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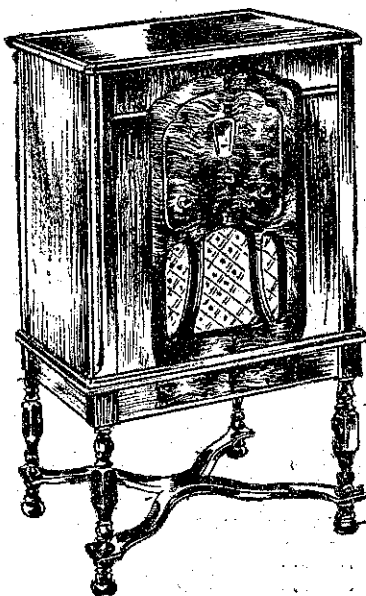
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THE broadcasting stations in Italy employ rather a surprising number of women as radio announcers. There are three in Rome, two in Milan, and three in Naples, Genoa and Balzano. The preference of the Italians for women's voices is because they carry better than men's voices. The clarity of the voice of an announcer is a very important factor in the pleasure to be derived from radio.

MARCHESE MARCONI is making experiments with the object of developing the use of the ultra. shortwave in wireless communication. He claims that he conversed recently by wireless telephone on a half-metre wavelength for a distance of 30 miles, between the beach at Genoa and Sestri Levante, east-south-east of Genoa.

NEW YORK'S new Radio City, on which excavation work for the foundations has recently started, is to be beautified by landscape gardening at the enormous cost of £3,600,000. Land costing £3,500,000 will be left open for gardens, while £100,000 will be spent on landscaping. Even the roofs of the ten structures will be transformed into modern Hanging Gardens of Babylon. The present plans call for seven acres of landscaping with waterfalls, fountains, pools, trees, formal flower beds and statuary. Even the outer walls of the buildings will be covered with a lacework of living ivy. Forty feet above the roof of the sixteen-story wing of the centre building, there will be a curved waterfall with a fifty-foot spillway, and cascades ending in a reflecting pool on the roof.



THE great expansion in Britain over recent years is reflected in the extraordinary progress made in the manufacture of "Ekco" wireless sets. Six years ago the owners, Mr. E. K. Cole and Mr. H. S. Verralls, were working in a little two-roomed shack. Last year, however, their sales rose to more than £500,000 worth of radio apparatus, and they now have quite the largest business in Southend in the national affiliations.

THE centenary celebrations of Faraday's discovery of electro-magnetic induction coincided with the opening day of the Radio-Electrical World's Fair, the eighth annual fair of its kind, which was held at Madison Square Garden, New York, between September 21 and 26. Tributes were paid to Faraday and his American contemporary Henry, and exact replicas of their inventions were shown. All the relics of Faraday and Henry which could be found in the United States were also exhibited.

THE Michigan State Legislature has made it a felony for any private motor-car to be equipped with short-wave receivers. Only the police are permitted to install such equipment. The assistance which such equipment has given in combating crime, can be judged by a survey recently made in Detroit. It appeared that, estimated over a period of one month, the average time taken by police cars with radio receivers to reach the scenes of crime was fifty-one seconds.

THE growing unpopularity of commercial advertising, which is a marked feature of American broadcasting, has resulted in the Buffalo Broadcasting Corporation forbidding the use of its stations W.G.R. and WKBW for commercial talks from 6 p.m. until midnight. It seems likely that other stations, sooner or later, will have to follow suit, though the custom of announcing commercial sponsorship of the various programmes will probably survive.

FROM a French contemporary we learn that the Finnish broadcasting service is shortly to be entirely reorganised, and the concessions enjoyed by the present operators of the system are to be terminated forthwith. A limited liability company has been established with a capital of 15,000,000 Finnish marks, all of which, with the exception of half a million marks, will be held by the Finnish Government.

A MOTOR vessel, named "Our Western Queen," is the centre of a large enterprise which is revealed by the registration in London of a company known as Pacific Radio, Ltd. (states an English contemporary). The vessel is being stocked with short-wave receivers and other radio apparatus, and will cruise among the various islands in the South Pacific, with the object of providing the planters with the means for the reception of programmes broadcast on the shortwaves from different countries. Qualified radio engineers will be on board to carry out the installation of the apparatus in the homes of the purchasers.

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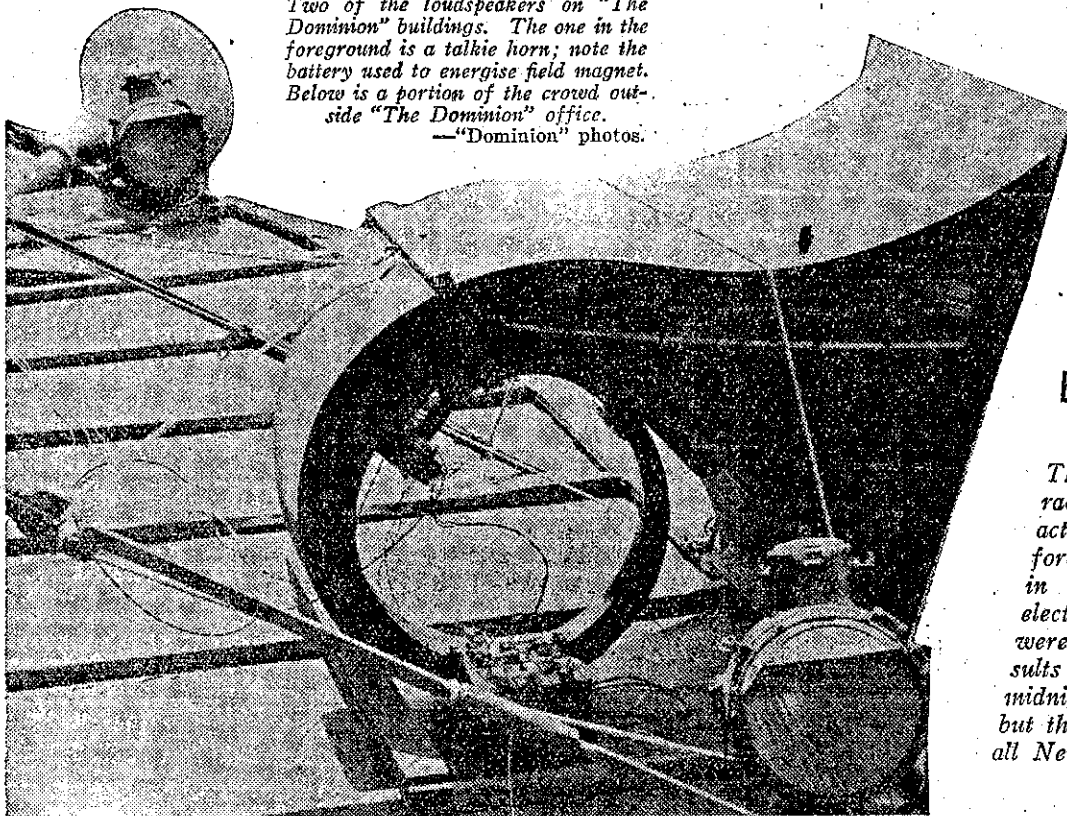
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Two of the loudspeakers on "The Dominion" buildings. The one in the foreground is a talkie horn; note the battery used to energise field magnet. Below is a portion of the crowd outside "The Dominion" office.
—"Dominion" photos.



THE ELECTION BY RADIO

By Colin W. Smith

The extent to which radio can alter the character of an election was forcibly demonstrated in last week's general election, when not only were practically all results through before midnight—a record—but they were known to all New Zealand.

THOSE who listened-in to the election as well as those who attended the various centres will agree that radio is changing the whole character of elections. Gone are the crowds jostling round notice boards and craning their necks to see the last result. The fever and excitement are, too, becoming but memories of the days when one rode in from the outbacks to swell the numbers round the township post office to see the results go up.

Radio has made it different. The family do not leave the fireside, but collect round a huge chart and record the numbers as they come to hand over the radio. Step by step the progress of the election can be followed as the news is flashed from the far-flung electorates to the centres, there collated and sent on to the broadcasting stations. In a few minutes the figures are recorded in thousands of homes and the next result is on the way.

In the cities the traditional election night is full of excitement and as of yore crowds gather round the newspaper offices to see how things are going. They are cosmopolitan crowds, and there is a large proportion of the noisier element, who see in the election a glorious chance for a "rag." One is not surprised then that when the speakers appear they are usually given anything but a favourable reception. But radio intervenes and helps them to deliver their message of thanks. Contrast what obtained a few elections ago when the elected candidates appeared on the balconies to talk to the crowd below. Particularly in the case of the conservative members—crowds are rarely conservative—was speaking almost an impossibility, and even those in the front rows were able to catch only a few words. "Speak up, speak up," followed by cat calls and general booing prevented any words reaching the mob.

Radio, however, has won a decisive victory and even the most persistent interruptions have

little effect on the speaker, and his voice, amplified many hundreds of times, rises over the noise of the mob, who, in spite of their rowdiness, are forced to listen. Those distant from the scene can hear every word, the faint background being a reminder only of elections of the past.

A newspaper office on election night is a busy place indeed, particularly if it is working in conjunction with a broadcasting station. Many hours of work are necessary to instal the equipment. Special lines are run to Post Office and broadcasting station, microphones and amplifying devices are installed, and there is usually a gramophone to entertain the crowd in the intervals.

Such was the installation in the offices of the "Radio Record" on December 2. There were two phones, one in connection with the Post Office and the other with a listening post in the suburbs where results broadcast from 1YA could be picked up and sent to 2YA, possibly ahead of the Auckland results from the Post Office.

Shortly after 7 p.m. the phone in connection with the Post Office rang. I experienced a thrill of excitement as I lifted the receiver and answered. "Hello, first result to hand," came over the wire. I knew that voice—the well-known 2YA announcer. We exchanged greetings, and then the figures came through. "Number 45 on the chart, Wellington North." I wrote as fast as my pencil would

go. "Check, please," and I repeated the result—"Right." "Number 47, Wellington Suburbs," and I was well on with the next result. The slips of my pad were quickly filled, and immediately one result was down the paper was whisked away to the editor's office, where two inoffensive looking microphones were reposing on the table. At first the results went straight to the announcer, but soon there was an accumulation, and they went through a clerk, who grouped, checked, made the writing more legible, and passed the slip to the announcer.

Then No. 2 line was brought into operation, and the Auckland results commenced to come over. Each sheet was hurried away upon completion and checked with the others so that there would be no duplication and so that only the latest results should be broadcast.

All this time the results were being recorded, and from time to time a summary was prepared. This was another job. Occasionally short descriptions of the scene in the city's main streets were broadcast—but the announcer could see nothing of this. Another member of the staff was news hunting—mingling with the crowd, slipping from group to group, noting what was happening and how the results were being received. Back in the office short reviews were written and sent through to the announcer.

Everyone was hurrying, everyone helping. And so the results came through.

The Private Stations.

SPLENDID service was given not only by all the YA stations but also by several private stations, to whom very many receivers were tuned. Too much praise cannot be accorded the Wellington station 2ZW, whose announcer was, to use a colloquialism, "the life and soul of the party." His remarks to the crowd were highly entertaining, and at times not a little ironical. Still, the crowd appreciated his humour, although oftentimes it was directed against them. The microphone of this station was placed on the balcony of the "Evening Post," in conjunction with which 2ZW worked.

