, (a) March; (b) Waltz (Rachmaninoff).
- 8.26: Contralto—Mrs. Wilfred Andrews, (a) "From the Other World"; (b) "A Legend"; (c) "None But the Weary Heart" (Tschalkowsky).
- 8.34: Suite for two pianos—Misses Nora Gray and Lalla Vondersloot, (a) Nocturne; (b) Tarantelle (Rachmaninoff).
- 8.43: Baritone—Mr. Keith Grant, (a) "The Linden Tree" (Schubert), with orchestral accompaniment; (b) "Thou Art Risen, My Beloved."
- 8.50: Selection—2YA Orchestra (Conductor, Signor A. P. Truda), "Master Melodies" (arr. Roberts).
- 9.0 : Weather report and station notices.
- 9.2 : Ballet—Covent Garden Orchestra, "Ballet Russe" (Luigini): (a) Czardas; (b) Scene; (c) Valse Lente (H.M.V. C1948).
- 9.10: Quartet—Mesdames Amy Woodward and Wilfred Andrews, Messrs. Denis Sheard and Keith Grant, "Bella Figlia Dell Amore."
- 9.15: Violin—Miss Ava Symons, with orchestra, "Serenade" (Drdla). 2YA Orchestra, "Serenade" (Widor).
- 9.21: Tenor—Mr. Denis Sheard, (a) "E Lucevan Le Stella" (Puccini), with orchestral accompaniment; (b) "Duna" (McGill).

# Week-all Stations-to Oct. 18

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

- 9.27: Soprano—Mrs. Amy Woodward, with orchestral accompaniment, "Waltz Song" (from "Romeo and Juliet") (Gounod).  
 9.31: Duet—Messrs. Denis Sheard and Keith Grant, "Oh! My Mimi."  
 9.36: Contralto—Mrs. Wilfred Andrews, song cycle, "Songs From Memory Land" (Tate): (a) "Memory Land"; (b) "In the Dusk"; (c) "All Roads Lead to Home."  
 9.48: Ballet—Covent Garden Orchestra, "Ballet Russe" (Luigini): (a) "Mazurka"; (b) "Marche Russe" (H.M.V. C1949).  
 9.51: Duet—Mesdames Amy Woodward and Wilfred Andrews, "The Enchanted Hour" (Leoni).  
 9.54: Instrumental—2YA Orchestra, "Echoes from the Volga" (Seredy).  
 10.0: Dance programme (Columbia)—  
 Foxtrots—Jack Payne and His B.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) (DO259).  
 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).  
 10.24: Vocal duet—Layton and Johnstone, "Dancing With Tears in My Eyes."  
 10.27: 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).

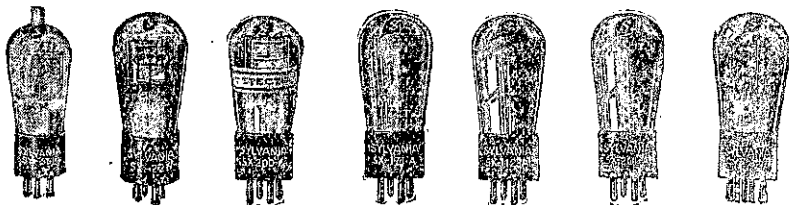
- 10.36: Foxtrots—Johnny Walker and His Rollickers, "Betty Co-ed" (Fogarty) (DO240).  
 10.39: Vocal duet—Layton and Johnstone, "Watching My Dreams Go By."  
 10.42: Foxtrots—Will Osborne and His Orchestra, "The Song Without a Name" (Russell) (DO158). Guy Lombardo and His Royal Canadians, "Under a Texas Moon" (Perkins) (DO88); "Good Evenin'."  
 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.

## 3YA, CHRISTCHURCH (980 KILOCYCLES)—MONDAY, OCTOBER 12.

- 3.0: Gramophone recital.  
 4.25: Sports results.  
 5.0: Children's hour, conducted by Mother Hubbard.  
 6.0: Dinner music session—  
 Berlin State Opera Orchestra, "The Beautiful Galathea" Overture.  
 De Groot and His Piccadilly Orchestra, "Dear Love o' Mine" (Lewis).  
 Marek Weber and His Orchestra, "Siren Magic" (Waldteufel).  
 New Symphony Orchestra, "Pastoral Dance" (from "Nell Gwynn").  
 National Symphony Orchestra, "William Tell" Overture (Rossini).  
 De Groot and His Piccadilly Orchestra, "Two Little Tired Hands".  
 Piccadilly Orchestra, "My Beloved Gondolier" (Tibor) (B2575).  
 De Groot and His Orchestra, "Traume" (Wagner) (C1966).  
 New Symphony Orchestra, "Le Cid" Ballet Music (Massenet): (1) Castillane, (2) Aubade, (3) Andalouse, (4) Arragonaise, (5) Madrilene, (6) Navarraise (C1638/9).  
 Marek Weber and His Orchestra, "My Dream" (Waldteufel) (B3527).  
 De Groot and His Orchestra, "Autumn" (Chaminade) (C1966).  
 7.0: News session.  
 7.30: Talk—W.E.A. Session—Mr. George Manning, "The League of Nations and the Disarmament Conference."  
 8.0: Chimes. Programme by the Christchurch Saxophone Band (Conductor, Mr. H. G. Glaysher) and 3YA Artists.  
 March—Christchurch Saxophone Band, "Invercargill" (Lithgow—arr. Brockton); overture, "Harmoniciana" (Galuska—arr. G. E. Holmes).  
 8.8: Soprano—Miss Freda Judkins, "Brilliant Butterfly" (arr. Moffatt).  
 8.12: Instrumental—Christchurch Broadcasting Trio, (a) "Gavotte" (Gosse); (b) "After Sunset" (Pryor).  
 8.19: Songs at the piano—Mr. Jack Blair, (a) "Reaching for the Moon" (Berlin); (b) "Exactly Like You" (McHugh).  
 8.24: Waltz caprice—The Band, "Saxofriends" (Smith—arr. Holmes).  
 8.30: Mezzo-soprano—Miss Hilda Andrews, (a) "Early in the Morning" (Montague Phillips); (b) "My Little Garden World" (Carew).  
 8.35: Selection—Jack Hylton and His Orchestra, "Boosey Ballads."  
 8.43: Tenor—Mr. H. J. Francis, "Madelina" (James).  
 8.46: Violin—Mischa Dobrinski, (a) "Deep in My Heart, Dear"; (b) "Serenade" (Romberg) (Col. 0713).  
 8.52: Male quartets—Peerless Quartet, "Good-night" (Small); Shannon Quartet, "Carry Me Back to Old Virginny" (Bland) (H.M.V.).  
 8.58: March—The Band, "Liberty Bell" (Sousa, arr. Haring).  
 9.2: Weather forecast and station notices.  
 9.4: Selection—Ilya Livschakoff and His Orchestra, "Springtime" (Lehar).  
 9.8: Soprano—Miss Freda Judkins, with Trio accompaniment, (a) "The Lass with the Delicate Air" (Arne); (b) "A Heart That's Free."  
 9.14: Songs at the piano—Mr. Jack Blair, (a) "When Your Hair Has Turned to Silver" (de Rose); (b) "You're Driving Me Crazy."  
 9.20: Selection—The Band, "Old-Timers" (Alford).  
 9.24: Monologue—Will Kings, "Bertram at the Rotary Dinner" (Merry).  
 9.28: Waltz—The Band, "Adoration" (Alford); march, "Marche Militaire."  
 9.37: Mezzo-soprano—Miss Hilda Andrews, (a) "It was a Dream" (Cowen); (b) "Homeward to You" (Coates).  
 9.42: Instrumental—Christchurch Broadcasting Trio, (a) "Country Dance" (Gade); (b) "Melodie" (Moszkowski).  
 9.48: Tenor—Mr. H. J. Francis, with Trio accompaniment, (a) "Mary" (Richardson); (b) "Mountain Lovers" (Weatherley).  
 9.54: Characteristic—The Band, "The Old Frog Pond" (Alford); march "Golden Spur" (Weber—arr. Holmes).  
 10.2: God save the King.

## 4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, OCTOBER 12.

- 3.0: Selected recordings.  
 5.0: Children's hour, conducted by Uncle Jack.  
 6.0: Dinner music session (Polydor)—  
 Berlin Philharmonic Orchestra, "Torch Dance B Flat Major" (27033).  
 Ilya Livschakoff and His Orchestra, "Aubade" (Livschakoff) (23048).  
 Paul Godwin's Orchestra, "Evening Chimes" (Marzian) (23163).  
 Vienna Schrammel Quartet, "Some Day" (from "Marietta") (Strauss).  
 Efm Schachmeister's Dance Orchestra, "Casanova, I Love You" Tango.



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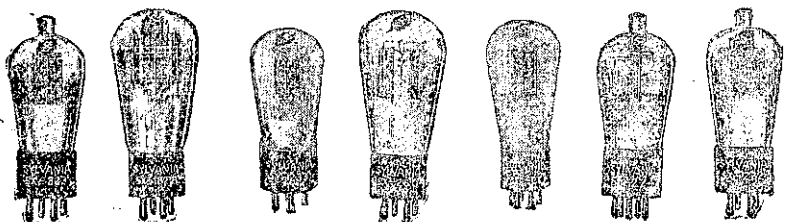
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AUCKLAND — CHRISTCHURCH — WELLINGTON.



- Ilja Livschakoff and His Orchestra, "Little Serenata" (Grunfeld) (23048); "Who Has Filled Our Heart With Love?" (Lehar).  
 Paul Godwin's Orchestra, "The Mask Seller" (Wolff) (22893).  
 Vienna Schrammel Quartet, "Spin, Spin" (Lochmann) (21915).  
 Symphony Orchestra, "Il Guarany" Introduction (Gomes) (P60006).  
 Paul Godwin's Orchestra, "Song of the Desert" (Delhaes) (22893);  
 "Tonerna" (Sjoberg) (23168).  
 Effm Schachmeister's Dance Orchestra, "At the Fireside" (21181).  
 Paul Godwin's Jazz Symphonians, "Butterfly, Sweet Little Lady."  
 Ilja Livschakoff and His Orchestra, "All My Heart Belongs to You."  
 7.0 : News session.  
 7.40 : Talk—Rev. A. Astor, B.A., under the auspices of the League of Nations Union, "Brotherhood and Peace."  
 8.0 : Chimes. Specially recorded International Programme.  
 Vitaphone Orchestra.  
 The Flying Song Squadron.  
 Forget-me-not.  
 Weather report.  
 International talk—Mr. G. C. Billing, B.A., Lecturer in Economics at Otago University, "The Possible Benefit of an International Bank."  
 The Irresistible Imps.  
 Whispers.  
 God save the King.

### XB, NEW PLYMOUTH (1230 KILOCYCLES)—MONDAY, OCTOBER 12.

- 8.0 to 10.0 p.m.: Concert programme.

## Tuesday, October 13

### IYA, AUCKLAND (875 KILOCYCLES)—TUESDAY, OCTOBER 13.

- 3.0 : Chimes. Selected recordings.  
 5.0 : Children's session, conducted by Uncle Dave.  
 6.0 : Dinner music session (Polydor)—  
 Dajos Bela Orchestra, "Fantasie Orientale" (Lange) (Parlo. A4003).  
 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, "Fritzel Dolls" (Rauls) (21712).  
 Bereny's Hungarian Gipsy Symphony Orchestra, "Tales from the Vienna Woods" (Strauss) (23691).  
 Great Symphony Orchestra, "Edmund Rysler's Operettas" Selection.  
 Ilja Livschakoff's Orchestra, "Volga—Russian Medley" (Livschakoff).  
 The Pozniak Trio, "Three Miniatures Blegie" (Juon) (62549).  
 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, "Troika—Russian Medley" (Livschakoff).  
 Balalaika Orchestra, "Auf Dem Wege Nach Petersburg" (Poly. A40090).  
 7.0 : News and market reports.  
 7.30 : W.E.A. session.  
 8.0 : Chimes. Specially Recorded International Programme.  
 Vitaphone Orchestra.  
 The Flying Song Squadron.  
 Forget-Me-Not.  
 Weather report.  
 International talk—Mr. J. W. Shaw, M.A., "Humour Amongst the Nations."  
 The Irresistible Imps.  
 Whispers.  
 God save the King.

### 2YA, WELLINGTON (320 KILOCYCLES)—TUESDAY, OCTOBER 13.

- 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.  
 5.0 : Children's hour, conducted by Jumbo.  
 6.0 : Dinner music session (H.M.V.)—  
 H.M. Coldstream Guards Band, "Wedding of the Rose" (Jéssel).  
 Vienna Philharmonic Orchestra, "Dorfschwalben Waltz" (Strauss).  
 Instrumental trio—Fritz Kreisler, Hugo Kreisler and M. Raucheisen, "Syncopation" (Kreisler) (DA961).  
 Organ solo—Jesse Crawford, "Serenade" (Frini) (FA638).  
 International Novelty Orchestra, "Four Little Farms" (Zono. EE182).  
 Coldstream Guards Band, "Suite Francaise" (Foulds) (B2751/2).  
 De Groot and His Orchestra, "Samson and Deillah" Selection.  
 Marek Weber and His Orchestra, "Cavalleria Rusticana" Selection.  
 Organ solo—Jesse Crawford, "Indian Love Call" (Frini) (FA638).  
 Instrumental trio—Fritz Kreisler, Hugo Kreisler and M. Raucheisen, "Marche Miniature Viennois" (Kreisler) (DA961).  
 De Groot and His Orchestra, "Louise Selection" (Charpentier).  
 International Novelty Orchestra, "To Die Dreaming" (Zono. EE182).

- 7.0 : News, market reports and sports results.  
 7.40 : Lecturette by a Representative of the Agricultural Department, "For the Man on the Land."  
 8.0 : Chimes. Relay from the Town Hall of Community Singing, in conjunction with 2YA Salon Orchestra (Conductor, Mr. M. T. Dixon), and assisting Artists. Song Leaders: Mrs. Albert Russell, Mr. Albert Russell, Mr. Owen Pritchard, Mr. Chas. Webb, Mr. Will Mason. At the piano: Mr. Frank Crowther.  
 10.0 : God save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—TUESDAY, OCTOBER 13.

SILENT DAY.

### 4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, OCTOBER 13.

- 3.0 : Selected recordings.  
 5.0 : Children's hour, conducted by Aunt Leonore.  
 6.0 : Dinner music session (Columbia)—  
 Columbia Symphony Orchestra, "March of the Toys" (Herbert).  
 Court Symphony Orchestra, "Destiny Waltz" (Baynes) (564).  
 New Queen's Hall Light Orchestra, "Petite Suite de Concert": (a) Un Sonnet d'Amour; (b) La Tarantelle Fretillante.  
 Columbia Symphony Orchestra, "The Flatterer" (Chaminade) (01371).  
 Halle Orchestra, "Rosamunde Ballet Music" (Schubert): (a) Andantino; (b) Allegro Moderato and Andante (04200).  
 J. H. Squire's Celeste Octet, "Memories of Mendelssohn" (02838).  
 Berlin State Orchestra, "Wiener Blut" (Strauss) (04337).  
 New Queen's Hall Light Orchestra, "Petite Suite de Concert" (Coleridge-Taylor): (a) La Caprice de Nanette; (b) Demande et Response (02588).  
 H.M. Grenadier Guards Band, "Martial Moments" (arr. Winter).  
 7.0 : News session.  
 7.40 : Talk, under auspices of the W.E.A.: W.E.A. Students—"Is the Five-year Plan a Menace to the World?"  
 8.0 : Chimes. Programme by the Garrison Artillery Band (Conductor, Mr. H. Davey), and assisting Artists.  
 March—The Band, "Golden Stripe" (Cahill); Fantasia, "Dawn of Spring" (Le Duc).  
 8.12 : Mezzo-soprano—Miss R. Cunliffe, (a) "Youth and Spring" (Steinel); (b) "The Little Brown Owl" (Sanderson).  
 8.18 : Saxophone—Mr. J. McCaw, "Rubenola" (Wiedoeff).  
 8.22 : Male duet—Layton and Johnstone, "Leslie Stuart Memories" (Stuart).  
 8.30 : Selection—The Band, "Gems from Sullivan's Operas" (arr. Hume).  
 8.42 : Bass—Mr. F. E. Woods, (a) "Muleteer of Malagar" (Trotiere); (b) "A Fat Lil Fellow Wid His Mammy's Eyes" (Gordon).  
 8.48 : Piano—Mrs. C. Drake, "Rush Hour in Hong-Kong" (Chasinas).  
 8.52 : Contralto—Miss Irene Horniblow, "Mifanwy" (Foster).  
 8.56 : Waltz—The Band, "Unrequited Love" (Lincke).  
 9.2 : Weather report and station notices.  
 9.4 : Orchestra—Jack Hylton and His Orchestra, "Still More Old Songs."  
 9.12 : Mezzo-soprano—Miss R. Cunliffe, "June Is In My Heart" (Vaughan).  
 9.15 : Sketch dance—The Band, "Good Queen Bess" (Rimmer).  
 9.20 : Comedian—Reg. Grant, (a) "At Trinity Church I Met My Doom": (b) "Why Did I Leave My Little Back Room?" (Gilbert).  
 9.26 : Saxophone—Mr. J. McCaw, (a) "Valse Romance" (Bishop); (b) "Something 'Ot" (Weidoeff).  
 9.32 : Bass—Mr. F. E. Woods, "The Wanderer" (Schubert).  
 9.36 : Fantasia—The Band, "Carnival of Flowers" (Le Duc).  
 9.45 : Contralto—Miss Irene Horniblow, (a) "Love's Young Dream" (Moore); (b) "Steal Away" (arr. Burleigh).  
 9.52 : Accordion—Bastien, with His Orchestra Bal Musette, "Sugared Almond" (Bastien) (Poly. 23617).  
 9.55 : Schottische—The Band, "Moon's Holiday" (Burnes); March, "Caradoc."  
 10.3 : God save the King.