In Christchurch an amusing incident occurred. The crowd, more than slightly antagonistic to some of the speakers, hurled missiles at the radio gear, and actually succeeded in putting it out of action. Not to be outdone, 3YA went over and relayed 2YA until the apparatus was made to function again.

The loud-speaker operated, with only occasional stoppages, for the rest of the evening, being at its best, perhaps, just a minute or two before midnight, when it appealed, in anguish: "Hey! You down there with the eggs! Keep them to yourselves."

How the News Reached the Crowds.

IN Wellington three reproducing systems were employed. At "The Dominion" was installed a Standard Telephones and Cables outfit, at the "Post" there was a Philips installation, while at Nimmo's buildings Amalgamated Wireless had erected two

THANKS first of all to the outstanding efficiency of the Electoral Department in establishing a record for the speed with which the result of the poll was known, and in the second place to the effective co-operation established between the Electoral Department, the newspapers, and the radio broadcasting stations, listeners were given on Wednesday evening a markedly intimate contact with the fortunes of the General Election. From shortly after 7 o'clock, when the first results came to hand, till 11.30, when 2YA was able to close down with a final summary of the position, listeners were kept fully informed of the progress of affairs.

The closest co-operation was established between the Electoral Department, the Post and Telegraph Department, newspapers in various centres, and the main broadcasting stations. As a result the whole machine worked effectively, and listeners secured the benefit.

In Auckland 1YA worked in conjunction with the "N.Z. Herald." In Wellington 2YA co-operated with "The Dominion" newspaper, and used the offices of the "Radio Record" in "The Dominion" building as its temporary studio. In Christchurch 3YA co-operated with the Christchurch "Times," and in Dunedin 4YA worked with the Dunedin "Evening Star."

Wellington, as the Capital City, was the clearing-house for information for country electorates, and consequently the outside stations established listening-posts upon 2YA, thus securing an advantage over telegraphic information to their centres. The whole of the arrangements worked most smoothly, and as a result listeners had the full story of the elections in their possession well before midnight.

Opportunity was taken by 2YA to broadcast the Prime Minister and Mr. H. E. Holland, the Leader of the Opposition. The reception given to the Prime Minister by a crowd with marked Labour leanings outside "The Dominion" building was somewhat comparable to that accorded the Right Hon. J. G. Coates three years ago when it was practically impossible for him to be heard. On this occasion Mr. Forbes, in spite of the fact that his voice was completely drowned to all in the audience confronting him, maintained his observations, and, by addressing the microphone, reached the far wider audience represented by listeners throughout the Dominion. Possibly it was the consciousness that by so doing Mr. Forbes was defeating them that stirred the rancour of the unthinking crowd to a sustained boo-ing.

The Radio Broadcasting Company has received many communications from listeners speaking in the highest terms of the complete arrangements which the company made for distributing of election results.

gamated Wireless had erected two speakers.

Although all serving the same purpose these outfits differed widely.

The Standard Telephones installation was perhaps the largest, for it employed six huge speakers and had sufficient reserve of power to cover the largest crowd Wellington, or, for that matter, any New Zealand city could muster. Needless to say only a portion of this power could be used on election night. The speakers were perhaps the most interesting, for they were the regular "talkie" affairs that everybody has heard but only a few have seen. These gigantic speakers are capable of handling tremendous volume and have marked directional properties, apropos of which it is interesting to observe that about some fifty yards away there was a muffled area, while a few yards farther on reception was perfectly clear and remained so for some considerable distance.

Other speakers used in this outfit were horn shaped and stood six feet high. Although horn shaped, these speakers, and for that matter the talkie speakers, are really a class of dynamic employing a field magnet energised by a six-volt accumulator.

The amplifier was arranged on a

panel about five feet in height and the valves were held out on the front like lamps. There were eight of these, two being rectifiers. The first were screen grid 224's, the next 227's, and the last 50 watters, all three stages being in push-pull. This tremendous output was fed via a special matching device into the voice coils of the speakers, which were arranged so that the load was evenly distributed. It is of interest to note here that similar installations have been used for many momentous occasions—the Australian elections, the tennis championships at Wimbledon, Anzac Day services in England and elsewhere in the Empire, with the Prince of Wales on his tour through South Africa, Eucharistic conferences as far back as 1924, the Wembley Exhibition, the Schneider Cup contests, the Olympic Games, and other important events.

The Philips equipment comprised an amplifying panel of standard design and two heavy dynamic cone speakers. These are more like the ones we are familiar with, except that they are much heavier and are encased in a weighty cup-shaped device that acts as a baffle. This is of interest in that it is heavily padded on the inside and fastened to the cone so that there can be no mingling of the sound waves from front and rear of the cone. This is rather different from our usual conception of speakers where the backs are left open.

The amplifying panel contains many features of interest. It resembles a medium-sized packing case and is totally enclosed except for the controls on the front. To make any adjustment to the set itself one must open the back, and in doing so the power is cut off.

There are four compartments or "stages," although three is the maximum that can be used at once. They are in two identical pairs. The first two comprise two ordinary amplifying valves, impedance coupled just as in any set (they happen to be E415 and B405) and these are connected into the power stage, a single 50-watt valve. The switches are arranged so that either one of the first stages can be used with either of the second, or, if necessary, with both the latter, in order to get greater undistorted output.

Thus the outfit is safeguarded at all times against breakdown. A failure in any one stage means only the rotation of a switch and its counterpart is in action. On opening the back one sees that a complete range of spare valves and fuses is carried so that in case of breakdown the amplifier can be in perfect working order again in a few moments.

During the election, the outfit was connected with 2ZW by a specially matched line.

High Efficiency Speakers.

THE A.W.A. outfit, though it adequately held its own in the matter of both volume and tone, was a much less ambitious installation than either of the two others. The amplifying device was no more than a single 226, feeding into a pair of 223's in push-pull, which, in turn, supplied two 250's. The whole outfit nestled in a small portable case. The secret of the high efficiency lay in the speakers. Though barely five feet high and eighteen inches across the mouth, these remarkable reproducers made up for the deficiency in power output. Their clarity and penetrating power have been the subject of much favourable comment, not only here, but in all parts of the world, for this speaker is well-known. Entirely British in conception and manufacture, it possesses an unusually high percentage of efficiency and can thus operate with far less amplification than is usual.

It is horn-shaped, but employs a field magnet, as do the others of its class. These speakers were used at the Menin Gate services, at Hendon air pageant, and at many other noteworthy meetings. A single speaker can, with only a modest amplifier, adequately serve a crowd of 25,000. One of these speakers was directed up Willis Street to serve the crowd who could not approach the boards, and the other was over the crowd in the front of the building.

A further explanation of the clarity may be found in the fact that 2ZW was picked up on a crystal set and fed through to the amplifier.

It can thus be seen that there was a diversity in equipment of more than amplifiers, but even to the speakers and the method of picking up the station to be reproduced. Those who heard the three outfits will be able to judge for themselves the respective merits and appreciate the differences.

INTERMITTENT signals, clear one moment and weak the next, can often be traced to a coil fitting loosely in its holder.

THE loudspeaker is one of the most inefficient of our instruments, for less than five per cent. of the power put into it reappears as sound-energy.

WHEN tuning suddenly jumps from one setting to another apparently without any reason at all, the earth connection is generally at fault.



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"Il Trovatore"

Wellington Orpheus Society

to present

Concert Version from 2YA

WHEN an opera is given in concert ver-

sion, and consequently deprived of all stage action as well as the spectacular assistance of costume and scenery, it is important that the listener should be familiar with the story in order to fully enjoy the performance. It is with the desire to help the listener in this enjoyment that the following summary of "Il Trovatore" has been written.

The story of "Il Trovatore" (which means "The Troubadour") is a particularly complicated one. Some years prior to the War a morning rehearsal of this opera, which was to be performed the following night, had taken place at Covent Garden. The soprano, tenor and baritone were lunching together afterwards, when the question of the story of the opera cropped up. Not one of those leading principals, who were all well-known Italian grand opera artists, could tell the tale, and it was only the fortunate arrival of the contralto, who was to play Azucena, who gave them the story correctly, that stopped their very heated arguments and probably prevented a serious rupture in their friendship.

The libretto of the opera was written for Verdi by Cammarano, who took the plot from a Spanish drama, "El Trovador," by Gutierrez. The latter was only 17 years of age when he wrote the drama. He was just about to be called up as a conscript in the Spanish army when his drama was accepted, so, with the money he received for his drama, he was able to pay for a substitute.

When the opera was first produced in English it was appropriately called "The Gipsy's Vengeance," but the fame of "Il Trovatore" be-

came so great that a change to any name other than the original Italian became impossible.

The action takes place about the middle of the 15th century.

Years before the time when the opera commences a former Count de Luna had two sons, the elder being the Count de Luna of the opera, and the younger, a child called Garzia, who was visited, while his nurse slept,

by a sinister looking old gipsy woman, who, 'twas said, cast a spell upon him, as he sickened from that day. The Count's followers pursued the sorceress, captured her, and burnt her at the stake. Her daughter, however, disappeared with the child. It was generally supposed that the daughter, for revenge, had thrown the child into the burning pyre of her mother, but the elder Count de Luna, on his deathbed, ordered his son, the Count of the opera, to search for his brother, as he believed he was still alive.

The story is now continued in the opera.



HARISON COOK,

Conductor of the Wellington Orpheus Society, who will direct the presentation of "Il Trovatore" from 2YA on Tuesday, December 15.

"IL TROVATORE"

Cast:

Leonora (Soprano) AMY WOODWARD
Inez (Mezzo-Soprano) RUBY EVERETTE
Azucena (Contralto) CHRISTINA YOUNG
Manrico (Tenor) EDWIN DENNIS
The Count de Luna (Baritone) .. KEITH GRANT
Ferrando (Bass-Baritone) ROY DELLOW
Ruiz (Tenor) CHAS. A. WILSON
Accompanists: ADELINA McGRATH, F.T.C.L.,
L.A.B.; HARRY BRUSEY

Directed by:

HARISON COOK

who relates the story of the opera in this article.

It has become a fashion among musical poseurs to sniff at Verdi's earlier operas, among which "Il Trovatore" is a favourite butt of much cheap sneering. Be that as it may, "Il Trovatore" contains vital qualities that will sustain its hold on public favour long after the critics are dead and utterly forgotten. The story of the opera as told by Harison Cook is more than a little bloodthirsty, but then most romances of old Spain would be considered incomplete without at least three sudden deaths—as incomplete as a modern detective mystery without a corpse in the opening chapter.

THE first scene, in the concert version, is laid in the gardens of the Palace of Aliaferia. The Lady Leonora tells Inez, her confidant, how she fell in love with an unknown knight at the tourney as she placed the wreath of honour upon his brow, and how he then went to the wars and she saw him no more. On a recent night she heard a troubadour singing in the garden, and, on looking out, she found he was her unknown knight.

Inez advises her to forget him, but Leonora breaks into an ecstatic love song, which ends the scene.

Before the next scene opens, Count de Luna, who also loves Leonora, has found the troubadour, who turns out to be Manrico, in the garden, and, in spite of Leonora's intervention, has fought a duel with him. Manrico has retired to the mountains on the borders of Biscay, where we now find him, in the next scene, among his gipsy friends and seated beside his supposed mother, Azucena, the daughter of the sorceress who was burnt by the followers of the former Count de Luna.

The gipsies carry on their work to the well-known "Anvil Chorus," and Azucena, brooding over the past, sings of the burning of her mother and tells Manrico that instead of burning the child of Count de Luna she, in her frenzy, had thrown her own child instead into the flames. Manrico then asks if he is not her son. She, suddenly realising what she has told him, protests that he is her son, and urges him to assist her in her vengeance upon Count de Luna.

He agrees to do this, and a messenger arrives bringing him the news that he is to go and defend the fortress of Castellor; but, alas, also tells him that the Lady Leonora, believing him dead, was entering a convent. The scene finishes with Manrico seizing his helmet and sword and rushing off to the rescue of Leonora.

The next scene represents the cloisters and grounds of a convent. Count de Luna, Ferrando and several followers have climbed the walls in order to abduct Leonora. This they attempt as she crosses the grounds with the nuns. She is seized by the Count (Concluded on page 10.)

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, DECEMBER 11, 1931.

"THE LISTENER."

WE think we shall be rendering a definite service to listeners who are interested in maintaining contact with the best thought of the day by outlining briefly in this article the splendid service now being given in various fields by "The Listener." This is one of the weekly publications of the British Broadcasting Corporation. It is now in its sixth year of publication. It was called into being primarily with the object of making available in printed form the wealth of valuable talks and discussions contributed to the listening public from the stations of the British Broadcasting Corporation. Through ability to call upon the leaders of thought in every field, the British stations have been able to place before the public in Britain an amazing range of information and informed discussion of current affairs. In "The Listener" the greater part of this mine of valuable matter is recorded. The outcome has been to establish a magazine which for vitality of interest, breadth of subject, and variety of expression, if not rivalled in the journalistic field to-day. Through the intimate association with radio, everyday affairs are kept definitely in the forefront, and people who desire to keep abreast of current affairs, both in the political, the economic, the scientific and the literary spheres, can ill-afford to miss contact with "The Listener."

THE recent political upheaval in Britain necessitated the use of radio, in order to rapidly convey to electors the issues confronting the country. Thus speeches by the outstanding leaders of the various parties may be regarded as epics in their field; each and all are recorded in verbatim form in "The Listener." Not only that, but the departure of Britain from the gold standard was made the occasion for an extraordinarily authoritative and informative review of the gold standard by so great an authority as Sir Josiah Stamp. The concentration of thought upon the problems now confronting civilisation and afflicting the welfare of the world is reflected in a series of articles initiated by Mr. H. G. Wells with the title of "What Would You Do With the World?" This is designedly provocative of thought on the assumption

that he and other selected speakers who were to follow him were given the powers of a dictator over the major activities of the world for a period of 20 years. The thought of the powerful and original minds associated with Mr. Wells in this symposium opens many avenues for the reflection of thinking people. Other regular contributors of note are Dean Inge, Mr. Desmond MacCarthy, who speaks and writes consistently upon literary topics, and Mr. Gerald Heard, who discourses regularly upon "This Surprising World," revealing a comprehensiveness of knowledge and familiarity with scientific realms that are astonishing and informative. The topics chosen, however, are not unduly heavy. Due attention is given to the lighter realm. Edgar Wallace, for instance, discourses upon "The Adventures of a Journalist," and again upon "Criminals I Have Known." "Memories of a Medical Life" are given by another speaker, Dr. J. Ford Anderson—but the range of topics is too vast to be even mentioned.

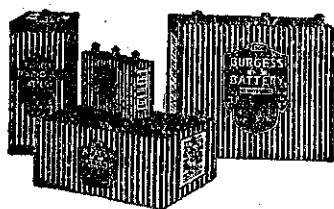
PLAINLY the objective in the conduct of "The Listener" is to make it an authoritative and informative medium for the production of thought among listeners. Books occupy an important part in its pages. From time to time special Book Supplements are included. Here the most capable reviewers in their fields cover the latest publications. The net result of the concentration of talent available to the B.B.C. in all the fields briefly mentioned is that "The Listener" to-day constitutes a magazine deserving of a circulation far wider than Britain herself. Overseas listeners who are interested in the trend of political and economic, as well as scientific and literary thought, are able to secure in this publication the cream of the talks given through the various stations of the B.B.C. We make no apology for paying this tribute to "The Listener" and directing the attention of our readers to its worth. The annual subscription, it may be mentioned for those who are interested, is but 19/6 per annum, and correspondence should be addressed to the Publishers, 8-11 Southampton Street, Strand, London, W.C.2.

Approaching 70,000

Licenses Steadily Mounting

THE latest return from the Post and Telegraph Department indicates that there were approximately 70,000 radio licenses at October 31, 1931. At the same date last year the total number was 59,574, showing that during the last twelve months there has been a growth of approximately 10,000. The growth has been fairly evenly distributed under the various heads, although the dealers are 200 less than last year. The transmitting and receiving licenses have increased by 100 per cent., indicating the growing popularity of radio as a hobby. The detailed figures are as under:—

DISTRICT.	CLASS.				
	Receiving	Dealers'	Transmitting and Receiving	Experimental Special	Free
AUCKLAND	20,200	257	105	1	93
CANTERBURY ...	10,891	151	98	2	45
OTAGO	8,438	130	67	2	31
WELLINGTON ..	28,022	397	160	4	52
	67,551	935	439	9	221
TOTAL: 69,155.					



**BURGESS
RADIO
BATTERIES**

RADIO GOODS What to Buy and Where

BURGESS RADIO BATTERIES, All Radio Dealers.

LOFTIN-WHITE AMPLIFIERS Stewart Hardware Ltd.,
Courtenay Place, Wellington.

MULLARD VALVES All Radio Dealers.

2ZF, Palmerston North Musician Honoured

THE Manawatu Radio Club's station, 2ZF, can lay claim to being one of the oldest stations which have been continuously on the air in this country. Owned and operated by the Manawatu Radio Club, the station is entirely divorced from any commercial organization and relies for its revenue upon the subscriptions of its members.

At the close of the last financial year a small credit balance was indicated on the books. There are at present 520 members, representing a decrease of about 70 and over £60 in revenue on last year's figures. The decrease in revenue, to a large extent, is due to the club not having received a subsidy from the Palmerston North City Council, it being felt that, as the club is now firmly established, listeners to the station should provide the necessary finance.

The year's operations were notable for many difficulties. First, on account of the matter of performing rights, 2ZF had to cease transmitting for a few days, during which time negotiations were carried out by cablegram and the position satisfactorily settled. 2ZF was the first broadcasting station to thus come to some satisfactory arrangement. Next there was trouble with regard to the use of gramophone records loaned by firms engaged in the sale of gramophone records. The embargo was such that only firms engaged in the record trade could broadcast gramophone records, and on this occasion the members of the Manawatu Radio Club generously assisted in the matter of providing records. The position is not yet definitely settled, and, with the recent announcement that the

MR. CLAUDE TANNER, well known to 2YA listeners and Wellington residents as a musician of outstanding brilliance, has been elected an Associate of the Royal Academy of Music. This is perhaps the highest honour



—S. P. Andrew, photo.

which can be bestowed upon any musician, and Mr. Tanner is to be congratulated on his election. As a 'cellist, he has been heard over the air regularly for the past few years in conjunction with the 2YA Orchestra and the Wellington Chamber Music Players.

broadcasting of all records must cease, the position of the station is again likely to be fraught with difficulty.

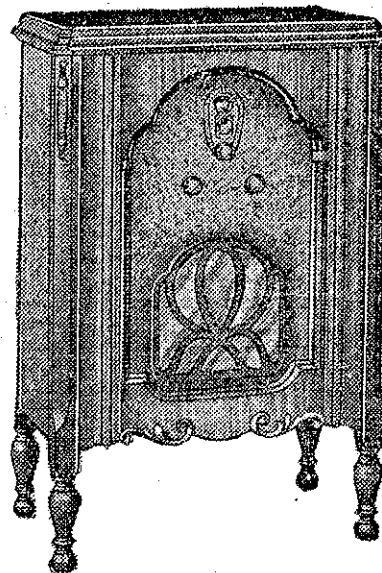
During the year a number of relays of local concerts, boxing and wrestling matches were carried out, including the transmission of a boxing contest to 2YA, Wellington. The Wednesday evening international programme has been regularly relayed from this latter station, and 2ZF can thus claim to be the first "B" station in New Zealand to commence as a relay station in conjunction with an "A" station on a regular schedule.

During the days following the disastrous Napier earthquake, 2ZF went on the air every night to assist with inquiries for information regarding missing friends, parents and children, and by this means was successful in uniting hundreds of persons and relieving anxiety in many more cases.

Three weekly transmissions are made in addition to extra relays. All the staffing is done on an honorary basis, and this entails the sacrifice of very much time on the part of those who generously offered their help.

OUR DX NOTEPAPER

has been completely re-designed. Greatly increased space has been allotted to such details as weather conditions, etc. It may be folded up, fastened with a DX Sticker, and addressed. Use these forms and save your envelopes. Price 1/6 for 2 doz. (min. order) or 4/- for 6 doz. post free.



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Journal says about
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RECEIVERS**

Five years ago, when Radio Limited commenced manufacturing the "Ultimate," they predicted that the set of the future would be a combined Short-Wave and Broadcast Receiver, hence the trade name "Ultimate." Three years ago, Radio Limited had educated a considerable following who purchased "Ultimate" Short-wave and Broadcast Receivers. Last year Radio Limited convinced the intelligent buyer that a Radio Receiver not incorporating Short-wave would be out of date in 1932. For many years Radio Limited has been telling the prospective buyer that the Short-wave and Broadcast Receiver was "to-morrow's Radio to-day" . . . It is with the greatest satisfaction that we notice that the combined Short-wave and Broadcast Receiver has at last been acknowledged by the world's largest manufacturers of radio. The following is featured in the November issue of America's largest and most influential Radio Journal:

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"Something akin to the enthusiasm and thrill of the early days of Radio is with us again in the coming of the 'all-wave' Receivers with which listeners can stray, at will, all over the Radio lot, from long waves to short waves. An increasing number of commercial all-wave Receivers is being offered the Trade and Buying Public this fall, so that no longer need the enthusiast build his own apparatus.

"A radio set that can tune in on all the nations of the earth is an attractive article of merchandise with which to go after past purchasers who might like a taste of world-wide adventuring."

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Superheterodyne Senior Short-wave and Broadcast (Consolette) Illustrated £56
Superheterodyne Combination Short-wave Broadcast and Electric Gramophone £69/10/-
Superheterodyne Broadcast Models.
Multi-Mu and Pentode Midget Receiver £25
Multi-Mu and Pentode Midget Receiver (Consolette) £27/10/-

Exactly what Radio Limited predicted years ago has come to pass, and 1932 will see the better class Receivers equipped for Short-wave reception. Those who purchased "Ultimate" Receivers on Radio Limited's assurance that a receiver not incorporating Short-wave would be out of date in 1932 will now appreciate the sound advice given. "Ultimate" is still to-morrow's Radio to-day. Write to-day and get your free copy of the interesting leaflet entitled: "What is Short-wave?"