## Wednesday, October 14

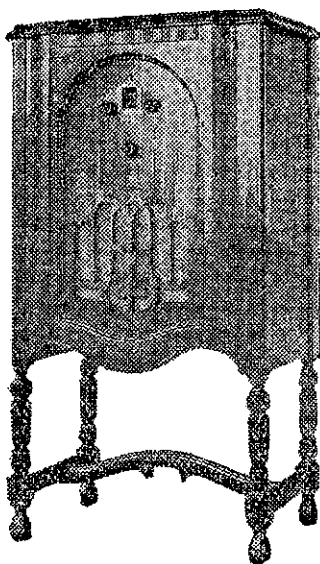
### 1YA, AUCKLAND (875 KILOCYCLES)—WEDNESDAY, OCTOBER 14.

- 3.0 : Chimes. Selected recordings.  
 3.15 : Literary selection.  
 5.0 : Children's session, conducted by Uncle Reg.  
 6.0 : Dinner music session (Columbia)—  
 Willem Mengelberg and His Concertgebouw Orchestra, "Oberon" Overture (Weber) (04347/8).  
 The International Concert Orchestra, "Luna" Waltz (Lincke).  
 J. H. Squire's Celeste Octet, "Peter Pan" Selection (Crook) (02910).  
 The International Concert Orchestra, "Love and Spring" Waltz.  
 New Queen's Hall Light Orchestra, "The Little Minister" Overture.  
 Bournemouth Municipal Orchestra, "Marriage of Figaro" (Mozart).  
 The International Concert Orchestra, "Just a Kiss" (Kasik).  
 J. H. Squire's Chamber Orchestra, "L'Arlesienne Suite" (Bizet): (a) Minuet; (b) Intermezzo (02984).  
 Willem Mengelberg and His Concertgebouw Orchestra, "Slavonic Dance in G Minor" (Dvorak) (04348).  
 Bournemouth Municipal Orchestra, "Don Giovanni, Act 1—Minuet."  
 International Concert Orchestra, "Spring, Beautiful Spring" (Lincke).  
 7.0 : News and market reports.  
 7.40 : Talk—Miss G. Driver, "Book Review."



- 8.0 : Chimes: Overture—B.B.C. Wireless Symphony Orchestra, "Ruy Blas."  
 8.9 : Contralto—Miss Beryl M. Smith, "If My Songs Were Only Winged."  
 Quartet—The Clarion, "Sleepy Hollow Tune" (Kountz).  
 8.15: March—Salon Orchestra, under direction of Mr. Harold Baxter,  
 "Gladiator's Farewell" (Blankenberg); Orchestral, "Hungarian  
 Dances, Nos. 2 and 3" (Brahms).  
 8.25: Humour—Miss Rhona Speed, "With the Photographer" (Leacock).  
 8.30: Zither—Ernst Rommel, (a) "Episode" (Schiffel); (b) "Bells Ring-  
 ing"; (c) "Spring in March" (Neal) (Poly. 21253).  
 8.36: Two Irish sketches—The Salon Orchestra, (a) "The Mountain Sprite";  
 (b) "The Pattern" (O'Donnell).  
 8.43: Quartet—The Clarion, "A Maori Slumber Song" (Te Rangī Pāi).  
 Tenor—Mr. Lambert Harvey, (a) "Child's Song" (Marshall); (b)  
 "O Flower Divine" (Wood).  
 8.52: Waltz—The Salon Orchestra, "Weaner Mad'n" (Zeihrer).  
 9.0 : Evening weather forecast and announcements.  
 9.2 : Piano—Mr. Cyril Towsey, (a) "Lotus Land"; (b) "Water Wagtail".  
 9.8 : Duet—Messrs. Lambert Harvey and Duncan Black, "The Song of the  
 Sword" (Gilbert).  
 Soprano—Miss Lillian Woods, "The Enchanted Forest" (Phillips).  
 9.14: Suite—The Salon Orchestra, "Petite Suite" (Bizet).  
 9.24: Humour—Miss Rhona Speed, "At the Movies."  
 9.30: Mixed choir—Manchester Children's Choir, "Nymphs and Shepherds."  
 9.34: Orchestral—The Salon Orchestra, "Divertissement No. 1" (Flament);  
 Entr'acte, "Invocation" (Flament); "Folly Dance" (Haines).  
 9.41: Duet—Misses Lillian Woods and Beryl Smith, "In Springtime."  
 Bass—Mr. Duncan Black, "The King's Own" (Bonheur).  
 Quartet—The Clarion, "Believe Me if all Those Endearing Young  
 Charms" (Moore).  
 9.55: Selection—The Salon Orchestra, "1930" (Somers).  
 10.3 : God save the King.  
**2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, OCTOBER 14.**  
 10.0 : Chimes. Selected gramophone recordings.  
 11.37: Lecturette—"Hollywood Affairs."  
 12.0 : Lunch hour music.  
 2.0 : Selected recordings.

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- 3.30 and 4.30: Sporting results.  
 5.0 : Children's hour, conducted by Aunt Daisy.  
 6.0 : Dinner music session (Polydor)—  
 Paul Godwin's Dance Orchestra, "Medley of Popular Student Songs."  
 Paul Godwin's Quintet with harp, "Extase—Reverie" (Ganne) (19923).  
 Paul Godwin's Orchestra, "Poranek—Waltz Intermezzo" (Lindsay).  
 Organ—Leo Stin, "Chanson Hindoue" (Rimsky-Korsakov) (23165).  
 Polydor Orchestra, "Cocou—Imitative Waltz" (Jonasson) (23563).  
 Paul Godwin's Orchestra, "In the Rosary" (Bialezki) (21005); "Tin  
 Soldier's Parade" (Jessel) (19659).  
 Berlin State Opera House Orchestra, "Introductions, Act 1, 2 and 3"  
 (from "Carmen") (Bizet) (27190).  
 Paul Godwin's Quintet with harp, (a) "Popular Song"; (b) "Tale,"  
 Paul Godwin's Orchestra, "La Serenade Waltz" (Metra) (22872).  
 Organ—Leo Stin, "Werther" (Massenet) (23165).  
 Paul Godwin's Orchestra, "Fairy Doll Waltz" (Bayer) (21005).  
 Paul Godwin's Dance Orchestra, "Siamese Parade" Fantasy (Lincke).  
 Polydor Orchestra, "Valse Poudree" (Popy) (23563).  
 7.0 : News, market reports and sports results.  
 7.40: Lecturette—Mr. F. M. Bateson, Sectional Secretary of New Zealand  
 Astronomical Society, "Classifying the Stars—How They Are  
 Measured and Counted."  
 8.0 : Chimes. Vitaphone Orchestra.  
 The Mirth Quakers.  
 Weather report.  
 International talk—Dr. Guy H. Scholesfield, O.B.E.  
 The Flying Song Squadron.  
 The Old Whittler.  
 Whispers.  
 God save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, OCTOBER 14.

- 3.0 : Gramophone recital.  
 4.25: Sports results.  
 5.0 : Children's hour, conducted by Uncle John.  
 6.0 : Dinner music session (Columbia)—  
 Percy Pitt's Orchestra, "Raymond" Overture (Thomas) (DOX84).  
 Orchestre Symphonique de Paris, "L'Arlesienne Suite" Intermezzo.  
 Musical Art Quartet, "Deep River" (arr. Conrad Held) (01625).  
 Continental Novelty Orchestra, "Las Lagarteranas" (Foulkes).  
 Band of H.M. Grenadier Guards, "Ivanhoe" Selection.  
 Plaza Theatre Orchestra, "My Lady Dainty" (Hesse) (01438).  
 B.B.C. Wireless Symphony Orchestra, "Il Trovatore" Selection (Verdi).  
 Orchestre Symphonique de Paris, "L'Arlesienne Suite" Entr'acte: (1)  
 La Cuisine de Castelet (Bizet) (01326).  
 Herman Finck and His Orchestra, "Waldteufel Memories" (arr. Finck).  
 Continental Novelty Orchestra, "Los Claveles de Sevilla" (Guerrero).  
 J. H. Squire's Celeste Octet, "Serenade" (Titl) (9116).  
 Plaza Theatre Orchestra, "The Busy Bee" (Bendix) (01438).  
 7.0 : News session.  
 7.15: Dialogue—Mr. R. B. Tennant and L. W. McCaskill, "Forage Crops."  
 7.30: Addington stock market reports.  
 7.45: Talk—Te Ari Pitama, "One Hundred Years Ago."  
 8.0 : Chimes. Programme by Canterbury Repertory Theatre Society, "Love  
 Scenes From Four Centuries."  
 Prelude—Victor Olof Salon Orchestra, "Merchant of Venice" (Rosse).  
 8.4 : Play excerpts—Canterbury Repertory Theatre Society, "Scene From  
 Romeo and Juliet" (16th Century) (Shakespeare).  
 8.13: Instrumental—Mrs. Roy Twynham and Mrs. H. E. Moysey (violins);  
 Mrs. K. W. Robinson (viola); Mrs. John Guthrie ('cello), "String  
 Quartette" (2nd movement) (Haydn).  
 8.23: Scene—Repertory Society, "The Way of the World" (17th Century).  
 8.29: Selection—Victor Symphony Orchestra, "Kamennoi Ostrow."  
 8.33: Scene—Repertory Society, "Paolo and Francesca" (19th Century).  
 8.39: String Quartet, "Third Movement—Minuet" (Haydn).  
 8.44: Scene—Repertory Society, "Candida" (Shaw) (19th Century).  
 8.50: Meditation—Edith Lorand's Orchestra, "Thais" (Massenet).  
 8.54: Playlet—Repertory Society, "Caprice" (20th Century) (Silvara).  
 9.3 : Weather forecast and station notices.  
 9.5 : Talk—Mrs. T. C. Fenwick and P. S. Foster, "The British Empire  
 Cancer Campaign."  
 9.17: Quintet—Strings and piano—Mesdames Roy Twynham and H. E.  
 Moysey (violin); Mrs. K. W. Robinson (viola); Mrs. John Guthrie  
 ('cello); Mrs. R. Carey (piano), "First Movement of Quintette."  
 9.32: 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).  
 Lloyd Huntley and His Isle o' Blues Orchestra, "Lonely" (Grey)  
 (4937). Ben Bernie and His Orchestra, "I Still Belong to You"  
 (Eliscu) (4950). Lloyd Huntley and His Isle o' Blues Orchestra,  
 "Gee, But I'd Like to Make You Happy" (Shay) (4937).  
 9.53: Vocal—Chester Gaylord, "What's the Use?" (Jones) (4928).  
 9.56: 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 Cline and His Music, "Why Have You  
 Forgotten Waikiki?" (Kahn) (4882). Phil Spitalny's Music, "Be-  
 yond the Blue Horizon" (Robin) (4917).  
 10.18: Vocal duet—Cotton and Morpheus, "Never Swat a Fly" (de Sylva).  
 10.11: Foxtrots—Six Jumping Jacks, "You're Simply Delish" (Freed) (4948).  
 Jacques Renard and His Orchestra, "Readin', Ritin', 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).
- 10.20: Waltzes—Bob Haring and His Orchestra, "One Love" (Koehler) (4973). Castlewood Marimba Band, "Song of the Islands" (King).
- 10.26: 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).
- 10.38: Vocal—Chester Gaylord, "I'll be Blue just Thinking of You."
- 10.41: 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) (4935).
- 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).
- 11.2: God save the King.

#### 4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, OCTOBER 14.

- 3.0: Selected recordings.
- 3.15: Talk—"Sea Foods," by the Home Science Extension Department of Otago University.
- 5.0: Children's hour, conducted by Big Brother Bill.
- 6.0: Dinner music session (Parlophone)—Berlin State Opera Orchestra, "The Magic Flute" Overture (Mozart). Orchestra Mascotte with Dajos Bela, "Whispering of the Flowers." Grand Symphony Orchestra, "Chinese Street Serenade" (Siede) (A4159); "Midsummer Night's Dream" Scherzo (Mendelssohn) (A4084); "Japanese Lantern Dance" (Yoshitomo) (A4159). Dajos Bela Orchestra, "The Court Ball" (Lanner) (A4172). Grand Symphony Orchestra, "The Jewels of the Madonna" (Wolf-Ferrari): (a) "Intermezzo," (b) "Apache Dance" (A3171). Orchestra Mascotte with Dajos Bela, "The Flowers' Dream" (A2559). Dajos Bela Orchestra, "The Three Waltz Kings—Viennese Waltz Fantasia" (Strauss) (A4217). Grand Symphony Orchestra, "Midsummer Night's Dream—Wedding March" (Mendelssohn) (A4084). Dajos Bela Orchestra, "Woodland Peace" (Favilla) (A4172). Edith Lorand's Orchestra, "Norma" Fantasia (Bellini) (A4011).
- 7.0: News session.
- 7.15: Dialogue—Messrs. R. B. Tennent and L. W. McCaskill, "Forage Crops."
- 8.0: Chimes. March—Orchestra of the Opera Comique, Paris, "Scenes Pittoresques" (Massenet) (Parlo. A4057).
- 8.5: Concert programme by Choir of Church of Christ, St. Andrew Street, and assisting artists (Conductor, Mr. W. H. McKenzie). Part-songs—The Choir, (a) "The Minstrel Boy" (Moore), (b) "Carry Me Back to Old Virginny" (Bland). Contralto—Miss G. Burt, "Whatever Is, Is Best" (Lohr).
- 8.15: Trio—Misses Ethel Wallace, Sybil Baker, and V. Moffatt, (a) "Rondo All Ongarese (Haydn), (b) "Serenade" (Schubert).
- 8.24: Part-songs—The Choir, (a) "The Lorelei" (trdtl.), (b) "Oh, Hush Thee, My Babe" (Sullivan). Baritone—Mr. A. J. Lungley, "What Am I, Love, Without Thee?"
- 8.33: Violin—Miss Ethel Wallace, "Legende" (Wienlawski).
- 8.40: Chorus—The Choir, (a) "Soldiers' Chorus" from "Faust" (Gounod), (b) "Ye Banks and Braes" (trdtl.), (c) "Aloha Oe" (trdtl.).
- 8.52: Trio—Misses Ethel Wallace, Sybil Baker, and Val. Moffatt, (a) "Pas des Amphores" (Chaminade), (b) "Rondo Alla Turca" (Hummel).
- 9.0: Weather report and station notices.
- 9.2: Selection—Orchestra of the Opera Comique, Paris, "Scenes Pittoresques—Fete Boheme" (Massenet) (Parlo. A4057).
- 9.6: Lecture recital by Miss Ida Lungley, under the auspices of the Society of Professional Musicians of Otago, assisted by Miss Gwenda Burt and Mr. Arthur Lungley—"Robert Franz."
- 9.30: Dance music session (Brunswick)—Foxtrots—Isham Jones's Orchestra, "Trees" (Kilmer) (4856); Earl Burtnett and His Los Angeles Biltmore Hotel Orchestra, "The Wedding of the Birds" (Tobias) (4926); Tom Gerun and His Orchestra, "You're Lucky to Me" (Razaf) (4916); "My Love for You." 9.42: Waltz—Joe Green and His Orchestra, "Song of the Big Trail" (4978). Foxtrots—Tom Gerun and His Orchestra, "Rollin' Down the River" (Adams) (4859); Jacques Renard and His Orchestra, "Three Little Words" (Kalmor) (4939).
- 9.51: Vocal—Charles King, "Here Comes the Sun" (Freed) (4849).
- 9.54: Foxtrots—Isham Jones's Orchestra, "Stardust" (Carmichael) (4856); Ozzie Nelson and His Orchestra, "Who's Calling You Sweetheart To-night?" (O'Flynn) (4979); Nick Lucas and His Crooning Troubadours, "I Miss a Little Miss" (Seymour) (4987); Ozzie Nelson and His Orchestra, "And Then Your Lips Met Mine" (Nelson).
- 10.6: Waltzes—Regent Club Orchestra, "You Will Remember Vienna" (Hammerstein) (4975); Castlewood Marimba Band, "Drifting on to Avalon" (O'Flynn) (4980).
- 10.12: Foxtrots—Colonial Club Orchestra, "On a Little Balcony in Spain" (Klein) (4974); Jacques Renard and His Orchestra, "I Bring a Love Song" (Hammerstein) (4975); Nick Lucas and His Crooning Troubadours, "You're Driving Me Crazy" (Donaldson) (4987).
- 10.21: Vocal—Chester Gaylord, "Confessin'" (Neiburg) (4971).

- 10.24: Foxtrots—Tom Gerun and His Orchestra, "Cheerful Little Earful" (Gershwin) (4971); Abe Lyman and His Californian Orchestra, "Never Swat a Fly" (De Sylva) (4924); Earl Burtnett and His Los Angeles Biltmore Hotel Orchestra, "Say 'Oui, Cherie'" (Robinson) (4926); Colonial Club Orchestra, "Sing-Song Girl."
- 10.36: Vocal—Charles King, "Leave a Little Smile" (Dubin) (4949).
- 10.39: Foxtrots—Tom Gerun and His Orchestra, "Memories of You" (Razaf) (4916); Abe Lyman and His Californian Orchestra, "Old-Fashioned Girl" (De Sylva) (4924); Loring "Red" Nichols and His Orchestra, "Embraceable You" (Gershwin) (4957).
- 10.48: Waltzes—Castlewood Marimba Band, "Ukulele Moon" (Davis) (4980); Joe Green and His Orchestra, "I'm Alone Because I Love You."
- 10.54: Foxtrots—Tom Gerun and His Orchestra, "My Sweetheart Serenade" (Ford) (4859); Jacques Renard and His Orchestra, "A Girl Friend of a Boy Friend of Mine" (Kahn) (4939).
- 11.0: God save the King.

#### 2YB, NEW PLYMOUTH (1230 KILOCYCLES)—WEDNESDAY, OCT. 14.

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

## Thursday, October 15

#### 1YA, AUCKLAND (875 KILOCYCLES)—THURSDAY, OCTOBER 15.

- 3.0: Chimes. Selected recordings.
- 3.15: Talk—"Good Meal Planning on an Average Income" (Part 3). Talk prepared by the Home Science Extension Service of Otago University.
- 5.0: Children's session, conducted by Skipper.
- 6.0: Dinner music session (Parlophone)—The Parlophone Salon Orchestra, "A Lover in Damascus" (A4205). Berlin State Opera Orchestra, "Slavonic Dances, Nos. 1 and 2" (A4190). Edith Lorand's Orchestra, "Whispering of the Flowers" (Von Blon). H.M. Irish Guards Band, "The Desert Song" (Romberg) (A2433). Edith Lorand's Orchestra, "Hedgeroses" (Lehar) (A4206); "Johann Strauss Fantasia" (Strauss) (A4044). Barnabas von Geczy and His Orchestra, "The Student Prince" Fantasia (Romberg) (A4208). Edith Lorand's Orchestra, "Winter Storms" Waltz (Fueik) (A4143); "O, Maiden, My Maiden" (Lehar) (A4206). Grand Symphony Orchestra, "Dance of the Waves" (Catalani).
- 7.0: News and market reports.
- 7.40: Talk, under the auspices of the N.Z. Manufacturers' Association, "Soap—Laundry and Toilet."
- 8.0: Chimes. Studio Concert by the Auckland Society of Musicians. Instrumental—The Auckland String Quartet and Miss Dora Judson, pianist—quintet for piano and strings—"Scherzjo" (Brahms).
- 8.9: Mezzo-soprano—Miss Reta MacCullay, "Knowest Thou the Land?"
- 8.13: Instrumental—The Auckland String Quartet, "Allegro" (Borodine).
- 8.23: Baritone—Mr. A. B. Thompson, (a) "Cuttin' Rushes" (Stanford); (b) "A Soft Day" (Stanford).
- 8.27: Piano—Miss Alice E. Iaw, L.R.A.M., (a) "Fantasie Impromptu" (Chopin); (b) "Caprice" (Schumann); (c) "Night in May" (Palmgren); (d) "Chaconne" (Dubois).
- 8.37: Contralto—Miss Mina Caldwell, (a) "Chanson Hindoue" (Rimsky-Korsakov); (b) "In Summer Fields" (Brahms); (c) "Do Not Go, My Love" (Hagemann).
- 8.47: British folk songs—The Auckland String Quartet, (a) "Drink to Me Only" (arr. Pochon); (b) "Molly on the Shore" (arr. P. Grainger).
- 8.57: Mezzo-soprano—Miss Reta MacCullay, (a) "A May Night" (Brahms); (b) "Gentle Shepherd" (Pergolise).
- 9.3: Evening weather forecast and announcements.
- 9.5: Baritone—Mr. A. B. Thompson, (a) "La Belle Dame Sans Merci" (Stanford); (b) "Hope the Horn Blower" (Ireland); (c) "Weep Ye No More, Sad Fountains" (Keel).
- 9.11: Instrumental—The Auckland String Quartet and Miss Dora Judson, pianist—quintet for piano and strings—(a) "Adagio," (b) "Allegro Energico" (Bridge).
- 9.28: Programme of dance music (Brunswick)—Foxtrots—Ben Bernie and His Orchestra, "To Whom it May Concern" (Mitchell) (6008). Ozzie Nelson and His Orchestra, "Fall in Love with Me" (Tobias) (6018). Ben Bernie and His Orchestra, "Crying Myself to Sleep" (Klenner) (6008).
- 9.37: Waltz—Pavillon Lescant Orchestra, "Listening to the Violin." Foxtrots—Jacques Renard and His Orchestra, "Under the Spell of Your Kiss" (Jasmyn) (4995). Bud Blue and His Orchestra, "Someone Sang a Sweeter Song to Mary" (Shand) (Parlo. A3103).
- 9.46: Vocal—Chester Gaylord, "Would You Like to Take a Walk?" (Dixon).
- 9.49: 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).
- 9.58: Tangos—Juan Lloasas 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).
- 10.7: Vocal—Chester Gaylord, "It Must Be True" (Arnheim) (6030).
- 10.10: Foxtrots—Ozzie Nelson and His Orchestra, "Truly" (Hirsch) (6018). Jacques Renard and His Orchestra, "He's My Secret Passion."

- 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).
- 10.22: Two-steps—Juan Llossas' Orchestra, "My Spain" (Marquina) (Poly. 22834). Marimba Original Excelsior de Guatemala, "Joselillo" (Marin) (Poly. 21904). Juan Llossas' Orchestra, "Andalusian National Character" (Poly. 22834).
- 10.31: Vocal—Chester Gaylord, "Cheerful Little Earful" (Gershwin) (6028).
- 10.34: Foxtrots—Nick Lucas and His Crooning Troubadours, "Lady, Play Your Mandolin" (Caesar) (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).
- 10.43: Tangos—Juan Llossas' Orchestra, "Pretty Gigolo" (Casucci) (Poly. 22834). Marimba Original Excelsior de Guatemala, "Fernando Espero" (Villadomat) (Poly. 21906).
- 9.59: Foxtrots—Dick Robertson's Orchestra, "Would You Like to Take a Walk?" (Warren) (Pana. P12082). Pavilion Lescout Orchestra, "The Dancing Tailor" (Karl M. May) (Parlo. A3074). Stellar Dance Band, "Strolling Thro' the Tulips" (O'Hagan).
- 11.0: God save the King.

## 2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, OCTOBER 15.

- 10.0: Chimes. Selected gramophone recordings.
- 10.45: Lecturette—"Cooking."
- 12.0: Lunch hour music.
- 2.0: Selected recordings.
- 3.15: Lecturette—Miss I. F. Meadows, "Good Meal Planning on an Average Income" (Part 3). Talk prepared by the Home Science Extension Department of the Otago University.
- 3.30 and 4.30: Sporting results.
- 5.0: Children's hour, conducted by Uncle George and Big Brother Jack.
- 6.0: Dinner music session (Columbia)—Columbia Symphony Orchestra, "March of the Bojaren" (Halvorsen). Debroy Somers' Band, "The Desert Song" (Romberg) (02700). J. H. Squire's Celeste Octet, "Memories of Devon" (Evans) (D0254). New Queen's Hall Light Orchestra, "Summer Days Suite" (Coates); (a) In a Country Lane, (b) On the Edge of the Lake, (c) At the Dance (02590/1). H.M. Grenadiers Band, "New Sullivan Selection" (arr. Godfrey). Zurich Tonhalle Orchestra, "Andante" (Mozart) (02978). Johann Strauss and His Orchestra, "Voices of Spring" (Strauss). Columbia Symphony Orchestra, "Bridal Procession" (Grieg) (02422). J. H. Squire's Celeste Octet, "Collette" (Fraser-Simson) (D0254). Zurich Tonhalle Orchestra, "Gavotte from Idomeneo" (Mozart). New Queen's Hall Light Orchestra, "Wood Nymphs" (Coates) (02591). Johann Strauss and His Orchestra, "Radetzky March" (Strauss).
- 7.0: News, market reports and sports results.
- 7.40: Lecturette—Dr. McKibben, Director of Public Hygiene, "Environment and Health."
- 8.0: Chimes. Relay from the Town Hall of Concert by the Wellington Symphony Orchestra, under the conductorship of Mr. Leon de Mauny.
- Overture—"The Marriage of Figaro" (Mozart); "Symphony in E Minor" (Tschalkowsky).
- Piano and orchestra, "Madame Evelyn de Mauny and Wellington Symphony Orchestra, "Concerto for Pianoforte and Orchestra in G. Minor" (Mendelssohn).
- Concert waltz—"Night in the Vienna Woods" (Strauss).
- Contralto—Mrs. Wilfred Andrews, aria, "Far Greater in His Lowly State" (from "La Reine de Saba" (Gounod); "Polonaise" (from "Eugene Onegin") (Tschalkowsky).
- 10.0: God save the King.

## 3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, OCTOBER 15.

- 3.0: Gramophone recital.
- 3.15: Lecturette—"Good Meal Planning on an Average Income" (Part 3). Talk prepared by the Home Science Extension Service, Otago University.
- 4.25: Sports results.
- 5.0: Children's hour.
- 6.0: Dinner music session (Polydor)—Great Symphony Orchestra, "A Rendezvous with Lehar" (27173). Marek Weber and His Adlon Orchestra, "Lettre a Armand" (Haagman) (19528). Paul Godwin's Orchestra, "Serenata" (Clement) (19628). Philharmonic Orchestra, Berlin, "Euryanthe" Overture (Weber). Efm Schachmeister's Orchestra, "Gipsy's 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). "Sidelights Medley" (Morena) (27168). Efm Schachmeister's Orchestra, "White Acacia" (Trdtl.) (20455). Philharmonic Orchestra, "Prelude to Act 3 Lohengrin" (Wagner).
- 7.0: News session.
- 7.15: Talk—Mr. E. J. Bell, Librarian, Public Library, "Books of Travel and Biographies."
- 7.30: Talk, under the auspices of the 3YA Primary Productions Committee—Mr. Harold Lightband, "The Uses of All Hides in the Dominion" (Production, Tanning and Export).

- 8.0: Chimes. Specially recorded international programme—Dr. Eugene Ormandy and His Salon Orchestra. The International Singers. Abroad with the Lockharts. Weather forecast and station notices. International talk—Mr. G. F. Troup, M.A., "A Trip Through Alsace." Ambassadors of Melodyland. Hywide and Handsome. Nat Brusiloff and His Lido Venice Orchestra. God save the King.

## 4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, OCTOBER 15.

SILENT DAY.

## Friday, October 16

## 1YA, AUCKLAND (875 KILOCYCLES)—FRIDAY, OCTOBER 16.

- 3.0: Selected recordings.
- 3.15: Literary selection.
- 5.0: Children's session, conducted by Nod and Aunt Jean.
- 6.0: Dinner music session (H.M.V.)—International Concert Orchestra, "La Spagnola Waltz" (Di Chiara). Novelty Orchestra, "Passion Rose" (Lehar) (Zono. BE200). Berlin State Opera Orchestra, "German Dances" (Mozart) (D1624). Organ—Sydney Gustard, "Un Peu D'Amour" (Silesu) (B3318). Reginald King and His Orchestra, "The Song I Love" (Henderson). H.M. Coldstream Guards Band, "La Fille de Madame Angot" (Lecocq). The London Palladium Orchestra, "Sunset" (Matt) (C1898). Vienna Philharmonic Orchestra, "Die Fledermaus" Waltz (Strauss). International Concert Orchestra, "My Treasure" (Becucci). Novelty Orchestra, "Midnight Bells" (Heuberger) (Zono. BE200). Organ—Sydney Gustard, "Poupee Valsante" (Poldini) (B3318). Reginald King and His Orchestra, "Garden in the Rain" (Gibbons). The London Palladium Orchestra, "Dawn" (Matt) (C1898).
- 7.0: News and market reports.
- 7.40: Sports talk.
- 8.0: Chimes. Selection—Ilja Livschakoff's Orchestra, "The Land of Smiles".
- 8.9: Baritone—Mr. Charles Casford, (a) "Poor Man's Garden" (Russell); (b) "Tributes" (Fisher).
- 8.15: March—Salon Orchestra, under direction of Mr. Harold Baxter, "Entry of the Gladiators" (Fucik); orchestra, "Indian Plaint."
- 8.24: Male choir—The Parlophone Variety Company, "An Imaginary Broadcast" (Parlo. A3141).
- 8.30: Humour—Mr. Dan Flood, "Apres Vous" (Kent).
- 8.34: Mandolin—Berlin Mandolin and Lute Orchestra, (a) "Santiago" (Corbin); (b) "Blue Danube" (Strauss) (Poly. 21623).
- 8.40: Soprano—Miss Mignon Bowler, (a) "Thank God for a Garden" (Del Riego); (b) "I Love the Moon" (Rubens).
- 8.48: Morceaux—The Salon Orchestra, "In the Sunshine" (Dvorak); "Legend No. 4" (Dvorak); waltz, "Elftanz" (Lehar).
- 9.2: Evening weather forecast and announcements.
- 9.4: Band—Polydor Brass Band, "Entrance of the Victorious Athletes".
- 9.7: Baritone—Mr. Charles Casford, (a) "Friendships" (Loehr); (b) "Rolling Down to Rio" (German).
- 9.13: Ballet—The Salon Orchestra, "Carnival" (Guirand); selection, "My Lady Frayle" (Finck).
- 9.26: Humour—Mr. Dan Flood, (a) "I Forget" (Hastings); (b) "The Hon. Bertram on Candidates" (Will King).
- 9.33: Selection—Paul Godwin's Orchestra, "Sleeping Beauty's Bridal Trip".
- 9.37: Soprano—Miss Mignon Bowler, (a) "Blossoms" (Corbett); (b) "To Sing a While" (Drummond).
- 9.43: Orchestral—The Salon Orchestra, "Chanson de Nuit" (Elgar); (b) "Slavonic Dance, No. 3" (Dvorak); selection, "The Laughing Husband" (Eysler).
- 10.0: God save the King.