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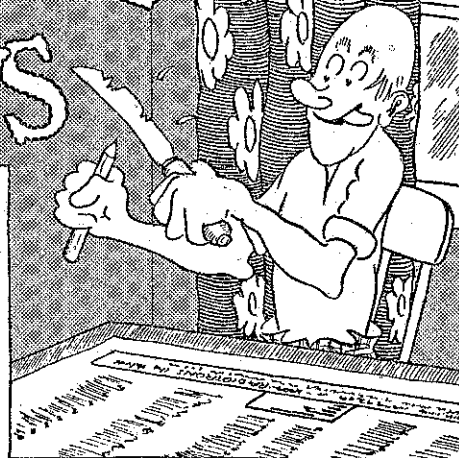
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Cnr. of Karangahape Rd. and Queen Street, AUCKLAND.

ARCHIBALD on ELECTIONS

By
BERTRAM POTTS

Illustrated by
the Author



NOW that the elections and rejections is over and the lucky candidates is feedin' themselves on the sweets of office, yer might be interested to 'ear what I knows of this votin' business. Like ordinary folks, I goes to 'ear the different spokesmen speakin', but the more I 'ears, the more me 'ead buzzes and the metaphores gets mixed, and when I gets the election propergander through the mail with its quack-quackin' I gets all o' and bogged in the mists of the mind!

*Me poor old pate just 'eaves with economics,
The circulars fair makes me 'ead go round,
I finds relief to read our 'Erbert's comics,
And gets me feet once more upon the ground!
Me noodle numbs until I feels a noodle,
Me upper-story seems it's jerry-built,
I thinks there must be boodle in flapdoodle
When so much dribblin' drivellin' is spilt!
Me chamium feels it's cracked, conked out, and crazy,
The candidates just whisks me wits in fits,
They twiddles words until the twaddle's 'asy,
And finally me blinkin' gumption quits!*

I gets outside the "Dominion" office early after 'angin' to a Miramar tram by me eyebrows, as there's always room for one more on a Wellington tram. I gets into a good position right in the middle of the board, where I decides to stop. Be blowed if I don't drop a penny on the ground, what runs among the folks' feet. It made me mad, because I couldn't see it and I wanted to go 'ome about ten o'clock and not 'ang round till the crowd broke up after midnight!

Then I starts tellin' a man next door to me about a election I voted at in the country when I 'ad to go on 'orseback, and the 'orse wouldn't stop at the pollin' booth but went straight on about ten mile, so I 'ad to fall off and run back, but the doors was shut!

Then the first result come through. A door opened in the bill-board what 'ad the candidates' names on and me 'eart sank into me socks as I could see a man, and I thought 'e might step right out and lose interest in the election. Then the board turns round again, and a man what 'ad been breathin' beer in me face and 'iccups in me ear, nearly busted me ear-drum with a cheer! I protested! That started the crowd cheerin' in 'undreds.

SOME what was against me started 'ootin' like New Year's Eve. They was 'ootin' and shoutin' for the rest of the night! I did me best to stop it, but it was no good. Then I spots the name of the man what I votes for—at least I thinks I votes for 'im, 'cause I always gets excited in a pollin' booth and me brains gets shuffled up into a soup.

*Aghast and flabbergasted, sir, I don't know north from south
I nearly chews me tonsils as me 'eart jumps in me mouth!*

*I stands and sucks me pencil, while I tries to see what's what,
I don't know if I makes a cross, or strokes out all the lot!
I trembles like a gaspin' leaf, me brains spins up the shout,
Me teeth makes such a chatterin' noise, I 'as to take them out!
Me needle-witted mental poise turns noise and runs amuck,
I feels I'm goin' off me dot—and simply trusts to luck!*

The crowd keeps shovin' me away from where me penny was. I does me best to stand still, but there was 'undreds 'gainst me. Of course, there was 'undreds on my side, too, but as I was in the blinkin' middle, I gets squeezed. 'Owever, as there's two pretty girls squeezin' me, I don't mind, it bein' worth a penny! Then I looks at the board

again and I sees somebody 'as altered the figures for the man I votes for. I was annoyed about it, because it's not right to 'ave muddlin' men what can't add right pastin' numbers, and 'as to keep alterin' them. I knows now what 'appens to the duffers at school—they joins newspapers! Per'aps that's why I ain't won a art union yet, printin' wrong numbers in the paper!

A man keeps talkin' out of a loudspeaker. 'E

must 'ave been a little man because I couldn't see 'im be'ind the trumpet. 'E don't give me a chance to follow all 'e said because by the time I found out where 'Invercargill is, 'e 'ad dodged to another part—playin' 'ide and seek. I nearly won once when 'e said "Wai-marino" because I found it right away—at least I found "Waitomo," which should count 'alf a point!

I nearly dislocates me neck, gets bumped until I feels a wreck.

The blinkin' town is all on deck—they shoves me to and fro!

*Excited youths takes furtive nips, old fossils shouts sarcastic quips
There's smell of scent and fish and chips—while strangers calls me "Beau!"*

After somebody pokes me in the eye, and somebody loiters on me corns, and I picks up some fleas on the point of starvation, I decides to go to the "Radio Record" office and complain about losin' me penny and about the man pastin' wrong numbers. I tries to worm me way out by the sweat of me brow, ju jitsu and the short scissors.

THE man next to me says, "Stop fidgettin'!" I says I want to get out! 'E says I should 'ave thought of that before I got in the crowd! I asks 'im to 'old 'is breath and stand sideways to give me a chance. For 'alf a 'our I ebbs and flows from pillar to post, 'ustled and bustled, before gettin' cast up on the pavement after bein' swore at in half a dozen languages includin' Esperanto.

I goes straight to the office. No wonder the pastin' man don't know what 'e's doin' because I never seen such a stir in all me life. Men was hurryin' this way and that way, nobody knowin' where they were goin'. A man says I can't get in unless I'm a official. I says I knows a man what's a official in the Post Office. I explains that, I've complaints to make and 'e says "Write to the papers!" I says I've suggestions to make for the improvement of the broadcastin' and 'e says that next elections I can take charge, but not to make a exposure and a scene! I tells 'im 'ow radio in the country 'omes is wonderful, for I remembers a few years ago in the country I starts to ride to a friend's 'ouse one 'ot election night to 'ear the results on the phone, and gets bumped off me steed, settin' the fashion for the Prince of Wales, and I 'as to walk 'ome under a old umbrella what I found because it rained, but 'e wasn't listenin' and 'ad shut the door.

I gets 'ome at last, spreads the "Radio Record" election chart on the table, sharpens me pencil like a real editor, and writes down the results what oozes out of me loudspeaker. Some of the results don't come too fast. That's because some of the candidates is too old to count their votes quick, and 'as to do it over again 'cause they forgets what number comes after 58! They get annoyed when the opposition candidate says: "'Ere's another 'undred for me, old fungus-face!" They stops countin' to 'ave a row! When they cools down they gets the wrong number when they phones the broadcastin' studio. By the time they gets the right number, they 'ave forgot the first number they thought of, and 'as to count (Concluded on page 29.)

Why I Consider "FAUST" the Greatest Opera of All

By LUCIEN CESARONI

Signor Lucien Cesaroni and his Grand Opera Company will produce, from 2YA, on Monday, December 14, several well-known scenes from "Faust" and three excerpts from other operas. In this article Cesaroni tells readers, not the story of the opera—that is common knowledge—but why he likes "Faust" and, in particular, the part of Mephistopheles. He, too, vividly describes some of the scenes to be presented.

"FAUST" is the most popular of all operas. The theme is better known than any other and, I think, few operas have been performed so many times. The reason for its popularity is not hard to find. It lies in the natural supernaturalness embodied in the theme—if you will permit my paradox. We have Mephistopheles, perhaps the best-known character in all opera. He is the incarnation of the devil, he performs miracles on the stage—not the ones that need a very liberal imagination to follow but simple tricks such as bringing up the vision of Marguerita, the rejuvenation of Faust, the changing of the wine, and the impersonation in the church scene. These feats the most conservative imaginations will concede as possible to one such as Mephistopheles who, by the way, is the principal character, and not Faust, whose name the opera carries.

Yet Mephistopheles is a human being having the emotions, certainly devilishly conceived, of a normal person who seeks to accomplish his own ends at any cost. Witness the garden scene in Act III, where the wily tongue of Mephistopheles, in the guise of the red cavalier succeeds in attracting the attention of the foolish Martha while Faust courts Marguerita, and succeeds in making the arrangements which culminate in the tragic developments.

Mephistopheles is by no means an easy role to play. The part cannot be modelled on anyone. One must interpret the character as one thinks best and infuse one's own individuality into the interpretation. The character calls for height, depth, contempt, deception, elation, cynicism and to a certain extent sarcasm. It is, I think, these conflicting emotions which make Mephistopheles the character he is. I hope I may be able to interpret a few of them in my presentation of the master spirit.

Of the scenes we are doing the church scene is probably the most famous—it is in fact one of the greatest of all opera. It cannot adequately be portrayed unless the grandest scenery be employed. Even then it calls for the highest intellectual qualities if it is to be appreciated to its fullest. But with the aid of the imagination and radio the scene can be visualised even more ade-

quately than it can be portrayed on the stage. Visualise one of those majestic Old World churches that breathe reverence and inspire awe. Its interior as silent as the grave. Tall Gothic pillars tower upward to support the gigantic arches on which rests the roof; the lines are long drawn out and pointed. Before the magnificently-carved altar is a statue, tall, noble and erect, looking down on the rows and rows of seats that go backward into the dim cloisters. Only a little light can penetrate through the enormous windows, for they are heavily stained and their patterns contain a wealth of detail.

BEFORE the statue of Mary kneels a solitary figure, deserted by her friends, and weeps as she prays for consolation. Another figure enters the church. It is that of a crouching old woman, and she shuffles up to the pew directly behind the praying girl. Drawing herself up on the seat, she too kneels, and in this position is almost right above the girl. There is something uncanny about the old woman, and as the girl kneels she feels some strange power, drawing, drawing, drawing and seeming to say, "Thou art damned—damned—damned." Fearful to look up, she can find no hope.

The choir in the distance chants, and the rolling chords of the cathedral organ are heard, as terrible to the girl's tortured consciousness as the sound of thunder to a timorous, ignorant soul. Far from bringing hope to seal her repentance, the sounds that assail her are menacing, gloomy, sad, forboding, as though Heaven itself added to the Tempter's mockery, the condemnation of a judgment above all human measure of good or evil, eager only to punish and not to forgive.

Gradually the organ and the voices grow quieter, the incarcerations of the evil spirit grow less and all becomes quiet. The girl has fainted (Concluded on page 10)



Over 400 times Cesaroni has played this part—Mephistopheles in "Faust."
—S. P. Andrew photo.





LAST CHANCE IN £25 COMPETITION!

CONDITIONS:

How many of the names of the below-listed radio sets can you make from the letters given? Each letter must be used **ONCE ONLY**. Cross each letter off as you use it—that makes it easier. Prizes will be awarded on points, allowing 5 points for each name found. The first prize will be £20 to the person securing the greatest number of points. There will be 40 consolation prizes of Art Union tickets to the persons finding the next greatest number of points. In the event of tie, prize moneys will be divided, but if more than three persons submit the correct solution it will be necessary for those persons to compete in a further competition, thus to decide the winner. Results and prize-winners' names will be published in full in the first issue of this paper following closing date.

To send entries, write list of names found, state top of right-hand corner points secured, sign name and address at bottom of entry. Enclose postal-note for 1/- (more than one entry, 9d. each). Stamps only if postal-notes absolutely unobtainable, and post no later than December 16th.

CLOSING DATE, December 18th. RESULTS PUBLISHED "Radio Record," December 24th.

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"Silver-Marshall," "Radiola," "Ultimate," "Majestic," "Atwater-Kent," "Airzone," "Arline," "Bluespot," "Colonial," "Crosley," "Eagle," "Gulbransen," "Pilot," "Lyratone," "Q.P.," "Stewart-Warner," "Radion," "Zaney-Gill," "Courtenay," "Radioplayer," "Philo."

RADIO COMPETITION No. 1

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HANDEL'S MESSIAH

Handel's great oratorio, "The Messiah" will be broadcast from 1YA by the Broadcasting Choir and the Salon Orchestra on Wednesday, December 9, the production being under the direction of Len. Barnes.

On the same evening, Mr. Hubert Carter and party, together with the Studio Octet, will present a Handel recital at 3YA. Practically the whole programme is being devoted to the composer's works, full detail of which will be found in the programme pages of this issue.

Portions of "The Messiah" will be relayed from the Taranaki Street Methodist Church by an augmented choir of 80 voices, under Mr. H. Temple White, on Sunday, December 13.



ONE hundred and eighty-nine years ago one of the greatest musicians of all times arrived in the city of Dublin with the manuscript of a sacred oratorio in his pocket and the scorn of an England that had once acclaimed him crushing his heart.

Handel had crossed the Channel at the invitation of a manager of local charities to conduct the first presentation of his magnificent "Messiah," a work conceived and carried to completion in the period of his greatest physical and spiritual suffering. Assisted by two women soloists, with a hastily assembled choir, the bowed figure sat down to the little organ in Nael's Music Hall to conduct for the first time his famous masterpiece.

Perhaps as he played to that handful of people, not more than seven hundred in all, his great heart rose with his music in gratitude for having saved him from the debtor's prison that had threatened him in England.

Time has dealt generously with Handel, and this creation of his old age.

For two centuries Handel's "Messiah" has thrilled and uplifted. It has become inseparably associated with the Christmas season. It has expressed as no other musical work has, the spirit of resurrection from a material world, the essence of brotherly love and Christian charity. This spirit has from its inception characterised performances of "Messiah."

Witness the great human gesture of its composer when he turned over the proceeds of that first presentation to aid the poor sufferers in an Irish debtor's prison! Their plight must have made a direct appeal to his heart, for, had he not a short while back barely escaped a similar fate in England? And it is this truly charitable gesture which has been the keynote of "Messiah" history. Performance of the famous oratorio have helped innumerable worthy charities, have saved many a choral unit from bankruptcy. In Britain alone, more than £2,000,000 has been raised through performances of "Messiah" since the passing of its composer.

THE story of how this great dreamer in the realm of music came to give his loftiest dream to the world in "Messiah" has become an epic. Just prior to its creation, Handel was in despair, debt-ridden, hounded by creditors, threatened with blindness, a victim of gout, living to see his formal operas scorned by a populace in quest of lighter, flimsier entertainment.

He sought refuge in religion, withdrawing from a world in which he had few friends and

many enemies. But it was out of this crisis, at the age of 56, that George Frederic Handel, the son of a German barber-surgeon, brought forth his immortal "Messiah." Nowhere can one find so faithful and beautiful a picture of Handel at this time of his life as that presented by Newman Flower in his "George Frederic Handel: His Personality and His Times." He pictures the great composer, seated in his bare room, surrounded by none of the comforts or elegancies that attended men of less repute, so moved by the grandeur of his inspiration that he lived in a world apart from the rest of humanity.

"IT was the achievement of a giant inspired," writes Mr. Flower, "the work of one who by some extraordinary mental feat had drawn himself completely out of the world so that he dwelt—or believed he dwelt—in the pastures of God. He was unconscious of the world during that time, unconscious of its press and call, his whole mind was in trance. He did not leave the house; his man-servant brought him food and as often as not returned in an hour to the room to find the food untouched and his master staring into vacancy.

When he had completed Part II, with the "Hallelujah Chorus," his servant found him at the table, tears streaming from his eyes. "I did think I did see all heaven before me and the great God Himself," he exclaimed.

Of a certainty Handel was swept by some influence not merely visionary. Never in his life did he experience it again. For 24 days he knew those uplands reached only by the higher qualities of the soul. Such, according to his biographer, was the exalted mood that seized Handel and wrung out of him the immortal music of "Messiah." Mr. Flower goes on:

"Considering the immensity of the work and the short time involved (only 24 days) it will remain perhaps forever the greatest feat in the whole history of musical composition."

How the first presentation of "Messiah" in London served to reinstate its composer in the hearts of his adopted countrymen becomes a dramatic sequence to the performance of the oratorio in the little Irish musical hall. Rumours of the wild enthusiasm with which Dublin had received the oratorio preceded Handel to London. On his arrival, the city was ready to give him another audience.

But there arose a difficulty that postponed its presentation for some time. The church was the stumbling-block now. Handel was warned that it would be a mad venture to put "Messiah" on a play- (Concluded on page 10.)



GEORGE FREDERIC HANDEL, now acclaimed one of the gods of music, was scorned by the English public one hundred and ninety years ago. Forced to leave England, he gave the first performance of "The Messiah" in Dublin in 1742.

The New Speaker

The Radio business has its scandals. Sometimes the trade bristles with difficulties.

The way technical writers blind the public about new inventions in Broadcast make the choice of loud speakers a haphazard venture instead of an exact science, as easy as A, B, C.

The early loud speakers used the bell-mouth curving horn, like the fabled horn of plenty, for broadcast, then new and strange, had public curiosity and private unbelief. The horn explained all the noise.

Then the cone speaker grew from the pattern of the earphones, and as broadcast music became bright, like amusing laughter, and speeches won with interest and charm, the cone speaker developed our service of criticism.

We began to say of broadcast that such a play was well-played and such a talker did not polish his voice at a known university. We were critical. We paved the way for the more perfect and costly dynamic speaker, which uses electric forces.

Electric forces move in circles, the vibrations which change reception of radio waves into voices and lovely music are the forces which group iron filings in circles around the positive and negative poles of a magnet.

Purity would result without distortion if electric forces were made reciprocal instead of rotary—a movement that is a straight "in and out," a push and pull.

The Farrand patent uses two balanced magnets which prevent vibrations turning. The Farrand inductor cannot lose a note. The Farrand is clearly the speaker to replace every known type of speaker in Radio sets, for homes where listeners live cultured lives. Children learn to speak clearly when they hear crisp notes from the speaker.

Electric corporations in all countries now make a model of the Farrand speaker. The English product—the Silver Ghost—gives not one whisper of distortion and costs £4/8/6.

The American product is cheaper and nearly as good—price £3/7/6. The German pattern is a low-priced Standard make with sweet-sounding notes, £3.

The Farrand does not rely upon electric current and will fit any type of Radio Set.

In country districts, where battery sets are used, the Farrand range of speakers will add a new enjoyment without drain on the batteries: indeed, batteries will last longer with a Farrand Inductor Speaker, especially the beautifully made English model, THE SILVER GHOST.

Bob Horrobin

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Handel's "Messiah"

(Continued from page 9.)

bill, it would be sacrilegious. At last he saw the wisdom of changing its title from "Messiah" to a "Sacred Oratorio." And thus, in the great Covent Garden, attended by the King and his elaborate court, Handel once more sat at the organ and conducted.

The Hallelujah Chorus.

THE scented George II, in his noble vestments, surrounded by his perfumed and powdered court, had come to hear the Oratorio as one drops in on an indifferent entertainment to spend time. But as the mighty "Hallelujah Chorus" shook the Garden, the indifferent monarch found himself pulled to his feet in startled tribute. The court followed his procedure, and thus was established, nearly 200 years ago, the custom of standing during the rendition of the famous chorus of "Hallelujahs."

What must Handel, seated at that organ, still smarting from the gibes of his detractors, have felt as he sensed the rising behind him of that multitude—the first salutation of friendliness he had received in years from the people he loved!

The Libretto.

IT is an interesting and amusing sidelight on this London performance of "Messiah" that the man accredited for almost 200 years with having written the libretto should have been dashing about town complaining that Handel's music did not live up to the noble words he, Charles Jennens, had written. People took Jennens seriously because he was too wealthy and too aristocratic to take otherwise.

It was true that Handel had received from Jennens's own jewelled hands the libretto for the famous concerto, and at the time he had no reason to doubt the authenticity of its authorship. In fact, all chroniclers of his time and subsequent biographers have given Jennens credit for the noble language of the masterpiece.

It was for Newman Flower, in his book published in 1923, to dispute for the first time the right of the coxcomb, Jennens, to take unto himself such glory. One is tempted even without seeing Flower's substantial proofs to agree with the author. It is inconceivable that the pompous aristocrat who rode behind plumed horses, who dispatched lackeys to sweep the sidewalks clean before his precious feet touched them, ever wrote the humble and beautiful "Messiah."

Who did write the libretto? Mr. Newman Flower furnishes the information.

"It was a clergyman," declares Mr. Flower, "a wretched little slave in the humble employ of the magnificent Jennens" who wrote the immortal words: the libretto that his master palmed off on the world as his own creation. It's a poetic coincidence that the world's greatest oratorio, if Flower is to be believed, should have been the achievement of two geniuses whose misery forced from them these words and music of unsurpassed ecstasy and enduring beauty.

It is perhaps a fitting conclusion to any story on "Messiah" to relate the occasion of its last performance under the direction of the blind composer. Never, said the audience that saw the

"Faust"

(Continued from page 7.)

and the scene ends.

Another scene calls for some comment—the first one we shall do—the Grand Scene from "Mephistopheles" (Boito) with music the dance of the witches.

Boito's opera is never likely to be popular, yet it is a landmark in opera—especially Italian opera. He has sought to give the whole of Goethe's "Faust," and not merely the Faust and Marguerite incident employed by Gounod and others. So gigantic a poem cannot readily be condensed into a four-hour opera without suffering a complexity highly perplexing to those unfamiliar with Goethe's masterpiece. Full appreciation of the opera calls for a familiarity with the poem as well as a fairly complete knowledge of the opera score.

The scene we are doing is perhaps the mightiest in conception, and contains the grandest music of the opera.

Mephistopheles conducts Faust to a well-known spot in the Brocken mountains, where beneath the moonlight he may behold the people over whom his companion reigns as king. The wind is shrilling weirdly and the flames dart forth from the jagged rocks at each step they climb. Once at the summit, Mephistopheles summons forth his infernal subjects—demons, witches, wizards, goblins, imps—who acclaim him as king. He calls for the world and they bring him a crystal globe—its symbol.

They sing:

Here we present to thee all of the earth.