## 2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, OCTOBER 16.

- 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.
- 5.0: Children's hour, conducted by Uncle Jim.
- 6.0: Dinner music session (H.M.V.)—New Mayfair Orchestra, "Lilac Time" (Schubert, arr. Clutsam). New Symphony Orchestra, "Neil Gwynn Dance No. 3" (German) (B3036); "Scenes de Ballet, Op. 52" (Glazounoff): (1) Preamble No. 4 Scherzino, (2) Marionettes, No. 6 Danse Orientale, (3) Mazurka, (5) Pas de Action, (7) Valse, (8) Polonaise (C1752-3-4). Zonophone Salon Orchestra, "Eleanor" (Deppen) (Zono. 5574). De Groot and Piccadilly Orchestra, "Waldteufel Memories" (B3084). Royal Opera Orchestra, "Carmen" Ballet No. 2 (Bizet) (C1424). New Light Symphony Orchestra, "Minuet" (Boccherini) (B3036). Zonophone Salon Orchestra, "Evensong" (Easthope Martin) (Zono.). Royal Opera Orchestra, "Carmen Entr'acte and Ballet No. 1" (Bizet).
- 7.0: News, market reports and sports results.
- 8.0: Chimes. Overture—2YA Orchestral (Conductor, Signor A. E. Truda), "Stradella" (Flotow).

- 8.8 : Baritone—Mr. Basil Clarkson, (a) "The Trumpeter" (Dix), (b) "Sweet Early Violets" (Sherrington).
- 8.14 : Novelty—The Versatile Three, (a) "Three Little Words" (Ruby), (b) "Medley of Popular Choruses" (arr. Haywood).
- 8.22 : Mezzo-contralto—Miss Christina Young, with orchestral accompaniment, (a) "E Pari Ra" (arr. Piripata), (b) "Ka Mate" (Te Rangī Pā), (c) "Pale Moon" (Logan).
- 8.28 : Selection—2YA Orchestra, "Tiptoes" (Gershwin).
- 8.38 : Baritone—Mr. Basil Clarkson, "The Desert Song" (Romberg).
- 8.42 : Novelty—The Versatile Three, (a) "Bathing in the Sunshine" (Nicholls), (b) "Medley of Popular Airs" (arr. Haywood).
- 8.50 : Suite—2YA Orchestra, "Eastern Pictures" (Pratt).
- 9.0 : Weather report and station notices.
- 9.2 : Talk—Dr. J. S. Elliott, "The British Empire Cancer Campaign."
- 9.17 : Mezzo-contralto—Miss Christina Young, "Chanson de Florian" (Godard); with orchestral accompaniment, "My Ain Folk" (Mills).
- 9.23 : Waltz—2YA Orchestra, "Dolores" (Waldteufel).
- 9.30 : Dance music programme—  
Foxtrots—The Radiolites, "I'm Happy When You're Happy" (Baer) (Reg. G21042); The Rhythmic Eight, "Oh! Donna Clara" (Petersburski) (Zono. 5757); Victor Arden, Phil Ohman, and Their Orchestra, "The Sleepy Town Express" (Gillespie) (H.M.V. EA880); Havana Novelty Orchestra, "Little Spanish Dancer" (Seymour).
- 9.42 : Waltzes—Paul Godwin's Dance Orchestra, "Don't Ask How, Don't Ask Where" (Heymann) (Poly. 23841); "Why Must I Just Be the Stepchild of Luck" (Kollo) (Poly. 23843).
- 9.48 : Foxtrots—Paul Godwin's Dance Orchestra, "Can You be Happy with Moonshine Alone" (Kollo) (Poly. 23842); "Love was Smuggled Into My House" (Heymann) (Poly. 23841).
- 9.54 : Vocal—Layton and Johnstone, "When Your Hair Has Turned to Silver."
- 9.57 : Foxtrots—The Society Serenaders, "After Your Kiss" (Eliscu) (Reg. G20947); The Rhythmic Eight, "Living a Life of Dreams" (Cowan) (Zono. 5757); The Society Serenaders, "Soldier on a Shelf."
- 10.6 : Waltzes—Ilja Livschakoff's Dance Orchestra, "Fluerette" (Gilbert) (Poly. 23878); Paul Godwin's Dance Orchestra, "I'll Be Sunshine To-morrow" (Meisel) (Poly. 23886).
- 10.12 : Foxtrots—Stellar Dance Band, "When It's Harvest-Time in Tennessee" (Lumsdaine) (Reg. G20934); Nat Shilkret and His Orchestra, "The Wedding of the Birds" (Tobias) (H.M.V. EA857); Stellar Dance Band, "Every Day is a Rainbow Day for Me" (Bradman) (Reg.).
- 10.21 : Vocal—Marion Harris, "Would You Like to Take a Walk?" (Dixon).
- 10.24 : Foxtrots—Leonard Joy's All String Orchestra, "On a Little Balcony in Spain" (Klein) (EA854); Gus Arnheim and His Coconut Grove Orchestra, "The Little Things in Life" (Berlin) (EA856); The Southerners, "Yours and Mine" (Nelson) (EA854); Wayne King and His Orchestra, "One Little Raindrop" (Richman) (EA892).
- 10.36 : Waltzes—Ilja Livschakoff's Dance Orchestra, "When You Are in Love" (Grock) (Poly. 23878); Paul Godwin's Dance Orchestra, "Don't Leave Me" (Monosson) (Poly. 23886).
- 10.42 : Foxtrots—Nat Shilkret and His Orchestra, "Baby's Birthday Party" (Ronell) (H.M.V. EA857); Gus Arnheim and His Coconut Grove Orchestra, "Them There Eyes" (Pinkard) (EA856).
- 10.48 : Vocal—Layton and Johnstone, "Wedding Bells are Ringing for Sally."
- 10.51 : Foxtrots—Wayne King and His Orchestra, "Dream a Little Dream of Me" (Kahn) (H.M.V. EA892); Rudy Vallee and His Connecticut Yankees, "Thinking of You, Dear" (Bronson) (EA855); Paul Godwin's Dance Orchestra, "I Am So Shy, Madam" (Reisfeld).
- 11.0 : God save the King.
- 8.42 : Song and story—Mr. J. Lockhart, (a) "The Peaceable Man" (Tabrar), (b) "After All" (West Hylton).
- 8.50 : Hawaiian—Elaine Moody's Hawaiian Trio, (a) "You Will Remember Vienna" (Ahler), (b) "Walking My Baby Back Home" (Ahler).
- 8.56 : Potpourri—Berlin State Opera Orchestra, "The Gipsy Baron" (Strauss).
- 9.4 : Weather forecast and station notices.
- 9.6 : Orchestral—Studio Octet, "Tout en Trottement" (Pesse).
- Piano with orchestra—"The Clock and the Dresden Figures" (Ketelbey); "Saltarella" (Pesse).
- 9.15 : Tenor—Mr. David McGill, (a) "My Desire" (Cadman); (b) "Enough."
- 9.20 : Cello—Cedric Sharpe, "Rococo" (Palmgren—arr. Sharpe) (H.M.V.).
- 9.23 : Soprano—Miss Eveline Hill, with orchestral accompaniment, "Here's to Love and Laughter" (Rubens).
- 9.28 : Violin and piano—Norma and Margaret Middleton, Irish folk song Melodies (Irish Trdtl.—arr. Middleton): "The Last Rose of Summer"; "Believe Me If All Those Endearing Young Charms"; "Rose of Tralee"; "Minstrel Boy."
- 9.34 : Mixed choir—Glasgow Orpheus Choir, (a) "Cradle Song"; (b) "The Campbells are Comin'" (Gibbs) (H.M.V. B3109).
- 9.40 : Hawaiian—Elaine Moody's Hawaiian Trio, (a) "Dream a Little Dream of Me" (Kahn); (b) "Sweet Jennie Lee" (Donaldson).
- 9.46 : March—Studio Octet, "The Majestic" (Allen).
- 9.50 : Humour in song and story—Mr. Lockhart, "I Miss the Missus."
- 9.54 : Foxtrot—Studio Octet, (a) "Where the Golden Daffodils Grow" (Archer); (b) "Valse Espana" (Waldteufel).
- 10.5 : God save the King.

#### 4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, OCTOBER 16.

- 3.0 : Selected recordings.
- 5.0 : Children's hour, conducted by Aunt Sheila.
- 6.0 : Dinner music session (H.M.V.)—  
San Francisco Symphony Orchestra, "Coppella Ballet—Automaton's Dance" (Delibes) (D1272).  
Victoria Orchestra, "La Serenata—Waltz" (Metra) (Zono. EF32).  
John Barbirolli's Chamber Orchestra, "A Little Night Music" Serenade (Mozart) (H.M.V. C1655/6).  
International Concert Orchestra, "Danube Waves" Waltz (Ivanovici).  
Marek Weber and His Orchestra, "La Tosca" Potpourri.  
New Mayfair Orchestra, "Five O'Clock Girl" Selection (Kalmar).  
San Francisco Symphony Orchestra, "Caprice Viennois" (Kreisler).  
Victoria Orchestra, "Espanita" (Rosey) (Zono. EF32).  
New Mayfair Orchestra, "Love Lies" Selection (C1658).  
International Concert Orchestra, "Over the Waves" (Rosas).
- 7.0 : News session.
- 8.0 : Chimes Medley—Grand Symphony Orchestra, "Round the World by Air" (Mannecke) (Parlo. A4201).
- 8.9 : Tenor—Mr. D. D. Fogarty, (a) "I Don't Suppose" (Trotter); (b) "Bird Songs at Eventide" (Coates).
- 8.16 : Popular selection—Madame Reggiardo's Sextet, "The Maid of the Mountains" (Fraser-Simson).
- 8.28 : Humorous songs—Mr. R. Brown, (a) "By the Sea, By the Silvery Sea" (Kind); (b) "Donovan" (Meher).
- 8.34 : Xylophone—Mr. W. J. Sinton, (a) "Cleopatra" (arr. Pettitt); (b) "Liebesfreud" (Kreisler, arr. Pettitt).
- 8.39 : Soprano—Miss R. Carr, "The Meeting of the Waters" (Moore).
- 8.42 : Selection—Madame Reggiardo's Sextet, (a) "Meet Me To-night in Dreamland" (Friedman); (b) "The Sleighing Party" (Silberberg).
- 8.52 : Humour—Miss E. M. Holland, "Big Game" (Herbert).
- 9.0 : Weather report and station notices.
- 9.2 : Medley—Jack Hylton's Orchestra, "Old Musical Comedy Gems."
- 9.10 : Soprano—Miss R. Carr, (a) "The Birth of Morn" (Leoni); (b) "Come, Sing To Me" (Thompson).
- 9.16 : Humour—Miss E. M. Holland, "Tom Connor's Cat" (Lover).
- 9.22 : Selection—Madame Reggiardo's Sextet, "The Sunshine Girl" (Rubens).
- 9.32 : Male quartets—The Kedroff's Male Quartet, (a) "Valse—Vocal Waltz" (Vogel); (b) "Two Russian Folk Songs" (Gretchaninoff).
- 9.38 : Irish humour—Mr. B. Brown, "Maggie Ryan from Dublin Town."
- 9.42 : Xylophone—Mr. W. J. Sinton, (a) "Lily of Laguna" (Stuart); (b) "You Will Remember Vienna" (Romberg).
- 9.47 : Tenor—Mr. D. D. Fogarty, "Macushla" (MacMurrrough).
- 9.51 : Popular selections—Madame Reggiardo's Sextet, (a) "Stack of Fun" (Rolf); (b) "On the Isle of Love" (Kahn).
- 10.0 : God save the King.

#### 3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, OCTOBER 16.

- 3.0 : Gramophone recital.
- 4.25 : Sports results.
- 5.0 : Children's hour, conducted by Aunt Pat and Chuckle.
- 6.0 : Dinner music session (Parlophone)—  
Grand Symphony Orchestra, "Zampa" Overture (Herold) (A4020).  
Dajos Bela Orchestra, "Dynamiden" Waltz (Strauss) (A4118); "O Sole Mio" (arr. Lindemann) (A4014); "Kaiser Waltz" (Strauss).  
Grand Symphony Orchestra, "The Tea House of a Hundred Steps."  
Dajos Bela Orchestra, "Be Embraced, Ye Millions" (Strauss) (A4118).  
Berlin State Opera Orchestra, "Aida" Selection (Verdi) (A4192).  
Berlin State Opera Orchestra, with Karol Szreter, pianist, "Hungarian Rhapsody No. 2" (Liszt) (A4109).  
Dajos Bela Orchestra, "Narcissus" (Nevin) (A4032).  
Grand Symphony Orchestra, "Japanese Cherry Blossom Festival."  
Dajos Bela Orchestra, "Souvenir—Valse Boston" (Pazeller) (A4014).  
Opera Comique Orchestra, "Gopak" (Moussorgsky) (A3028).
- 7.0 : News session.
- 7.30 : Talk—Mr. D. E. Parton, "Pioneers of Radio."
- 8.0 : Chimes. Popular programme.  
Fantasia—The State Opera Orchestra, Berlin, "Il Trovatore."
- 8.8 : Tenor—Mr. David McGill, with octet accompaniment, (a) "Dolorosa" (Phillips); (b) "Macushla" (MacMurrrough).
- 8.15 : Violin and piano—Norma and Margaret Middleton, Scottish folk song melodies, "Blue Bells of Scotland" (Trdtl.); "Bonnie Sweet Bessie" (arr. Middleton); "My Ain Folk"; "Comin' Thro' the Rye."
- 8.21 : Soprano—Miss Evelyn Hill, with octet accompaniment, "The Valley of Laughter" (Sanderson); (b) "Love, the Jester" (Phillips).
- 8.27 : Selection—Studio Octet, "The Cabaret Girl" (Kern).
- 8.38 : Male quartets—Kedroff Male Quartet, (a) "Two Russian Folk Songs" (arr. Nekrassoff); (b) "Circassian Song" (arr. Teherapine).

## Saturday, October 17

#### 1YA, AUCKLAND (875 KILOCYCLES)—SATURDAY, OCTOBER 17.

- 3.0 : Chimes. Selected recordings.
- 3.15 : Talk—Literary selection.
- 5.0 : Children's session, conducted by Cinderella.
- 6.0 : Dinner music session (Polydor)—  
Paul Godwin's Orchestra, "The Czarewitsch" (Lehar) (19678); "Lilliputian's Wedding" (Translatour) (19660).  
Paul Godwin's Orchestra with organ, "Adoration" (Filippucci) (19978).  
Great Symphony Orchestra, "The Gipsy Princess" (Kalman) (27172).  
Paul Godwin's Orchestra with organ, "Invocation" (Ganne) (19978).  
Paul Godwin's Quintet, "Vision" (Drdla) (19553).



Opera Orchestra Berlin-Charlottenburg, "Si J'Etats Roi" (Adam).  
 Paul Godwin's Dance Orchestra, "Little Butterflies" (Steinke) (19660).  
 Paul Godwin's Quintet, "Chant D'Amour" (Drdla) (19533).  
 Paul Godwin's Jazz Symphonians, "Lots of Fun" (Morena) (19761).

## 7.0 : News and market reports.

7.40: Talk, under the auspices of the Auckland Horticultural Society, in conjunction with the New Zealand Institute of Horticulture, "Dahlias." Speaker: Mr. F. S. Roper.

8.0 : Chimes. Relay from the Town Hall of a Concert by the Municipal Choir, under the conductorship of Mr. Maughan Barnett.

10.0 : Programme of dance music (Polydor)—  
 Foxtrots—Ilja Livschakoff's Dance Orchestra, "And Swiftly the Days Pass By" (arr. Roberts) (23482); "The Gipsy Princess" (Kalman) (23610); Munich Kiddy" (Stolz) (23401).

10.9 : Waltz—Ilja Livschakoff's Dance Orchestra, "My Love Song Must Be a Waltz" (Stolz) (23649).

Foxtrots—Paul Godwin's Dance Orchestra, "Say That You Love Me" (Uher) (23650). Ilja Livschakoff's Dance Orchestra, "The Whole World is Sky Blue" (Stolz) (23649).

10.18: Vocal (Spanish)—Juan Llossas with His South American Orchestra, "La Cigarra" (Paredes) (P40488).

10.21: Tangos—Ilja Livschakoff's Dance Orchestra, "Don't Leave Me" (arr. Benedict) (23482); "To-night I've Dreamt of You" (Kalman) (23610); "You Are My Morning and Night Prayer" (Krauss).