But Mephistopheles is not pleased with it and replies:

Here's the earth, so empty and round,

Now in dearth and now in plenty,

Now destroying, now creating,

Shining, whining, loving, hating,

On its ancient back, obese and sleepy.

Little things, foul and black,

Crawl on so creepily.

Worthless, thieving,

Proud deceiving,

Every hour they devour

One another, friend or brother.

And so goes the world.

.... Yes, I shake with laughter.

Thinking of their long hereafter.

And amid a turmoil of derisive laughter, he dashes the globe to the ground.

We shall also present the Grand Scene from Act 3 of "Lucia di Lammermoor," and two choruses from "Rusticana." Taken as a whole, the programme represents a fairly wide range of opera, and should, I think, be acceptable to most listeners. I hope you enjoy the tunes, for I and, I am sure, my company will derive much pleasure in presenting them.

great musician conducting for the last time, did he bring such grand and emotional splendour from his organ. He was magnificent, in possession of his most mature and brilliant technique, said the critics present. Perhaps the suffering composer knew this was his last public appearance and the thought intensified rather than diminished the passionate chords of his rising "Hallelujahs."

The performance over, the giant of English music collapsed and had to be taken to his little house in Brook Street.

"Il Trovatore"

(Continued from page 3.)

and all hope seems lost, when Manrico and his followers arrive. A fight ensues, and the Count is defeated and disarmed. As the curtain falls Manrico is about to lead Leonora away.

This scene is followed by one showing the Count and his followers encamped within sight of the towers of Castellor, where Leonora has been taken by Manrico to be his bride. After the well-known "Chorus of Soldiers," Count de Luna proclaims the vengeance he will take upon Manrico, and Ferrando announces the capture of a gipsy woman. Bound in chains, Azucena is dragged in by the soldiers. She is recognised by Ferrando as the gipsy who stole the infant brother of the Count, and, calling down the vengeance of Heaven upon the Count, she is dragged away to prison, and the scene ends.

News is conveyed to Manrico that his mother has been thrown into prison, so his marriage is interrupted and he hastens to the rescue of his mother, only to be captured himself and put in prison beside her.

The next scene finds Manrico in the prison tower, and Leonora, who has followed in an attempt to save him, comes in guided by Ruiz. She bids Ruiz leave her alone, then gazes upon a poisoned ring which she wears, and sings the famous aria to the "Breeze of the Night." This is followed by the well-known "Miserere" scene, where Leonora sings outside, and Manrico inside, the prison tower, while the monks are chanting in the adjoining chapel. This ends the scene in the concert version, but the story which connects this scene with the prison scene is as follows.

As Leonora stands in the courtyard of the prison the Count joins her, and she offers her life in place of Manrico's. The Count scorns the offer and her pleading. As a last resort, she offers herself in marriage to the Count if he will allow her to go to Manrico, in prison, and announce to him that he is free. The Count eventually consents, but, as he turns to give his instructions to his attendants, Leonora drinks the poison from her ring, saying that he will have her, but only when dead.

We now come to the last scene. It is a gloomy dungeon in the prison. Azucena is lying on a heap of straw, with Manrico seated beside her on a stone. He tries to get her to sleep and forget. Slumber eventually claims her as she sings of her own beloved mountains. She is hardly asleep, with Manrico kneeling beside her, when a light appears and Leonora enters. Manrico greets her rapturously, until she tells him to fly without her. Jealousy seizes him and he accuses her of having sold herself to the Count.

Too late, as she grows weaker from the poison, he learns the truth, and she dies in his arms. The Count enters, and, full of rage at having been duped by Leonora, orders the instant execution of Manrico. As the latter is dragged through the door to the scaffold his cry of "Mother, farewell," awakens Azucena, who is pulled to the window by the Count. As she sees the execution, she shrieks to the Count, "Manrico was thy brother," and then, continuing with the wild exaltation of the triumphant gipsy, she calls, "Thou art avenged, oh mother," and falls senseless to the floor.



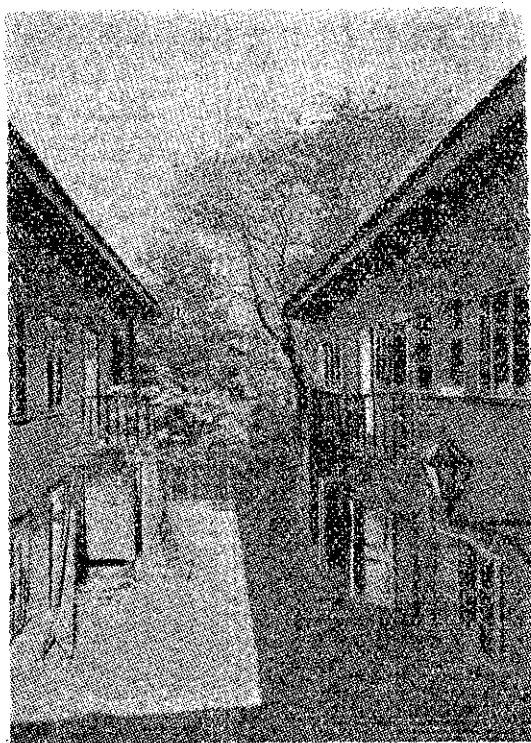
SCHUBERT.

SCHUBERT is, above all musicians, the poet of moods. Of all the really great musicians he is the most sensitive to impressions coming from without. He is for ever giving expression to something that has been aroused in his soul by an external stimulus. That is why he is essentially a lyric poet, incapable of the prolonged and logical development of the epic. Beethoven gave expression to the development of the inner life. His work reveals a profound nature of extraordinary depth and integrity, capable of an organic growth uninfluenced by what he called "the storms of circumstance." Mozart, although he was, later in his life, influenced by experience, was for the most part, as independent of the teachings of life as is a mathematician. The world he created has its own laws and exists in its own right. It is not a copy of the world of experience, nor does it express the composer's reactions to it. It is as ideal as, and even more beautiful than, the world of pure mathematics. But Schubert was at the mercy of every wind that blew. A storm, the sudden vision of a field of flowers, a girl's sigh, the solemn pulse of the ocean, were events that Schubert accepted with a pure sensitivity almost unequalled, and were immediately transmuted, by his rich and delicate nature, into sound. Hence the fact that he was, from the beginning, primarily a song-writer, and that he wrote his songs in extraordinary abundance and with extraordinary rapidity.

A song expresses, for the most part, a mood. It seizes a transient emotion on the wing, as it were. A great song-writer must be, above all, rich in responses. We may say, indeed, that his emotions must be easy and fluent rather than profound. It is not his task to explore an emotion, as Beethoven did, to

grasp it in all its complexity, to make it even more profound. This requires a degree of profundity, and a power of development, for which the song is an altogether inadequate medium. The function of a song-writer is to present an emotion in its immediacy, without pondering upon its significance. To this end the song-writer must have a most delicate and responsive nature. He is likely, indeed, to be comparatively lacking in depth and "balance." His inner life will be extraordinarily rich and varied, but it is not likely to show a steady development.

HALLUCINATED and absorbed as he is by the lovely and distracting surfaces of things, he is not likely to develop a philosophy of life nor to make his career as an artist a step by step progress toward some distant goal. He is likely, in fact, to seem something of a dreamer



SCHUBERT'S BIRTHPLACE.

The inner court of the house in Vienna where the greatest of all song-writers was born in 1797.

The Poet of Moods SCHUBERT

By I. W. N. SULLIVAN.

... he is essentially to be regarded as a sensitive and transfiguring magic mirror. His function is to reflect life, not to understand it or to justify it.

Schubert will be the subject of a broadcast from 3YA, Wednesday, December 9.

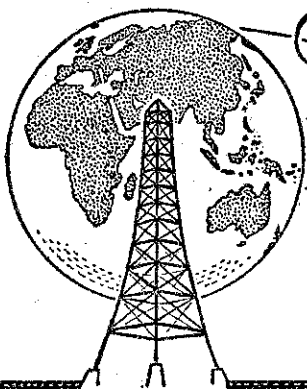
—even a drifter. The value of his work will depend on the range and acuteness of his sensibilities, and on his power to convey his impressions. Essentially he is to be regarded as a sensitive and transfiguring magic mirror. His function is to reflect life, not to understand it or to justify it.

We find in Schubert all the characteristics of the great song-writer. To his contemporaries he seemed to lack strength of character, to be incapable of a fixed purpose. His lack of material success they attributed to his laziness, his shiftlessness. They regarded his extreme sociability as almost a vice. Schubert knew nothing of loneliness. He was always surrounded by a group of friends, writers, painters, musicians. He spent much of his time in taverns, talking and hearing talk. He loved going to fresh places and meeting fresh people. He was eager, intensely alive, avid of impressions. And, indeed, these changing impressions, these varied emotions, were the food on which Schubert the artist lived.

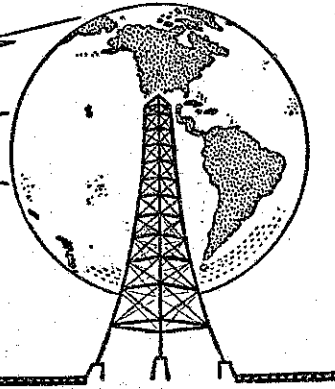
When life seemed flat he would go to a wine cellar and there spend the little money he had on drink. The drink excited him; it enabled him to dream and see visions; it made life worth living again. These characteristics are what we should expect from his music.

No artist ever lived whose sensibilities were so delicate and numerous. In the hundreds of songs that Schubert has written we find expressed a really amazing variety of impressions. It seems that he could seize and body forth any mood, however elusive, however transient.

His emotional nature stirred to the slightest impulse; it was, as it were, adjusted with infinite delicacy. And his work suffers, of course, from the disadvantages that attend such facility. He was incapable of the logical expansion of an idea, of the profound and unflinching development of an emotion. He was incapable of the intensity of realisation, and also of the coherence, displayed in such a work as the slow movement of Beethoven's "Ninth Symphony," for example. It is for this reason that Schubert's large scale compositions, although they contain some of his most wonderful music, do not exhibit the mastery we find in his songs. Schubert was incapable of a really sustained flight. But although Schubert could not (Concluded on page 30.)



News and Views of the D.X. Club



Answers to Correspondents

C.V.B. (N. Auc.): Your verification from Radio Algiers and the remainder of your letter has been referred to the Editor of the "Radio Log."

J.V.K. (P.N.): Your address has already been forwarded.

DX40C (Dunedin) and others: Your letters will appear in the next "Radio Log."

"Wainui" (Gisborne): VK3GK's frequency is given on one of his cards as 1450 kc. (206.8 m.). Power, 16 watts.

Identification Wanted

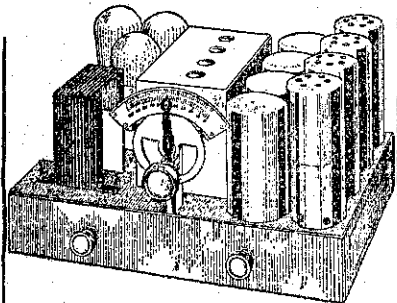
Station heard from 5.55 p.m. onwards on November 27 on 640 kc. (469 m.). Not KFL. Items heard: "Little Grey Home in the West," "Painted Doll," "Eleven More Months and Ten More Days," and "The Sunshine Girl." San Diego was mentioned several times.—DX64A (Mokan).

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Foreign station heard from 9.30 to 11.30 p.m. on November 11, on a frequency just above that of 2YA. Most of the speech was foreign and was very hurried. The talk was evidently about birds, for the speaker would often say a sentence such as "The birds had risen in a great mass" in English, and repeat it several times, spelling out odd words such as "risen." He would then continue talking in a foreign language.—F.G.

Station heard on Nov. 22 on 640 kc. (468 m.), at 3.15 a.m., playing dance music. Strength R2-3. Items: 3.18 a.m. "When the Moon Comes Over the Mountains"; 3.25 a.m., a waltz, "You Will Remember Vienna"; 3.47 a.m., fox-trot, "Here Comes the Sun." He was still on the air at 4.15 a.m. Also a station on 1110 kc. (270 m.), heard on 25th to 27th inclusive, playing grand opera from 5.15 a.m. to 6 a.m. Chimes like those from KPT were heard between items.—DX23MC (Chch.).

Stations Identified

DX111A (Tauranga): The station you heard on November 16 was the Gisborne Harbour Board station, which operates on approximately 1510 kc. (197 m.). I also picked him up and heard his call given quite clearly as "ZLI, Gisborne." This station is used for two-way communication with ships in the vicinity.—"Very Amateur" (Auckland).

DX910C (Green Island): American on 700 kc. (428 m.), is WLW, Cluefatti, a 50-kw. station. "Omsk" (Whakatane): Are you sure that it was not KGMB you heard on November 24? They often broadcast Japanese programmes.—N. Jenkins (Masterton).

DX910C (Green Island): Your Australian on 1150 kc. (261m.), is 4TO,

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suspended from insulated pipe mast 140 feet high and 175 feet apart. The assigned frequency is 1180 kilocycles. Beside the studio and transmitter located on the Campus, a remote control studio is maintained at El Paso, Texas.

KOB broadcasts every day, usually three or more programmes, except Sunday. The first morning broadcasting is from 7 to 9; at noon from 12 to 3; from 7 to 9 at night; and Sundays, from 6 to 9 p.m., all mountain standard time. These programmes are often extended to take care of special programmes.

The noon hour broadcasting includes time signals; U.S. Weather Bureau forecasts; live stock market reports; news of the day; U.S. Department of Agriculture crop reports; farm flashes; housekeepers' chats, and other special features. These are interspersed by music. The evening programmes include concerts, news items, lectures, interesting talks and information. Athletic and special events are broadcast as they occur. Occasionally dx, after midnight, programmes are put on, with listeners reporting from New Brunswick to New Zealand.

Special features from our El Paso studio include a children's hour, broadcast each Tuesday, Thursday, and Saturday afternoon at 5; and a women's hour, which extends the morning broadcast hour on from 9 o'clock on Monday, Wednesday and Friday. Authorised U.P. and A.P. news flashes are sent out from there twice each day except Sunday.

Japanese Schedules.

THE following is a schedule recently received from JOIK, Sapporo. Times given are N.Z.S.T. 8.30 p.m., music and talk for children. 9 p.m., lecture, music, and an English lesson. 9.30 p.m., news; 10 p.m., lecture, music, talks, plays, etc. 12.10 p.m., time signal, weather forecast, information, etc. JOIK sends a station stamp on their card with these details: It operates on dual wavelengths, using frequencies of 870 kc. (345 m.), and 590 kc. (508 m.). Power, 10 kw. each. Hours of broadcasting, from 6 a.m. to 10 p.m., Tokyo standard time. When writing them I give a description of their programme and received a reply stating that I had heard the "Buddhist Celebrations." Also a footnote that postage from New Zealand to Japan is 2d. Regarding un-

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answered verifications. I have received no reply from KTM, KHQ, KFSD, 5KA, 3SH, and 3EF—DX2600 (Dunedin).

Details of 7DR.

THE following are particulars of VK7DR, Devonport, Tasmania, taken from a verification card: This station operates on 241 m. (124 kc.). Address is: Devonport Radio Club, 55 The Esplanade, Devonport, Tasmania. Schedule (N.Z. summer time): Sundays, 10.30 to 12 a.m.; 2.30 to 4 p.m.; 6.30 to 8 p.m.; 12.30 to 2 a.m. Saturdays, 1.30 p.m. until close down. Can any dxer give me the time to pick up the Cuban stations?—DX64A (Mokau).

Is XOL Still on the Air?

ON July 18 I wrote to station XOL, Tientsin, China, for verification of what I took to be reception of their station, which had been reported at the time in the dx notes. Recently, however, I received my letter back through the dead letter office, with a note in Chinese attached. It is to the effect that there is no such station in Tientsin. In view of this I would like to ask any dxers if they have received a verification from this station.—DX1T (N.P.).

Heterodyne Interference.

ON June 23 I sent a very complete verification, together with a stamped and addressed envelope for reply, to station VK4LW, Rosalie, Brisbane. I notice in the "Radio Record" that several listeners have received replies from this station, but so far I have not heard from him. A little previously I also wrote to KZRM, Manila, but have had no reply. These two stations are the only ones which have not replied to my letters. Some time ago I sent in a note to the dx column to the effect that KGO, Oakland, was conducting a special midnight organ recital, and asked for reports. Recently I received a verification card from this station concerning my report on the transmission. I hope that some day a radio commission will be in operation between New Zealand and Australia to prevent heterodyne interference. 2ZW, Wellington, to quote one case, is usually spoilt by a continual whistle.—DX9W (Feilding).

(Several months ago we published a full-page article pointing out the growing menace of this type of interference, and asking for reports from dxers. We hoped by this to get a detailed report covering heterodyne interference in every locality in New Zealand. This we intended to forward to the New Zealand and Australian authorities, who would no doubt have seriously considered a complete or partial reallocation of frequencies. The result, however, was very disappointing, as only 28 reports in all were received. We expected over 100 from all parts of New Zealand, and this number would have been necessary to prepare the report we had in mind. The majority of dxers, however, evidently do not consider the matter serious enough to warrant the trouble of their preparing reports. We

would like to take this opportunity of thanking those few who did so. Their reports have been filed for reference purposes.—Ed.]

DX Jottings.

STATION VK4QL, Brisbane, Queensland, operates on 225m. (1330 k.c.), with a power of 17 watts input. Address: The Queensland Listeners' League, 157

A Dxr's Map of Europe

A DXERS' map of Europe is now obtainable from the offices of the "Radio Record." The map, which is printed on linen, folds up into a small compass (about the size of the "Radio Guide," and is fitted like a book between two stout paper covers. The map shows the location of all the broadcasting stations in Europe, and is splendidly compiled. It is issued by the B.B.C.

Only a limited number of these are available, and may be had for 4/- (post free).

Supplies of "World Radio Identification Panels" have been exhausted, but we are writing for more, and orders will be filled in rotation on their arrival. Price 2/-.

Address correspondence to "Radio Record," P.O. Box 1032, Wellington.

Enogella Terrace, Paddington, Brisbane. They also received a report similar to mine from DX3NW (Nelson). 4QL tests every Sunday, near midnight, our time. Latest loggings are: WOKY, Covington, Kentucky, 1490 k.c. (210m.), heard recently on a special 42 hours' broadcast, which came in here at about strength R7; KTFI, Twin Falls, Idaho, a 250 watts station; and VK7BC, Burnie, Tasmania, 1210 k.c. (248m.). The latter station was heard on Nov. 22, when VK8BY, Melbourne was not on the air. On the 29th, when the latter station was on the air, there was no chance of hearing 7BC. The last mail brought verifications from WCCO, Minneapolis, KECA, Los Angeles, and CJOR, Sea Island, B.C. Has any other dxer heard CJOR operating lately on a frequency of approx. 1170 k.c. (256m.)? A few evenings ago he was heard very loudly on this frequency. He was immediately announced as CJOR. However, on the verification I received he gave his frequency as 1210 k.c. (248m.).—N. Jenkins (Masterton).

Recent Loggings.

LATEST loggings include WCCO, KFNF (on a special DX programme), WFBM, WIBW, KLX, and OFON (the latter at RS).

Has any dxer heard a Cuban station? If so, do they announce in English at all? I recently heard a station that sounded

like a Mexican on 1030 k.c. (291m.), but on looking up the latest call book I find that there is no Mexican near that frequency. However, CMKO occupies that channel.—"Wainui" (Gisborne).

Another Dead Letter.

DX400 (Invercargill): On Aug. 17 I heard a Chinese station on 965 k.c. (310m.), and I wrote to NKS, Shanghai. I have just had my letter returned through the Dead Letter Office, and I must say the envelope is a picture. Written along the bottom is: "No more NKS station exist in Shanghai."—"Digger" (Hamilton).

I have a card from 1ZM, Manurewa. My latest verification is from CFRB, Toronto, Canada, owned and operated by a Toronto radio company, in which they state they are delighted, that I report reception on one of their own sets.—J.P.C. (Palmerston North).

Tips and Jottings

ONE advantage of using enamelled-covered wire for coil-winding is that it is impervious to damp, and does not absorb moisture like silk and cotton coverings.

A QUARTER of a pound of No. 24 s.w.g. d.c.c. wire has a length of fifty yards, two feet, three inches.

A QUARTER of a pound of No. 26 d.s.c. wire has a length of 814 yards.

SETS which employ only one high-frequency stage can often be screened effectively by one upright screen. But when two r.f. stages are

employed it is usually necessary for much more elaborate screening to be used.

ENAMELLED covered wire is quite satisfactory for coil-winding so far as insulation goes, but it results in a coil of rather high self-capacity.

IF radio-frequency voltages or currents are present in the audio stages of a receiver the result will be a peculiarly unpleasant form of distortion.

IT is not generally realised that two r.f. chokes in series may be used instead of one with advantage in many cases when instability due to insufficient r.f. choking is suspected.

OWING to the large magnetic field surrounding it, the correct spacing of the r.f. choke from other components is of the utmost importance.

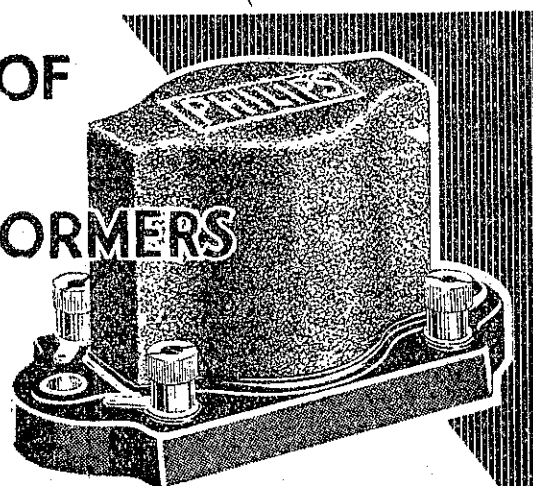
DO not place your loudspeaker lead underneath the set, or in close proximity to the aerial or earth leads, as this is a common cause of unwanted interaction and audio instability.

ASBESTOS tiles, as used for roofing, make excellent rests for soldering irons.

IF you keep your "A" battery inside the set's cabinet, see that flex leads do not touch it, as its acid will play havoc with the insulation.

BEFORE trying elaborate choking arrangements to cure humming noises make sure they are not due merely to the aerial or earth leads being too close to electric light or power wiring.