10.30: Waltz—Paul Godwin's Dance Orchestra, "Under the Roofs of Paris." Foxtrots—Paul Godwin's Dance Orchestra, "Fair Little Daisy" (Willi Kollo) (23651). Ilja Livschakoff's Dance Orchestra, "Love and Wine Never Alone" (Krauss) (23569); "The Barrel Organ."

10.42: Vocal (Spanish)—Juan Llossas with His South American Orchestra, "Sonarse Abandonado" (Paredes) (P40488).

10.45: Tangos—Ilja Livschakoff's Dance Orchestra, "A Love Letter" (arr. Michaeloff) (23481); "Just a Bit of Love" (Rosen) (23547); "And Once You Too Will Deceive Me" (Stolz) (23578).

10.54: Foxtrots—Ilja Livschakoff's Dance Orchestra, "You Are My Greta Garbo" (Stolz) (23401). Paul Godwin's Dance Orchestra, "Mariner's Song" (Uher) (23560).

11.0 : Sporting summary.

11.10: God save the King.

## 2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, OCTOBER 17.

8.0 : Chimes. Selected gramophone recordings.

3.30 and 4.30: Sporting results.

5.0 : Children's hour, conducted by Aunt Molly.

6.0 : Dinner music session (Polydor)—  
 Symphony Orchestra, "Frederick" Medley (Lehar) (27070).  
 Polydor String Orchestra, "In Indra's Land" (Lincke) (19677).  
 State Opera Orchestra, Berlin, "La Dame Blanche" (Boieldieu).  
 Symphony Orchestra, "Eva" Medley (Lehar) (27013).  
 Paul Godwin's String Orchestra, "Lehariana" (arr. Geiger) (19749).  
 State Opera Orchestra, Berlin, "German Dances" (Schubert) (66458).  
 Paul Godwin's Orchestra, "Potpourri of German Folk Songs."

7.0 : News, market reports and sports results.

7.40: Lecture—Mr. F. L. Coombs, M.A. A W.E.A. Lecturette, "Logic and Emotion in Human Life."

8.0 : Chimes. Selection—Arthur Roseberry's Band, "Wonder Bar."

8.8 : Tenor—Mr. Chas. Williams, "Paint and Fainter is My Slumber."

Quartet—The Lyric with violin obbligato, "Lullaby Moon" (Parks).

8.15: Overture—2YA Salon Orchestra (Conductor, Mr. M. T. Dixon), "French Comedy" (Kela Bela).

8.25: Songs at the piano—Miss Florence Penney, (a) "I Travel the Road" (Thayer); (b) "You'll Get Heaps o' Lickins" (Clarke).

8.31: Saxophone—Rene Dumont with Jazz Band, (a) "Nola" (Arndt); (b) "Saxophobia" (Wiedoeft) (Poly. 21281).

8.37: Tenor—Mr. W. Roy Hill, with orchestral accompaniment, "My Pretty Jane" (Bishop).

Quartet—The Lyric, "Moving Along" (Zamecnik).

8.44: Selection—2YA Salon Orchestra, "Princess of Kensington" (German).

8.54: Dialogue—John Henry and Gladys Horridge, "The Bullfighter."

9.0 : Weather report and station notices.

9.2 : Songs at the piano—Miss Florence Penney, (a) "Jest Her Way" (Aitken); (b) "Hullo Tu-Tu" (Scott Gatty).

9.9 : Instrumental—2YA Salon Orchestra, (a) "Ninon Fantasia" (arr. Dixon); (b) "Danse des Sabots" (Cons).

9.19: Baritone—Mr. Will Goudie, (a) "Melisande in the Wood" (Goetz); (b) "The Crow's Nest" (Wells).

9.25: Castanets with orchestra—La Argentina, (a) "Dance No. 5" (Granados); (b) "La Corrida" (The Bull Fight) (Valverde).

9.31: Bass—Mr. M. Binet Brown, with orchestral accompaniment, "The Gladiator" (Adams).

Quartet—The Lyric, with orchestral accompaniment, "Mother Machree" (Ball).

9.38: Suite—2YA Salon Orchestra, "A Kiss for Cinderella" (Bucalossi).

9.48: Mixed choir—The Sieber Choir, "The Mill in the Black Forest."

9.52: Instrumental—2YA Salon Orchestra, "Latest Dance Novelties."

10.0 : Special Old-time Dance Programme, arranged for the benefit of the "Round the World D.X. Club" of America.

Waltzes—Debroy Somers Band, "Valse Memories" (arr. Somers) (Col. 01702). Dinicu and His Orchestra, "Destiny Waltz" (Baynes).

10.6 : Polka—Debroy Somers Band, "Polka Medley."

10.9 : Valeta—Oec. Morrison and His A.B.C. Dance Band, "Dreaming"

10.12: Mazurka—Oec. Morrison and His A.B.C. Dance Orchestra, "Moon-winks" (Stevens) (Parlo. A3221).

10.15: Boston two-step—Debroy Somers Band, "Barn Dance" (Lutz).

10.18: Schottische—Oec. Morrison and His A.B.C. Dance Band, "The Birds and the Brook" (Stults, arr. Langey) (Parlo. A3221).

10.21: Waltz—International Concert Orchestra, "Blue Danube Waltz."

10.26: Polka—International Dance Orchestra, "Grandfather's Polka."

10.29: Lancers—The Ball Room Orchestra, "Finck-a-Lincke Lancers."

Waltz—Jacques Jacobs' Ensemble, "Over the Waves" (Rosas).

10.46: Maxina—Oec. Morrison and His A.B.C. Dance Band, "Maxina."

10.49: Valeta—International Novelty Quartet, "Cuckoo" (Jonasson).

10.52: Schottische—Gil Dech and His Syncopators, "Dance of the Honeybees."

10.55: Waltz—Rio Marimba Orchestra, "Three O'Clock in the Morning."

11.0 : Sporting summary.

11.10: God save the King.

## 3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, OCTOBER 17.

3.0 : Gramophone recital.

4.25: Sports results.

5.0 : Children's hour.

6.0 : Dinner music session (H.M.V.)—

London Palladium Orchestra, "Nautical Moments" (arr. Winter).

Organ—Sandy Macpherson, "L'Heure Bleu" (Spolianski) (B3300).

Vienna Philharmonic Orchestra, "Hungarian Dance No. 1" (Brahms).

Berlin State Opera Orchestra, "Oberon" Overture" (Weber) (D1316).

Jack Hylton and His Orchestra, "Steppin' Out" (Vauchant) (B5727).

National Military Band, "Ben Hur" (Byng) (Zono. A365).

New Mayfair Orchestra, "Follow Through" Selection (De Sylva).

De Groot and His Orchestra, "I Love You" (Grieg) (B3184).

Marek Weber and His Orchestra, "Lehariana" (Geiger) (C1679).

De Groot and His Orchestra, "Romance" (Rubinstein) (B3184).

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.

7.30: Sports results.

8.0 : Chimes. Relay of Maori Pageant and Concert from Civic Theatre, including addresses of welcome to His Worship the Mayor, Mr. D. G. Sullivan, M.P., E. D. Mosley, Esq. (S.M.), and Tuiti Makitana, M.P. First half of programme by Kaiapohia Entertainers.

9.0 : Weather forecast and station notices.

9.2 : Orchestral—Christchurch Salon Orchestra (Conductor, Francis Bate), Maori Medley, "I've Lost My Heart in Maoriland" (Lawrence).

9.8 : Baritone—Mr. Leslie Fleming, (a) "La Paloma" (Yradier), (b) "A Sergeant of the Line" (Squire).

9.14: Orchestral—Christchurch Salon Orchestra, (a) "Waiata Maori" (Hill), (b) "Kamate, Kamate" (Hikiroa).

9.24: Mezzo-contralto—Miss Belle Renaut, with orchestral accompaniment, (a) "Hine e Hine" (Te Rangī Pāi), (b) "Home, Little Maori, Home" (Hill).

9.30: Humour in song and story—Mr. George Titchener, "Water Scenes."

9.37: Orchestral—Christchurch Salon Orchestra, "Americana Suite" (Thurman): (a) "The Tiger's Tail," (b) "Malinda Sings," (c) "The Water-Melon Fete."

9.47: Baritone—Mr. Leslie Fleming, "Rolling Down to Rio" (German).

9.51: Mezzo-contralto—Miss Belle Renaut with orchestral accompaniment, "Acha! by the Sea" (Lawrence).

9.55: Humour in song and story—Mr. George Titchener, "Modern Languages"

10.2 : Orchestral—Salon Orchestra, "The Second Hungarian Rhapsody."

10.8 : Dance music session (Panachord)—

Foxtrots—Owen Fallon and His Californians, "If You Should Ever Need Me" (Dubin) (P12124); Benny Goodman and His Orchestra, "It Looks Like Love" (Freed) (P12149); All Star Californians, "Cheerful Little Earful" (Gershwin) (P12000); Milt Shaw and His Detroiters, "When You Were the Blossom of Buttercup Lane."

10.20: Waltz—Jack Richard and His Miami Orchestra, "Chimes of Spring."

Foxtrots—Mills Music Masters, "I'm So in Love with You" (Ellington) (P12059); Tom Owen and His Orchestra, "Imagine" (Burtnett) (P12078); Mills Music Masters, "Little Spanish Dancer" (Seymour)

10.32: Vocal—Amy Ostinga, "Come to Me" (De Sylva) (Parlo. A3190).

10.35: Tangos—Jan and Patrick Hoffman Band, "Love Means Happiness" (Kunneke) (Poly. 23982); Benny Goodman and His Orchestra, "He's Not Worth Your Tears" (Dixon) (P12000); Will Osborne and His Orchestra, "When Your Hair Has Turned to Silver" (Tobias) (P12078); Mills Music Masters, "Please Don't Talk About Me When I'm Gone" (Clare) (P12091).

10.47: Waltz—Jack Richard and His Miami Orchestra, "The Kiss Waltz."

10.50: Vocal—Amy Ostinga, "If You Haven't Got Love" (De Sylva) (Parlo.)

Tangos—Jan and Patrick Hoffman Band, "Yours Is My Heart for Ever" (Jang) (Poly. 23982); Paul Godwin's Dance Orchestra, "A Spanish Tango and a Girl Like You" (Rotter) (23986).

10.59: Foxtrots—Milt Shaw and His Detroiters, "To Whom It May Concern" (Mitchell) (P12040); "They'll All Be There But Me" (Kahal) (P12088); "Happy" Dixon's Clod-Hoppers, "When the Bloom is on the Sage" (Howard) (P12040).

11.8 : God save the King.

## 4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, OCTOBER 17.

3.0 : Selected recordings.

4.25: Results of the South Canterbury Jockey Club's Meeting.

5.0 : Children's hour, conducted by Aunt Anita.

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.

7.40 : Talk—Mr. H. Begg, Vice-President of North-East Valley School Committee, "The 78th Anniversary of the N.E.V. School."

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

10.0 : Dance session (Polydor)—

Foxtrots—Ilja Livschakoff's Dance Orchestra, "Happy-Go-Lucky" (arr. Michaeloff) (23483); "The Day Will Come When Roses Are Aglow" (Stolz) (23743).

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" (Blanco) (22984); "La Cumparsita" (Rodriguez) (P40529); "Breezes from the Andes" (Porschmann) (22984).

0.21 : 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 Aunty" (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).

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.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SATURDAY, OCT. 17.

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, October 18

IVA, AUCKLAND (375 KILOCYCLES)—SUNDAY, OCTOBER 18.

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 song service, conducted by Uncle Leo.

7.0 : Relay of service from the Pitt Street Methodist Church. Preacher, The Rev. W. Walker. Organist and Choirmaster, Professor W. A. Moor.

8.30 : Concert by the Auckland Municipal Band (Conductor, Mr. George Buckley).

Triumphal march—The Band, "Cleopatra" (Mancinelli).

Overture—Band, "Masaniello" (Auber).

Male duet—Mario Chamlee and Richard Bonelli, "Swear in This Hour"

Cornet duet—Messrs. F. Bowes and J. Davies, "Birds of the Forest."

Evening weather forecast and announcements.

Selection—The Band, "Aida" (Verdi).

Serenade—The Band, "The Student Prince" (Romberg).

Piccolo—Mr. Hal. C. McLennan, "The Comet" (Terschak).

Soprano—Margherita Salvi, "Care Nome" (Verdi) (Parlo. A5004).

Selection—Band, "Reminiscences of Wagner's Operas" (Wagner).

Bell gavotte—The Band, "Cloches de St. Malo" (Rimmer).

Bass solo with chorus—Paul Robeson, "Plantation Songs" (H.M.V.).

Hymn—The Band, "Abide With Me" (Monk).

Tone picture—Band, "Her Majesty" (Souza); march, "Sylvia" (Vlach)

10.0 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, OCTOBER 18.

3.0 : Selected gramophone recordings.

6.0 : Children's song service, conducted by Uncle George, assisted by the children's choir from St. Matthew's Anglican Church.

7.0 : Relay of evening service from the Vivian Street Baptist Church. Preacher, Rev. L. J. Boulton Smith. Organist, Mr. Chas. Collins.

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, OCTOBER 18.

3.0 : Gramophone recital.

5.30 : Children's song service—children of Methodist Sunday Schools.

6.15 : Chimes from studio.

6.30 : Relay of evening service from East Belt Methodist Church, Fitzgerald Avenue. Preacher, Rev. E. Drake. Organist, Mr. A. M. Owen. Choir Conductor, Mr. J. Chaplin.

7.45 (approx.): Selected recordings.

8.15 (approx.): Relay from Dominion Theatre, Temuka, of concert by Temuka Municipal Band.  
God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, OCTOBER 18.

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 Moray Place Congregational Church. Preacher, Rev. A. Mead, M.A. Choirmaster, Mr. Alfred Wainley.

7.45 : Selected recordings.

8.15 : Relay from Temuka of a concert by the Temuka Municipal Band.

10.0 : God save the King.

## A Decade of Radio

(Continued from page 11.)

and wastes wide areas, the amateur station is always to be found, surviving somehow, manned by boys not alone willing and eager, but expertly able to take up the burden of restoring emergency communication, recounting the tale of damage, and guiding the efforts of salvage and restoration.

The radio is certainly putting into history another exhibition of all that is admirable in human intellect and character, which reveals men dreaming of ways to break the bonds of space and time, of striving to make dreams come true, until in the outcome we have their success enriching the lives of all mankind.

My own appreciation of that accomplishment is high just now. Because of it I have been able to make chat with you of the radio audience in informal fashion—free of all the starchy limitations which hedge about a lecture platform—permitted to share the friendly intimacy of your homes, perhaps to join you momentarily by the glowing campfires of your summer vacation, or in less happy surroundings, the drug-scented wards of hospitals—even, according to some of your letters, behind the grim steel bars of prison cells. One shortcoming it has had, from my point of view—the talk has been all one way. Perhaps that is just as well for me, since you cannot throw anything.

## Our D.X. Club

(Continued from page 13.)

I passed him by for a local, but the peculiar mellowness of the bass notes made me decide to see who he was. Strength was equal to that of KFI, and I held him

between 6.45 and 7.20 p.m., N.Z.T. He then announced that it was then 11.30 p.m., and he was closing down until midnight when he was to meet his "board." Half an hour later I came back, but static was troublesome. I have had him every Tuesday and Friday night from 6.45 p.m. onward.—DX33NW. (Nelson).

I RECENTLY tested very carefully on distant stations the effect of new valves in my set—my own have done a good 4000 hours—and I found that there was really no difference. The old ones were just as good as the new. I notice that 4ZW do not keep the hours printed on their card, and the following alterations may be of interest:—Morning transmission begins with the sunrise broadcast at 8 a.m., not 7 a.m. (late sun—Ed.). These broadcasts are often carried out on Friday from 6-7 p.m. and on Saturday afternoons. Regular evening sessions are Saturday from 8 p.m. The "midnight hour" sometimes follows, though it is irregular. Sunday from 12 midday to 2 p.m. Power at present is 500 watts input, and they intend to increase it shortly. I have worn my badge since the day I received it, but so far have seen no others in Dunedin.—DX22OC.

I HAVE heard CFCT, 630 k.c. (475 m.), Victoria, B.C., at R6-S. and just below him CNR, 600 k.c. (433 m.), Calgary, Alberta, R4-7, between the hours of 6.20 p.m. and 6.45 p.m. CIOR has been heard every evening since September 18 at R9. The station was very strong on September 23, when it was putting over dance music. I held him from 6 p.m. to 6.25, when 2YB came on and overpowered him. He can be heard on 1210 k.c. (248 m.), almost any evening. This is probably the station H.F.A. (Masterton) heard. My experience as far as receiving American stations is concerned is that the equinoctial periods are the best for receiving the U.S.A. stations. I agree with H.F.A. (Masterton) that September 13 was a great night for reception. Regarding stations that have been eliminated from the DX Competition, I think 5AD and 5KA should have been left in. Certainly I should like to see all the Australian stations cut out, as they are not real DX.—S. R. Ellis (Okato).

[We would like to have the opinions of other listeners on this subject.—Ed.]

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# QUESTIONS: ANSWERS

FRANK KEE.



The Technical Editor will, through these columns, be pleased to help readers experiencing trouble with their sets. Queries are limited to three—for more than this a shilling fee is charged, and a similar fee is payable for queries answered by post. Supplying layouts, circuits and solutions of intricate theoretical problems is beyond the scope of this service.

A coupon must accompany all requests for information. Non-appearance of the coupon in any issue cannot be regarded as a reason for its not being used.

Address all queries, The Technical Editor, Box 1032, Wellington.

**UNCERTAIN (Christchurch).**—I cannot get the "Sparrow Hawk" One to oscillate over the whole broadcast band.

**A.:** Have you tried reversing the connections to the reaction condenser? Often the connections to the coil are back to front, and reversing them at the condenser will generally have the desired effect. If this does not have any effect, you must add more turns on the reaction coils, or try the effect of a midget condenser in series with the aerial.

**2.** I am using 201A as detector. Would this be suitable?

**A.:** This would be quite satisfactory, although 615 type is possibly the better oscillator.

**3.** I am using an old-fashioned .0005 condenser with four plates removed. Is this now the correct capacity?—Yes.

**KANUI (S. Westland).**—My set has stopped. The "A" and "B" batteries are quite in order. All I can get is a howl.

**A.:** This sounds like a transformer. Use the phones and cell test and see if the primaries of both the transformers are in order. To carry out this test, take a pair of phones and connect one tag to a terminal of a 4.5 volts battery. Any other battery will do, but a 4.5 is usually the handiest. Attach a piece of wire to the other terminal of the battery, then touch this wire and the free terminal of the phones together and you will hear a click. Now disconnect the primary wires from your transformer and put the two wires one on each terminal. You should get a fairly strong click in the phones. The absence of this click indicates that the primary is burned out. This method of testing can be used for other components.

**2.** Can I do anything to improve daylight reception?

**A.:** It is doubtful. Daylight reception is very uncertain anywhere.

**3.** My set is really an all-wave one, but I cannot get short-wave stations.

**A.:** Your set should be able to get them quite satisfactorily, as it was designed to do so. However, if you could never get them, the chances are that there has been something wrong with the set all along. Will the set oscillate on the short-wave? If so, then, with a little care, you should be able to pick up short-wave stations.

**W. C. (Auckland).**—Can you suggest anything to minimise interference from an 11,000 volts line and two power transformers? I have two thirty-foot masts, but I cannot get past the local station.

**A.:** Your aerial wire should be pointing at right angles to the lines. Instead of the ordinary lead-in take a length of armoured flex, connect this with the top wire and bring it into the set. Earth the shielding of the wire to an earth separate from the normal one, that is, your water pipe. It would not be a bad plan to use a separate earth to the set, other than the water pipe, as these are not always satisfactory when interference is bad. If you could raise your masts another ten or fifteen feet you would probably get better results, but it would be necessary to shield the lead-in as suggested.

**B350 (Taumarunui).**—Would there be anything gained by changing earth pipes to copper sheet?—No.

**2.** Would there be a gain by using a shielded lead-in wire from the extreme top of the aerial to the terminal of the receiver?

**A.:** Only if you are troubled with interference from nearby electrical apparatus. It is possible that by using a shielded lead-in the amount of signal pick-up will be lessened, so, unless interference is bad,

## Constructors! These are Coming

The "Super-Six"  
(Six-Valve Battery Superheterodyne).

The "Eagle Five"  
(S.G. Battery—an economical Set).

The "Alwave Super"  
(A remarkably powerful S.G. A.C. Superheterodyne).

The Revised "Loftin Three"  
(Uses Multi-Mu and Pentode).

don't do it. You appear to be getting excellent results.

**TYRO (Lower Hutt).**—We think you would gain very little by removing the insulator, but your aerial could be improved by the addition of ten to fifteen feet to the mast. The lead-in is not too long, although it is always advisable to bring it as direct as you can. If it has to straggle round the walls, power will always be absorbed. Do not worry because your results are not quite up to the other fellows. It is not always a difference in sets, but in most cases locality is the deciding factor. Your set is an excellent one. We have had very good results with it.

**DX25MC (Picton).**—Do not use PM26 in the second-last stage. It is purely a last-stage valve.

**SOS (U. Hutt).**—The condenser is a .00025 and 100 turns of 20 enamelled wire on a 3in. former will match this. The coil would not be as efficient as it might be. You should use finer wire. Say, 26 d.s.c.

**MUG (P.N.).**—Is it in order for the lightning arrester to have a separate ground, or should it be placed between the ground terminal of the set and ground, as it is between the lead-in and the set? **A.:** It can have either a separate ground or could use the ground of the set. Your present installation appears, from your illustration, to be correct.

**F.C.E. (Dunedin).** As far as we can ascertain your set has a tuned first stage, and in this case you must make the following alterations to the h.f. adapter. In the place of "L5" use an ordinary radio frequency choke. "C4" is not required. "C5" as before.

**2.** As I would have to take my power from the mains, is there a transformer on the market giving the required "B4" and filament voltages?

**A.:** No. But you could very easily have one made up to the specifications given in the "Radio Guide."

**DX74 W. (Wellington).** We think your arrangement No. 1 is the better. Stand off insulators will not decrease the efficiency of the antenna in any way, providing, of course, they are kept clean.

**HYDRO (Oamaru).** Would you supply me with the method of calculating the correct transformer ratio to match a pick-up to a commercial receiver?

**A.:** We regret there are too many factors involved for you to be able to work out the correct transformer ratio, but, with your receiver, easily the best manner is to connect the P.U. without a coupling transformer. If this does not give you enough volume, use a 2 or 3-1 transformer of a good make.

**RADIO (N.P.).** In the technical diagram of the "Kestrel Three" the filament rheostat is in the r.f. lead, while in the layout it is in the detector stage. Which was used in the original?

**A.:** In the r.f. stage, where it acts as a volume control.

**2.** You state that the .0001 fixed condenser in series with a .00035 produces a tuning capacity of .0001. This is evidently wrong. How should the answer have read?

**A.:** We meant what we said, but gave our answer in round figures. Actually the tuning capacity would be about .000075, but a tuning condenser of this capacity would be extremely difficult to obtain. .0001 is the nearest practical value.

**3.** I have a number of .0002 variable condensers. What extra capacities are required in series or parallel to make (a) .00015, (b) .00025, and (c) .00035?

**A.:** .08 in series, .00005 in parallel, and .00015 in parallel.

**DX32.H.B. (Napier).**—Since employing a new valve oscillation cannot be controlled.

**A.:** We suspect the bias resistor in the first stage, or a defective choke. Try a different value of grid leak, and if all these fail try another grid condenser. If you could manage to do so try another valve in the first stage.

**2.** How many plates would I take off my condenser to reduce size from .0005 to .00035?—Eight.

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**THREE-VALVE (Wanganui).**—I intend to convert my present set into the "Kestrel Three," and wish to use .0005 variable condensers instead of .00035. What are the coil specifications?

A.: Secondary, 35 turns of 34 gauge d.s.c. wire, tickler 48 turns of 38 d.s.c. You need not worry about the short-wave coils.

**AUDIO (Blenheim).**—I am greatly troubled with hum in an a.c. set. Electricians have looked it over and seem to think it is all right. It appears not to be present in the first audio stage.

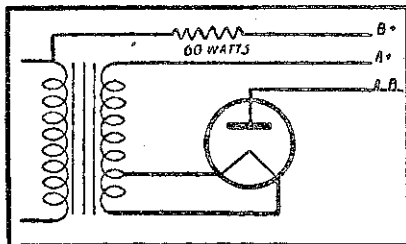
A.: An article was recently published in the "Radio Record" outlining the steps to be taken to prevent hum. It might be advantageous to you to look it up. Hum is sometimes caused by one or more microphonic valves. To locate such a valve, operate the set so that the hum comes in very loudly. Then place your hand firmly on each of the valves in turn. When you come to the offending valve the hum will decrease in strength or disappear altogether. You should either replace it with a new valve, or use one of the lead caps made for the purpose. The rectifier is often an offender as far as hum is concerned. Extra by-pass condensers from the plate lead of the audio stages may cut out some of the noise, but the elimination of hum in a commercial receiver is really a job for a radio technician.

2. I have made a wavetramp, using the circuit described in a back issue of the "R.R." and have not had success. I used a .00035 instead of a .0005 variable condenser and 100 turns of either 16 or 18 wire on a 3in. former. Are the specifications correct?

A.: Yes, but a more efficient coil could have been made by winding 60 turns of 36 gauge enamelled wire on the coil and tuning it with a .00035 condenser. We cannot explain why your wavetramp will not work. All we can say is that it should.

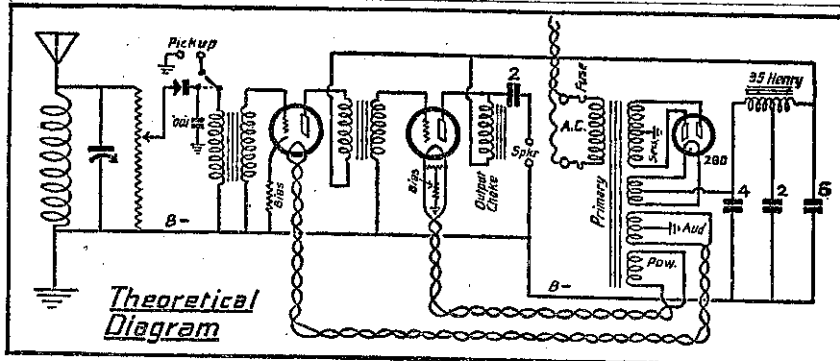
**CONSTANT READER (Gisborne):** Can you give me some information concerning tungar bulbs? I am anxious to build one into a five amp. charger.

A.: Owing to the high filament current taken by the tungar bulbs they have rapidly gone out of date, being replaced by more economical rectifiers. A five amp. charger has a filament which requires 20



amps. of current 2. volts. The secondary would have to be wound to deliver 20 volts, and this would allow for the 14 volts drop through the bulbs. To make a "B" charger wind on sufficient turns to give 90 to 100 volts with wire sufficiently heavy to take current at a tenth of an amp. It is unlikely, however, that you could get an efficient tungar charger from 14in. stallion. Twenty amps. is a big hurdle, isn't it?

2. The gauge of wire cent in is 36 d.s.c.



A crystal set and a.c. amplifier.

**N.Z. 107W (Wellington):** Would you supply the correct number of turns for .0005 condensers with .0002 differential condensers, to be wound on a valve base?

A.: Secondary, use 30 d.s.c. and wind on 90 turns, or 28 d.s.c. with 100. Tickler, 40 and 50 respectively, with 32 or 34 d.s.c. wire. Primaries, 30 and 42 respectively, same wire as tickler.

**A.B. (Napier).**—Write International Radio, Blair Street, Wellington.

**G.M. (Christchurch).**—We are working on a three-valve receiver, incorporating multi-mu valve, 224 and pentode, in a Loftin White hookup. Watch our constructional columns for further announcements. Your step-down transformer would not be likely to suit the pentode valve. However, try it.

**B.S.D. (Wanganui).**—I have constructed the Advance a.c. receiver, and although I have had good results on certain bands, have had difficulty with oscillation on others.

A.: Try the effect of a smaller reaction condenser, say, .0002. Check the voltage on the detector valve, and if necessary reduce this slightly. Reduce the numbers of turns on the coils which do not oscillate as they should.

2. What do you think of the idea of .0005 condensers for broadcast? What would be the correct numbers of turns for 2in. coils? A.: For the secondaries use 72 turns of 28 d.s.c. wire, and for the tickler 25 turns of 26-30 gauge d.s.c. wire. .0005 condensers are perfectly satisfactory.

**W.U. (Bay of Islands).**—Is it possible to attach an r.c.c. amplifier to get more volume for special occasions? I am using a five-valve set.

A.: No; you would get howls and other forms of audio instability.

2. What is the usual value of audio chokes?

A.: Anything from 15 to 50 henries.

**X.TAL (Auckland).**—What valves would you recommend for the "Crystal Set with an A.C. Amplifier," described in "All About the All-Electric," Osram or Philips preferred?

A.: Philips E409. In the first stage, B405 output. Osram, M.H.4 and M.L.4.

2. Could a s.g. valve be added in front of a crystal detector to get distance?—No.

3. Could you supply fig. 5 mentioned in the text of "Use of Cathode Type of Valves"?

A.: We are publishing here a circuit of a crystal set with an a.c. amplifier, using the cathode type of valve. Full constructional details have been given in the 1931 "Radio Guide."

**LIP (Auckland):** How can the maximum voltage be applied and the maximum current delivered by a triode used in a half-wave rectifier be computed?

A.: The maximum amperage delivered is that shown by the valve curve, or maximum plate voltage without bias. It will not, however, deliver this for very long, and it will soon drop. The maximum voltage to be applied is that recommended by the manufacturers. It can be exceeded slightly.

2. What is meant by saying "this resistance is 75 watt rating?"

A.: That it will dissipate 75 watts of energy. A watt is equal to a volt multiplied by an amp, or  $W = IR$ . Eliminating  $R$  by the formula  $R = \frac{W}{I^2}$  (the resistance) we get  $W = I^2 R$ . We now have two constants that can be supplied. We know the watts dissipation and also its resistance. Let us see how much current our resistance will pass. We will transpose the equation to make it read:

$$I^2 = \frac{W}{R} \quad \text{or} \quad I = \sqrt{\frac{W}{R}}$$

Let us take an example. We have a 4000 ohms, resistance, 75 watts dissipation. How much current will it pass?

$$I = \sqrt{\frac{W}{R}} \\ = \sqrt{\frac{75}{4000}} \\ = 1/7 \text{ amp. approx.} = 143 \text{ mills.}$$

We now know that our resistance will pass a maximum current of 143 mills and that this current will breakdown 572 volts. This, multiplied by the milliamps passing (143) will bring us back to our 75 watts.

**WHAT** is the best combination of valves for my six-valve American set?

A.: Use 221's in all stages except the last. There you may use any type of power valve; C603 will be quite suitable. You would have to make no other alteration to use the 221 valve instead of the 201A.

2. I am using an output transformer, but there is yet distortion in the set, even with the volume control well down.

A.: This may be due to the last valve being inadequately biased, or possibly to your valves being almost done.

**C.G. (Auckland).**—I am using a five-valve three screen-grid midset set. Can I, without interfering with the set, improve selectivity?

A.: The easiest way to improve your selectivity is to use a midset condenser in series with the aerial. This will knock the volume back a little, but with unselective sets, it cannot be helped. The capacity of the condenser should be about .0001 to .0003.

When tuned in to a low-powered Australian "R" or New Zealand "B" the set sets up a violent hum when the volume control is turned up?

A.: Your set is not properly neutralised or balanced. It may improve matters if you used a better earth. If these things fail we should advise you to consult with the dealer who sold you the set.

**SWITCH (Tolaga Bay):** Can two .0005 condensers be used for the "Kestrel Three"? If so, what should be the number of turns?

A.: You could use a .0005 by winding ten turns less on the secondary coil. The tickler will remain the same.

2. Could 2in. wooden coil formers be screwed to the baseboard instead of valve base and socket?—Yes.

3. Would the .00025 differential condenser have to be changed?—No.

**H.O.O.K.-UP (Matamata):** We cannot see the reason for B4. B3, of course, goes to the audio transformer or resistance-coupled unit which, by the way, would be the better. Try it without B4. It is rather difficult for us to criticise a sketch when it is divorced from the remaining part of the circuit.

2. In some audio amplifiers I notice that bias is obtained through a resistance connected between the transformer and earth, while in others the bias terminal on the transformer is connected directly to earth. Why is this?

A.: Bias is usually obtained through the filament drop and the bias terminal connected to earth. The other system, by inserting a resistance in the return from the bias, achieves the same end, but differently. The former is the more usual practice.

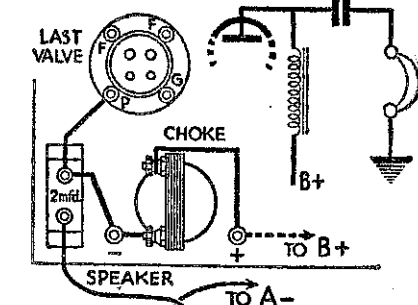
3. Where is the best position to connect a pick-up to a set using a screen-grid detector and r.c.c. in the first audio?

A.: Arrange a jack so that the grid lead between the first audio valve and the r.c.c. unit is broken. The valve grid of the grid lead and a return to earth are used for pick-up terminals. We note your request for information regarding the multi-mu valves; we devoted an article to this subject a short time back, but we shall probably have more to say about them in the near future.

**TOM (Otahuhu):** I have acquired a pair of telephones, resistance 6000 ohms, and am using a "B" and "C" eliminator with B406 in the last stage. Would I injure the phones if I used them on my set without any alteration?

A.: With very sensitive phones such as you are using, it would be advisable to use an output filter in the last stage. Such a filter is illustrated in a sketch accompanying your query.

2. Would the eliminator be suitable for



use with the "Sparrow Hawk" one on shortwave?

A.: Yes; you might have to use an extra choking condenser in the detector plate lead, but it may not be necessary.

3. Using a .0005 condenser could I use 28 d.s.c. wire for L1 and L3 for the broadcast coil? What will be the number of turns?

A.: Yes; wind on the number of turns specified.

**SPARKS (Christchurch):** Where could I obtain an inexpensive one valve short-wave circuit and the approximate cost of building it up?

A.: The "Sparrow Hawk" one, described in the "Radio Guide," is an excellent one. Use a .0001 condenser instead of the .00035 and shorting condenser. The total cost would be between £3 and £4.

2. What is the procedure for making honeycomb coils?

A.: To give a description of this is quite beyond the scope of Q. and A. In any case, honeycomb coils are well out of date.

3. Have all detector valves five prongs.

A.: A.c. detectors.—Yes.

**KAUSPANKA (Hawke's Bay):**—We do not think your set would be a worthwhile improvement on the Browning Drake. If you want to build a small super-heterodyne receiver, watch for an excellent one we shall be describing within the course of a few weeks.

**FAD (Wanganui):** I have a commercial battery set which I want to convert to a.c. What Philips' valves do you recommend?

A.: None. We do not advise you to convert a five-valve battery set to an a.c. one. Conversions are rarely satisfactory.

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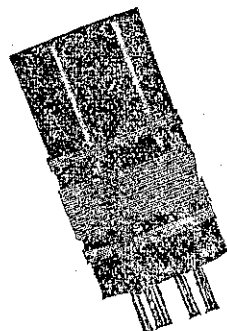
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## Notes and News

## Short-wave Broadcasting Corporation.

**WIDESPREAD** extension of international short-wave broadcasting is planned in the fusion of interests of the Aviation Radio Corporation of New York, which is a subsidiary of the Curtiss Wright aviation interests and the Short-wave and Television Corporation of Boston.

A subsidiary company has been formed, and named the Short-wave Broadcasting Corporation, which will use four of the sixty short-wave lengths now divided among the nations of the world.

The United States Federal Radio Commission has transferred the short-wave license of W2XAL, the short-wave auxiliary of WRNY, in New York, to the Short-wave Broadcasting Corporation, and authorised its potential transfer to Boston, and the utilisation of four international channels assigned to Aviation Radio on 6040, 11,800, 25,240, and 21,460 kilocycles (49.46, 25.42, 11.89, and 13.50 metres).

These combined interests are already arranging contacts with the various European broadcasting organisations, including the British Broadcasting Corporation, who, according to Sir John Keith, will increase the power of G5SW at Chelmsford to 50 kilowatts, before the end of the year, and will transmit programmes between the hours of 0100 to 0400 (12.30 a.m. to 3.30 a.m. N.Z. time), for the express benefit of listeners in the western hemisphere, and "Polskie Radio," Warsaw, Poland, who are now constructing a 50-kilowatt short-wave auxiliary for the 159-kilowatt station on -1411 metres.

Other broadcasting organisations with whom negotiations have been entered into are: Ente Italiano Sudizioni Radiofoniche (Italy), Transradio (Berlin, Germany), Transradio International (Buenos Aires, Argentina), Transradio International (Santiago, Chile), Amalgamated Wireless, Australasia, Ltd. (Sydney, Australia), and the Japanese Broadcasting Corporation, Tokio, Japan. Negotiations with other South American countries will be extended further, with the aim of building up a definite world-wide broadcasting of the various nations available to all other nations.

The Short-wave Broadcasting Corporation is the first in the world projected for broadcasting exclusively upon short-waves.

## Japanese Short-waver.

**STATION JMJA**, Tokio, Japan, on 31.3 metres, is sometimes "on the air" from 9.30 to 12.30 a.m. N.Z. time. The station can be identified by the call, "Alsey, Alsey, Obrega, Obrega, Sunsi, Sunsi, this is JMJA."

## XEW, Mexico City.

**STATION XEW**, "The Voice of Latin America," is broadcasting on 49.9 metres. Their schedule is not yet to hand, but they have been heard in New Zealand from about 6.30 p.m. Announcements are made in Spanish and English.

## VK3LR, Australia.

**VK3LR**, owned by the Elsternwick Radio Club, Victoria, has been heard recently on the 80 metre band. A relay of 3AR came through well a few evenings ago.

Log for Week Ended  
October 3

**RV15**, Siberia, 70.1 metres, comes in well every evening from about 7.30 p.m. A larger proportion of music is heard now than in the past.

**PMY**, Java, 58 metres. Saturday, just after midnight, R3; static very bad.  
**HVJ**, Vatican City, 50.26 metres. From 6.30 a.m. each morning at good volume. English is spoken for a short period on Wednesday mornings.



**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.

**Moscow**, 50 metres. Music each morning. Volume R9 at 6.30 a.m., decreasing to about R4 by 7.30 a.m.  
**W9XF**, Chicago, 49.83 metres. Saturday, R9 from 4.30 p.m.; static very bad.

## A Quick Response

**THE** collections at the Community Sings in Christchurch have averaged £14. In announcing this recently, the Song Leader in an aside to the microphone, said that listeners might have done a little better in the way of contributions. The remark went home in at least one case, for when Mr. Dixon reached home he found a telegram from Waimata. It read:—"One pound on the way."

**TLO**, Nairobi, 49.5 metres. This East African station is again audible in the mornings between 6 a.m. and 7 a.m., but volume so far has been too weak to hear much. Static, as in previous seasons, is troublesome.

**ZL2ZX**, Wellington. Our local short-waver comes in well on Monday, Wednesday, Thursday and Saturday evenings.

**W8XAL**, Cincinnati, 49.5 metres. Sunday and Saturday, R9 from 4.30 p.m.; static being very bad on Saturday. Also from 11 p.m. at excellent volume, but spoiled in Wellington by ZLW.

**FSICD**, Saigon, 49 metres. Good volume each evening from 11 p.m.

**HKA**, Barranquilla, Republic of Colombia, 48.8 metres. This 7½ watt station, which was built and is owned and operated by Senor Jesus Amortegui, P., put on a special programme for members of the International Shortwave Club last Sunday from 4.30 p.m. to 6.30 p.m. Reception in New Zealand was spoilt by a strong hum, which made readability impossible except for a few odd words. Volume with me was R7 at 4.30 p.m., increasing to R8 by 5 p.m., remaining at that till 6 p.m., when volume went off again. The concluding announcement was made at 6.30 p.m., followed by a musical item, the station going off the air at 6.34 p.m.

**48.8 metres (about)**. On Wednesday, Thursday, and Friday mornings, from about 6.30 a.m., a foreigner was heard talking and calling "Hullo, Papeete." Volume R8-9 each morning.

**VE9CL**, Winnipeg, 48.8 metres. Twice a month, the 15th and 30th, this station puts on a late programme for Australia. On Wednesday, the 30th, I tuned them in at 7 p.m., when they were R4, but static was too bad to continue with them.

**W3XL**, Roundbrook, 46.69 metres. Saturday, tuned in at 4.30 p.m., in time to hear that the programme had been relayed from Montreal, Canada. Vol-

ume, R8-9, static very bad. Signal strength continued the same, but interference became worse.

**REN**, Moscow, 45.38 metres. This station continues to come in well in the early morning, but a morse station has been spoiling reception recently. Volume R8 at 6 a.m., reducing to R4 by 7.30 a.m.

**PLW**, Java, 31.86 metres. Comes in like a local station every evening, with duplex service to Sydney. Records are often put on at intervals.

**OKY**, Skamlebank, Denmark, 31.51 metres. R4 is about the best I can get this station each morning about 6.30 a.m.

**W2XAF**, Schenectady, 31.43 metres. Sunday and Saturday, R5 at 2.30 p.m., increasing to R8-9 by 3 p.m.

**Zeosen**, Germany, 31.38 metres. Each morning except Monday and Saturday, best at 6 a.m., when volume has been R2-9, going off later. On Saturday night, or, at least, Sunday morning at 12.30, this station opened with music, after their announcement. Reception was excellent, except for slight static, at R9.

**VK2ME**, Sydney, 31.28 metres. Their week-end international programmes were well received with the usual severe fading.

**PCJ**, Eindhoven, Holland, 31.28 metres. Heard on Saturday morning and again in the afternoon, but only about R3 each time.

**FYA**, Pontoise, France, 25.63 metres. Wednesday and Thursday, after 7.30 a.m., much weaker than when first heard a few weeks ago.

**G5SW**, Chelmsford, 25.53 metres. Mornings about R6, at 6.30 a.m., to R4 at 7.30 a.m. Rapid fade bad every day. At 11 p.m. they are audible now. Monday night was the best this week, when the opening announcement was about 25 per cent. readable at R5. Big Ben striking the half-hour was very clear.

**12RO**, Rome, 25.4 metres. They apparently have an interval prior to 7.30 p.m. as they have not been audible before this time, but about R8-9 from then on.

**W8KK**, Pittsburgh, 25.25 metres. Saturday, 2.30 p.m., R5, not readable on account of very rapid fade.

**FYA**, Pontoise, 25.2 metres. Has been very gushy each morning lately. Volume best about 6.30 a.m.

**W2XAD**, Schenectady, 19.5 metres. The best I can get now before breakfast is a R1-2 signal.

## Expensive Experiments

**A** FRENCH accountant was recently sentenced for embezzling £800 of his employer's money to enable him to conduct wireless experiments. A radio journal of that country has risen to the occasion by publishing a leading article on "The Moral Dangers of Radio," in which it is urged that prospective cashiers should be examined not only in regard to their attitude to beauty, betting and strong drink, but from the standpoint of their devotion to wireless.

## N.Z. Short-wave Club

## The Secretary's Letter

**I** HAVE received a request from G510, England, to ask transmitters to look out for him on 20 metres, as he is anxious to contact New Zealand. The station is owned by Mr. W. G. Dixon, who, under his old call G5MO, was one of the first six to work New Zealand. He has been off the air about four or five years, and was formerly secretary of the British section of the International Amateur Radio Union. His power is 200 watts. I would be pleased to hear if any listener has picked him up, as he would like a sked for the winter months.

Several members have called in from outside districts. I would be pleased to hear of the probable date of arrival of members so that I could have addresses, etc., ready.

In reply to a large number of correspondents from all over New Zealand, I regret to state that the authorities refuse permission to give club and technical notes over the air. It is a pity that we are handicapped like this when the Short-wave and DX Clubs are doing their utmost to popularise radio. By doing this they are increasing the number of license-holders, creating employment, and giving the younger generations a useful and educational hobby. The matter is by no means dropped; it appears that a very large number of listeners is anxious to learn all they can, and the clubs have many sympathisers who would like to see the work go on. Another factor which is lost sight of is the great increase in postal revenue since the inception of the club; report card and DX letters are going out by every mail. These, with the replies, mean a big item. Pen pals write to each other; they get interested and post "Records," so that, by giving the movement a little encouragement, some benefit must accrue.

While on this subject, I feel sure that all short-wave listeners will join with me in expressing appreciation of the services of 2AW, IBC and 2AX, who have helped and inspired so many of us; in addition to these there are 2DT, 2BA, 2BI, and 2GM, who, by means of slow morse, have encouraged a number to sit for their tickets. By giving their time and equipment absolutely free to help their younger brothers they have truly helped on the science.

Yours, A. B. McDonagh, Secretary, 274 Cuba Street, Wellington, New Zealand.

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The rate for small advertisements under this heading is 1/6 cash for 10 words, and twopence for every other word thereafter.

**FOR SALE**: Complete parts—Sparrow Hawk Adapter, hardly used; no coils; owner building new set. £1, posted, Newick, Kennedy's Bay, Coromandel.

### Wanted—a Friendly Gesture.

VERY modern problem that thousands of people, individually and collectively, are trying to solve at the present time is that of loneliness. While joining a club is the obvious step, it is not invariably the solution to the problem. Men, as well as women, relate experiences of clubs in which they have been made to "feel like interlopers." It would seem that the keynote to the whole position is something more than securing the opportunities of friendship provided by a social centre such as a club. There must be, in addition, the capacity for making and cultivating friendships.

### The Play's the Thing.

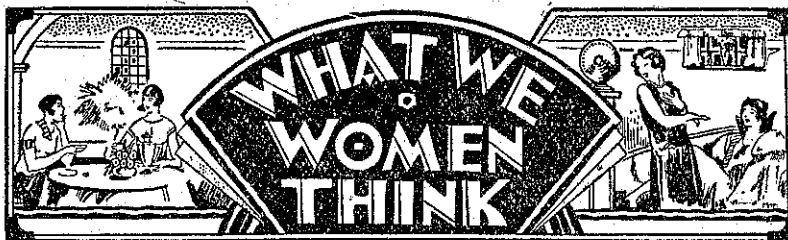
MISS GWEN FRANGOON-DAVIES was the principal speaker at a meeting of the City of London Vacation Course in Education. She dealt with the part played by the theatre in education and suggested how a love of the theatre might be inculcated at school. There had been great danger in the past, Miss Frangoon-Davies said, of underrating the public intelligence. People had been too much afraid of putting on plays with a spiritual and intellectual quality because they thought the public only wanted to be amused. True, the public wanted to be amused sometimes, but occasionally it wanted to use its brains. "Theatres are a tremendous factor in educating the people in a rather nice sort of powder and jam way. The theatre is the jam with the education neatly tucked in so that you take it down without quite knowing that it has happened. Where educationists can be of enormous value to the theatre is in the fact that in their hands the future theatre audiences are being built up. I am always glad whenever I see in schools a desire to interest children—who are born actors and have a tremendously strong dramatic instinct—in plays from the living and human standpoint instead of the academic and purely literary point of view."

### A Best-Seller of the Past.

IT is seventy years since "East Lynne" was written; nearly a million copies have been printed; the book has been translated into most European languages and into Hindustanee and Parsee; editions are still being published; and the play based on the story still draws audiences. Whatever may be its literary merits, the popularity of "East Lynne" is undoubted, and its authoress, Mrs. Henry Wood, may deservedly be included among the celebrities of Worcestershire, her native county. It seems probable that Mrs. Wood's literary efforts were necessary to help the family exchequer, and she became the proprietor and editor of the monthly "Argosy," in which from henceforth most of her stories made their first appearance. Mrs. Wood wrote easily and rapidly, as indeed she had need to do to get through so large an amount of work. She seldom corrected her manuscripts, but a careful preparation of the plot preceded the actual writing of each book. Her gift was purely that of a story-teller. Her narratives are cumbered with unnecessary detail, her situations are often improbable, her English is occasionally inaccurate, and yet each story keeps up its interest to the end.

### Those Wavy Locks.

LAZY people are responsible for the theory that frequent washing is bad



## The Price

What is the price of Experience: Do men buy it for a song?  
Or wisdom for a dance in the street?

No, it is bought with the price of all  
Of all that a man hath, his house, his wife, his children,  
Wisdom is sold in the desolate market  
Where none come to buy.

—Blake.

for the hair. It should be shampooed at least once a fortnight. If the hair is water-waved—a method which is becoming increasingly popular—it is a good plan to put on combs and a shingle net before going to one's bath. The steam will help to fix the wave.

Besides a thorough brushing, give the hair ten minutes' massage each day. This does not mean rubbing the scalp and so irritating it and damaging the roots. Plant the elbows firmly on a table, press the "pads" of all ten fingers on the head, and without shifting the fingers work the scalp round and round in a circular direction for a few seconds. Move the fingers to another part of the scalp and repeat the circular massage.

### Not Our Style.

OVER-ELABORATION in dress, as we now see, is more or less of a failure. The models of this season are in themselves very lovely, embracing

many elegant revivals, and of exquisite colouring, yet despite the charms and good looks of the modern maiden and older woman they do not dress up too well for day time functions as the women of a decade or so ago. In these days of rapid transport we are unused to trailing draperies and floppy hats.

Anyway, most modern women welcome the simplicity of tailored smartness, that even extends to the latest evening mode, though without detracting from the extra drapery, and as regards daytime the more becoming feminine element in headgear. In hats there is a very new version of the in-corne, and also a quaint adaptation from the pork-pie styles of Leech's day—a piquant little affair that looks very well in the new and becoming coloured straws, with a matching nose-veil.

### For Christmas Gifts.

ACCOUNT-BOOKS of all kinds which are kept by the housekeeper

should be covered in bright jackets of stout-patterned paper. An old pattern-book from a decorator can be obtained very cheaply and will provide sufficient material for many years. Washing-books, store-books, shopping lists, receipt-books can all be treated in the same way. After they have been covered a neat label of cartridge paper should be pasted on and the name marked in clear letters. A piece of blotting-paper in the most appropriate shade should be placed in each book, which will serve the double purpose of adding to the harmony and preventing that heartbreaking search for blotting which everyone has experienced. If the books are covered in this way it will be found that they are far more easy to identify, and become a source of pride instead of a nuisance.

All receipts should be kept in a large flat cardboard box which has had four or five little skewers inserted through the bottom which are sufficiently short to permit the box lid to shut comfortably. The various receipts are roughly classified before inserting them on their particular file. Provisions, papers, laundry and so on may thus be kept separate and easily attainable. The box should, of course, be covered in bright paper to preserve the cheerful atmosphere.

Sets of books and files in this style make delightful presents and are very inexpensive to make.

### Woman as Preacher.

MISS DOROTHY BRUCE MURRAY, the first woman student to take the degree of Bachelor of Divinity at Manchester University, will shortly take up church work at St. Peter's Church, Mansfield. The Faculty of Divinity at Manchester had hitherto been the last exclusive preserve of men students in that university.

### Beware!

AN English correspondent says: West

End milliners are doubtful how long the bowler vogue for women will last. It is a style that suits some wearers delightfully. The Duchess of York looks most charmingly coquetish in hers. But everything depends on the lady whose head it adorns. At the Royal garden party I saw some middle-aged women with a broad expanse of plump countenance who had natty little bowlers perched on their heads. It made them look exactly like Sandown Park bookmakers. So it is possible, since numerous ladies are still buxom, even in these days of slimming, that the feminine bowler vogue will be brief.

### Royal Purple.

A RESURRECTION from the 'nineties is purple and violets in many graduations. This will attain a certain smartness, but is too difficult and expensive a shade to become ordinary. More than most colours, purple can only be successful in the very expensive soft-wool sections, or richest silks and velvets. For accessories, all-white or all-black are the correct accompaniments to the violet dress.

### These Glad Girls.

FIRST Miss Pamela Frankan and now Miss Leila S. Mackinlay have had three novels published before they are 21. Miss Mackinlay, who is granddaughter to Antoinette Sterling, has her third novel coming out. "Madame Juno" is the title, and it is a sort of family saga.

## Our Cookery Corner

### A Rumanian Hors d'oeuvre.

**Ingredients:**  $\frac{1}{2}$  lb. cooked ham, 1 hard-boiled egg, a small onion, 2 or 3 pickled anchovies, mint, 2 tomatoes, salt and pepper.

**Method:** You will need a number of empty egg shells for this dish. When you are poaching or scrambling eggs, just break the tops off the shells and slip the eggs out, retaining the rest of the shells intact. Or you can save the shells after the family have had boiled eggs.

Chop the ham finely and add to it the mashed hard-boiled egg, the chopped onion, the cut-up anchovies, and the chopped mint. Scald and skin the tomatoes, pound them to a pulp, and add to other ingredients, with salt and pepper. Mix all thoroughly. Stuff this mixture firmly into the washed egg shells, taking care not to break these. Place a tiny sprig of watercress or parsley on top of each, and serve in pretty egg cups as a hors d'oeuvre.

### Thatched House Pie.

**Method:** Take a deep pie-dish, rub inside with 2oz. butter, and spread over it 2oz. vermicelli. Make a good puff-paste and line dish with it.

Fill with steak and kidney, cut into dice about 1in. square, or, if preferred, veal, ham, and slices of hard-boiled egg. Season with pepper and salt, cover with pastry, and bake in moderate oven about two hours. Turn on to dish upside down, when the vermicelli will appear like thatch—hence the name. Serve when cold.

### Salmon Mould.

**Method:** Mix the contents of a small tin or  $\frac{1}{2}$  lb. of fresh salmon with 2oz. of butter, 1 cup of breadcrumbs, 1 tablespoonful of chopped parsley, a little anchovy sauce, and salt and pepper. Moisten these ingredients with a beaten egg, and turn the mixture into a greased basin, sprinkled with raspings. Steam the mould for  $1\frac{1}{2}$  hour, then turn it out and serve with caper sauce or brown gravy.

# ... With ... BOOK and VERSE

By "John O'Dreams"

## Jottings

IN "Goethe, The History of a Man," Herr Emil Ludwig has written a biography of his illustrious fellow-countryman which is a worthy successor to the great German writer's study of Napoleon. Herr Ludwig is fortunate in his translator, Miss Ethel Colborn Mayne, and the book, so far as one may judge, loses nothing of excellence of literary quality in the form in which it is presented to English readers. It is an admirable and thought-provoking study of the life and loves, temperament, friendships and achievement of one of the most greatly gifted figures of all time; and from the opening paragraph, when we make acquaintance of the sixteen-year-old Leipzig student, "full of a confident omniscience," our attention is enchained.

The dual nature of genius is analysed with penetrative skill, the author depicting with sympathy and sincerity the diffidence, arrogance, quick responsiveness and wayward aloofness of him who was by turns absorbed dreamer, ardent romanticist, citizen of the world, and model of domestic virtue.

The book is dedicated to Mr. G. B. Shaw, whom Herr Ludwig hails as most eminent among authors of our own country. In his interesting foreword he explains that, because the Germans long have nourished the idea of a young Apollo and an old Zeus, Goethe has remained at an Olympian distance; but now a generation has arisen that loves the enigmatic sage and philosopher, not only for magnificent literary heritage bequeathed to his countrymen, but because of fluctuations of character, warmth and generosity of impulse, and motive forces of endeavour. The author hopes that, in this biography of between three and four hundred pages, he has displayed in moving panorama the "landscapes of the soul" of a great and lonely genius, and it would seem that he has succeeded well.

Politician and social observer, biologist, teacher, sceptic and prophet, Goethe wrote the most inspired poetry the German language has produced; and in his genius, felicity of portrayal and infinite scope is hailed as "brother of the great German musicians." For sympathetic interpretation and sound workmanship, this is a book to commend itself to the literary cognoscenti.

"THE Singing Wood," by Lady Frazer. Shades of Puss in Boots and all our other favourites—here are eighteen original fairy tales of great charm and wit, written in the good old-fashioned style. Illustrations by Mr. H. M. Brock. An ideal gift book for children.

## Our Fortnightly Book Review

### GRAND HOTEL

By VICKI BAUM

ARNOLD BENNETT exploited, with notable skill and audacity, fictional possibilities of the large hotel, its habits, management and psychology. But his method differed entirely from that employed in the novel under review, for there is the width of the poles between treatment of theme by British and German novelist. When "Grand Hotel" appeared in 1930 it took the fiction-reading world by storm. It was so original and arresting, so exceedingly candid and free from mauvaise honte that everybody read it, intended to read it, or knew someone who had just read it. Now that it is procurable in the Dominion there is much talk thereupon among those who keep their library lists up to date, considerable diversity of opinion existing as to its art and ethics, and justice of its undeniable pinnacle as one of the year's best-sellers.

The authoress, it is understood, in this novel makes her first bid for suffrages of the literary public; but there is nothing amateurish in its discursive and swiftly-moving account of the life that goes on inside revolving doors of a luxurious hotel in Berlin, which is typical of others in any large Continental city, with its thronging clientele in lounge, dining-room and private apartments. The whole vivid picture bears an extraordinary veracity of atmosphere, and it is not surprising to learn that the author, to attain literary verisimilitude, served as chambermaid in a large hostelry in order to study her quarry in intimate association.

A memorable set of puppets is presented, from the hall porter who, white about the gills, pursues his duties breathing hard and walking on tiptoe, in momentary fear of bad news of his wife who is going to have a baby and is dangerously ill, to a permanent guest at the hotel, a war victim, whose beautiful ascetic profile is coupled, on the other side of his face, with a confused medley of seams and scars, in the midst of which shines a glass-eye—a "Souvenir from Flanders," as the cynic, humanitarian and drug fiend who was Dr. Otternschlag described himself.

To Grand Hotel comes grotesque and shabby Krinkelkein, underpaid bookkeeper from a provincial town, who has come into a small legacy, which he desires to dissipate in seeing the world during the few months that remain to him of life. The poor little clerk, with his ragged moustache and shabby clothes, his blue eyes shining with a love of life and knowledge of death, is befriended first by the shattered doctor, and eventually taken in hand by Count Gaigern, a fascinating scamp, who introduces him to the gay world via motor-car, aeroplane, boxing match, night club and gambling hell.

Then there is Preysing who endeavours to put through a business deal, making one in the coterie of men who sit and conduct business in all languages, selling stocks and shares and even life itself, after making a heavy breakfast, strewing newspapers on every table, and beleaguering every telephone-box. In his own town Preysing is a successful citizen, family man, careful spender, and grinder of his employees, demanding and receiving the unwilling homage of the groundlings. When crisis comes, however, he of the moral maxims topples from Pharisaical height, lapses from commercial probity, plunges into erotic amour, and being discovered, ineffectually slays the debonair Gaigern, that engaging soldier of fortune, who having made burglarious midnight entry into Preysing's apartment, inadvertently interrupts an affaire de coeur, described with astonishing frankness and aplomb.

Another amorous episode, presented with realism possibly not wholly acceptable to English convention, is the passion that sprang up, with little preamble, between Gaigern, dandy, Quixote and crook, and the lovely dancer whose fame has declined with the swift passing of the years. Grusinakaya is vividly presented, with "her figure that seemed to be all joints, the unchanging beautiful oval of face. Her arms obeyed her will like wings, and the smile that shone from beneath her long eyelashes was itself a work of art." Exotic, temperamental, her body a miracle of grace, her long white throat, like a flower, adorned by those pearls that were a relic of the days of her Grand Duke, one suspects the swan-like beauty of being a portrait drawn from life.

Another type of Eve, the eternal, is the flamboyant Flammchen, who

MRS. FALCONER JAMESON, the novelist, who wrote under the name "J. E. Buckrose," died recently at her home at Wymondham, Norfolk. Mrs. Jameson, who was in her sixty-fourth year, was the author of several North Country novels, short stories and character sketches. Among her works were "The Wood End," "Little Green World," "Down Our Street," "The Grey Shepherd," "The Gossip Shop," "The Silent Legion," and "Payment in Kind."

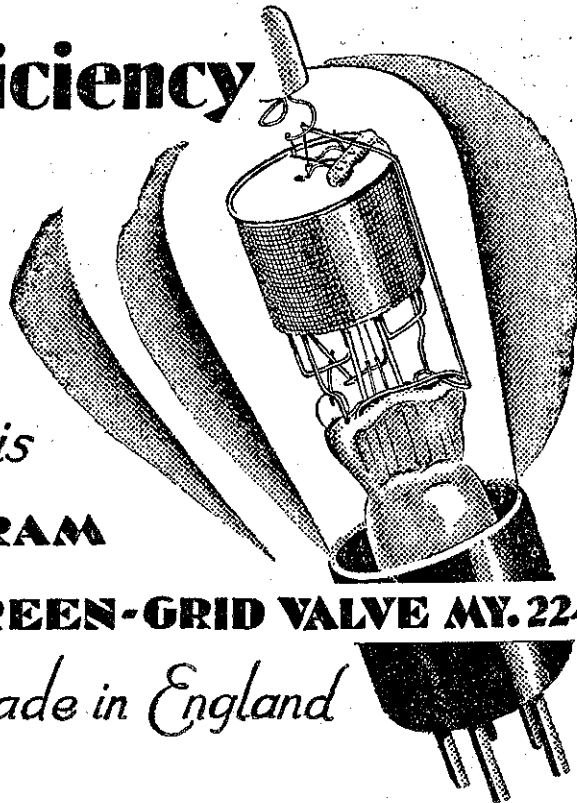
BOOKS in letter form are often tedious. Miss Joan Haslip escapes this fault in her first novel, "Out of Focus," but by far the best part of the book is the description of Hungarian and English scenery and society, seen through the eyes of one who is a keen observer and has a passion for the beautiful in Nature. Lyneth Balfour tells the story of her disastrous marriage in a series of letters to an older male friend, who is used as a sort of safety-valve for the emotions of a very modern, self-centred, and self-analytical young woman.

IT is perhaps significant that Mr. John Drinkwater should have found it necessary to defend the subject of his latest book, "The Life and Adventures of Carl Laemmle." In a chapter that might have served as a preface he replies to Mr. Hugh Walpole, who had expressed his surprise in a New York newspaper. All that most of us knew of Carl Laemmle was that he was the head of Universal Pictures. Mr. Drinkwater paints a lovable portrait of the man who emigrated from Germany at the age of seventeen, and after twenty years of unspectacular struggle went into "the pictures," gave their first engagements to Mary Pickford and other famous film stars, and finally founded Universal City in California. It goes without saying that the book is well written.

supplemented tedious typewriting earnings by amateur excursions into the realm of the world's oldest profession, and whose undraped figure was so lovely that her photograph was sought assiduously, and secured to adorn advertisements for somebody's soaps and scents.

A mutable and kaleidoscopic panorama, this tale of teeming life behind the scenes, of fevered pursuit of will-o'-the-wisp of desire, the whole in unusual presentment of human beings in the grip of that fate which flings prizes to unexpected quarters; the novel in its entirety being of a quality and content that cannot fail to arouse controversy.

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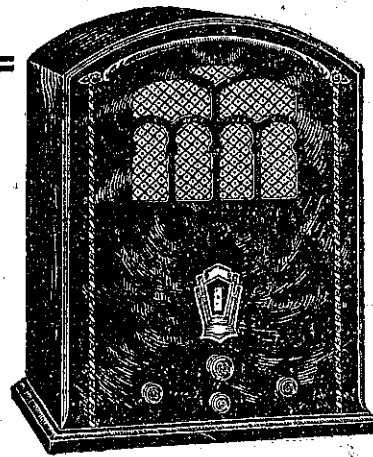
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Good quality communication paper, specially worded and ruled for the use of members. 1/6 for a minimum of two dozen sheets, and 8d. a dozen for six dozen or more. Paper for non-members without the Club Badge is available at the same price.

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We now have ready a quantity of beautifully embossed D.X. envelopes. The Club colours are used, and an effect of prestige will be added to all communications placed in these envelopes. Price: 3/6 per hundred, post free.

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We have, printed on good, durable paper, a practical Log Chart that enables you to follow on your control dials the exact position at which a station should come in. These are selling like hot cakes at 4d. each, plus 1d. postage.

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We still have a few Radio Time Tables left. They are printed on strong paper that stands folding, and enumerate all the leading New Zealand, Australian and American stations, including a number of short-wavers. Frequency, wave-length and power are given of each station, also the call and location. The reasonable price is 4d. each, plus 1d. postage.

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