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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.

B. C. (Waitara).—Would the tuner described in the recent issue of the "R.R." be an advantage, as my set now employs a midget condenser in the aerial? I have a .00015 variable condenser on hand. Would this be all right to use with a coil of 130 turns?

A.: The apparatus described in the "R.R." would be quite satisfactory for

your set. You could use it with a .00015 condenser, and the number of turns you mention.

D. L. (Gisborne).—A short time ago a series of articles appeared in the "R.R." explaining how one became an amateur transmitter. A few copies of

these are still available. The cost, of course, would depend upon the outfit you intend to build, but you could start off with a very moderate outlay indeed.

J. E. S. (Christchurch).—Providing you use a grid suppressor of about 500 ohms in series with the grid of the first valve, your circuit will be quite in order. You should not connect the plate of the r.f. valve direct with the aerial unless it goes through a suitable condenser, say a .001.

H. H. M. (Dunedin).—Could a carbonyl-dum stabiliser be used with any effect on a small valve set?

A.: Only in connection with a crystal, so as to turn the combination into a crystal and one-valve amplifier, which on local stations, would possibly give better results than a one-valve a.c. set.

2. I wish to use a two-inch former for the broadcast coil for the "Sparrow Hawk." What would be the turns with a .00035 condenser using 26 to 30 d.c.s. wire?

A.: Secondary 75 turns, tickler (for a .0002 differential condenser) 30 to 35 turns.

F. M. P. (Nelson).—I am using a five-valve American neutrodyne set which distorts when volume is turned up. Would this be due to my valves. Two of which are 14 months old?

A.: It is due probably to your not having a sufficiently large power valve. You have not stated what valves you are using, but we presume you have 201A type in all stages. The one in the last stage should be replaced by a 605 type, which should be biased by about 12 volts "C" (with 90 volts "B"). Renew the valves which are 14 months old, as when a valve ages it loses its amplification factor and in consequence cannot handle the signals as it could before. We would recommend 221 type valves in all stages except the last, where you should use a high-gain power valve of the B605 class.

C. D. (Christchurch).—We regret your query has not received attention. It has been referred to the technician

who designed the battery, and we are awaiting his reply. We shall publish it as soon as it comes to hand.

WIRELESS (Dunedin).—If you wish to turn your set into an all-wave one you should construct one of the Differential series which was described in the "Radio Record" during the year. You would find the "Night Owl Three" would make an excellent all-wave set, and all coils for long and short-wave were given.

M. S. (Alexandra).—Your case is serious, and we are placing it before the proper authorities. You will hear more later.

I. H. (Mania).—We cannot tell you much about your circuit from the lay-out diagram. We need the theoretical, for it would take us hours to unravel it as it is at present. Your valve combination appears to be quite a good one. We do not like the layout, and think it could possibly be improved. Some of the wires seem unduly long.

P. T. R. (Dunedin).—In building a set employing one or two r.f. stages and using reaction, would it be possible to gang two or three stages, as the case may be, and put midget condensers in parallel with the main condensers to tune each stage properly?

A.: Yes, but what would be the gain of putting them all on the one dial if you have to have midget condensers to trim them up. Reaction quite spoils ganging. We have found that most of the gain due

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- "Radio: A Study in First Principles," by Burns, 13/-.
- "Sound Pictures and Trouble Shooters' Manual," by Cameron and Rider. The projectionist's "sheet-anchor," 40/-.
- "Practical Radio Repairing Hints," by Rider. Stocks never last long, 13/3.
- "Radio Design," Vol. 4, No. 1, 1/3.
- "Q.S.T.," Nov., 1/11.
- "Wireless Weekly," 32-page call-sign booklet for broadcasters, amateurs and short-wavers, 4d.
- "Radio Retailing," Nov. issue. U.S.A.'s best commercial magazine, 1/11.
- "Collins' Wireless Diary, 1932," 4/6. Invaluable.
- "Morse Made Easy," 7d.
- "Radio Operating Questions and Answers," by Nilson and Hornung, 14/-.
- "Radio Log and Lore" (World's Best Log of the World), 1/10.
- "Radio Amateur Call Book," Sept., 1931. 5/3.
- Special Short-Wave issue ("Popular Hobbies") (Complete list S.W. stations. New time conversion chart. Three special S.W. sets). 7d.—Rush it!
- "Perry Auto-Time Morse System," 10d.
- "Practical Radio Telegraphy," by Nilson and Hornung, 18/6.
- Blue Prints—"Batteryless Neutrodyne," "Selective Crystal Set, Two Stages Audio," "6-Valve Neutrodyne, One Transformer and Two Resistance coupled Audio Stages," "3-Valve Browning-Drake," "7-valve Super Het." 1/6 each.
- "Radio Amateur Handbook" (Handy's), 8th edition, 5/3.
- "Theory of Radio Communication," by Filgate, 12/-.
- "Principles of Radio Communication," by Morecroft, 41/6.
- "Elements of Radio Communication," by Morecroft, 19/-.
- "Direction Finding," by Keen, 27/-.

OUR LOCAL AGENTS:

Auckland: F. R. Jeffreys, 466 Queen St.
 Palmerston North: Radio Supplies & Service Co. (E. B. Borham), 245 Main St.
 Blenheim: Tomlinson & Gifford.
 Nelson: Keith Walker, Baird's Buildings.
 Timaru: J. H. Healey, Bookseller.

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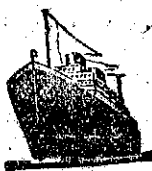
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to reaction is lost when several condensers are placed on the one spindle.

2. What is the best method of volume control on a two-valve (det. and a.f.) set?

A.: Dimming the filament is usually a quite satisfactory process, though you could use a 500,000 ohms potentiometer across the aerial and the earth terminals, bringing the aerial into the moving arm.

3. What value potentiometer should be used to place across a 45-volts "B" battery to get the necessary voltage for grid biasing?

A.: About 100,000 ohms.

OWL (Greymouth): You can isolate the "B" supply from the moving vanes of the second tuning condenser by inserting between the moving vanes and the connection between B plus power and the bottom of the tuning coil a .006 fixed condenser. You would, of course, take the connection to the speaker from B plus power and not from the moving vanes of the condenser, as is now shown in the diagram. The moving plates can then be earthed.

A. (Napier): When I turn on my electric set a loud screech is heard. On removing one of the power valves it stops. They can be interchanged and tried in each socket, but so long as one is out of the circuit, everything is normal.

A.: You have a defective resistance or condenser associated with the bias of the valves. If you cannot locate this combination yourself, you had better get a service man to do so.

SIMPLEX (Waikanae): Do not be so impatient. Everyone must wait his turn. We do not undertake to answer questions the same week in which they are sent in. Your queries were answered in last week's "R.R."

VELOX (Auckland).—We do not recommend your using an untuned stage, rather use an extra tuned stage of screen grid. If you want a good set, why not build the "Outspan Five"? You could still use your own type of regeneration and your coils.

G.W. (Wanganui).—Is there any age limit for the amateur transmitters' examination?

A.: Yes, 14 and over.

2. How much does the license cost?

A.: The same as a receiving license—30/- per annum. This entitles one to receive and transmit, so you do not have to have an extra license.

DX46MC. (Banks Peninsula).—Sorry we do not know the output of your eliminator. We think, however, that it will be quite satisfactory for your purposes.

RANGER (Timaru): The gauges of your wire are: 22 d.c.c., 30 d.c.c., 36 d.s.c. Construct coils to specifications given in table 2 in the "Radio Record" dated April 2, 1931. Your circuit is quite an ordinary one, and should be perfectly satisfactory. It would, however, be improved if you used a fixed condenser in series with the aerial. While it would not stop the set from radiating, it would improve the oscillation, making it more easily controllable, move any dead spots, and enhance the selectivity.

M.P. (Kumara): Coil specifications for the "Night Hawk Two" have been published many times in the "Radio Record." They also appear in the booklet "Questions and Answers in Radio," which is procurable everywhere.

DYNAMO (Waitomo Caves): If I put a .0001 fixed condenser in the place of the specified grid condenser, results are better. Am I doing any harm?

A.: No; it is not a bad plan to try changing the value of your grid condenser. One often gets far better results than with the condenser specified.

2. When connecting "B" batteries I leave the negative terminal until last, and when connecting it I get a spark each



H. INSTONE,

eloquentist, who will broadcast two humorous numbers from 3YA on Monday next.

—Steffano Webb, photo.

time the wire is touched. Is this correct?

A.: In all probability, yes. It merely indicates that your set is functioning, as it takes current from the "B" battery. If the spark were excessive and your batteries run down very quickly, the indication would be that there is a broken-down condenser in the set.

3.: A red streak appears in one of my screen-grid valves.

A.: If the valve functions quite well there is no need to worry about the streak. You are not harming your set by using it.

MOI WARE (Feilding): To get the maximum from my "Outspan" I have to break the connection between the bottom of the primary and secondary of the first r.f. coil, taking the secondary to "A—." This gives me an increase of about 20 per cent. Can you explain why?

A.: Yes; if "A—" is earthed, you are putting a positive bias on your screen-grid valve, and, of course, it should not operate under such conditions. Another reason may be that a primary coil is reversed.

2. I am using 221 first audio, and two PM6 in push-pull. I can jack out the 221, but with it in the circuit I cannot put more than 3½ volts on the filaments of the valves.

A.: Why cannot you? Does the set become unmanageable? It seems that by the rather elaborate jacking arrangement you must necessarily have to cut out the 221, you are introducing instability. Try reversing the primary connection to the second audio transformer, although we think you will not get real satisfaction until you have cut out the jacking device.

MUG (Khandallah): The volume control of my a.c. commercial set broke down. I replaced it with a 25,000 ohms

one, but this one functioned for about 24 hours and then it broke down.

A.: Obviously you did not get the right type of volume control, or there is some fault in your set which is causing a high potential to be placed on the volume control, thus causing it to break down. If your set is model 34, 36, or 38, the value of the volume control is 10,000 ohms. These models employ 226 type valves, a 227, 171, and 180.

DX46MC (Banks Peninsula): The under baseboard wiring of the "Eagle Five" shows four 1 mfd. condensers. According to the theoretical sketch, however, it appears that one of these should be 1 mfd. Which is correct?

A.: In the case of doubt, always follow the theoretical diagram. This will show you that the correct value of the condensers is 1. The decimal point was on the original drawing, but did not come up in the block-making process.

C.J.S. (Auckland): I find that altering the position of the plates in the neutralising condenser in the "Ranger Three" makes no difference whatever. What is wrong?

A.: Try a 1 mfd. condenser between "B+" r.f. and earth. Keep this condenser as near as possible to the point where the

connection from the battery enters the coil. This will probably help in neutralising the set.

2. Should the set operate with the r.f. valve removed?

A.: This often happens, indicating that coupling is taking place across the valve socket. Make quite certain that it is properly insulated from the baseboard.

3. Your sketch is not quite correct in that you should not use the same grid bias on both first and second audio valves. Take them to separate tappings on the bias battery, placing about 3 volts on the first valve and the correct bias, as recommended by the manufacturers on the last valve. Your theoretical sketch is correct. The addition of another audio stage should not only increase the power of the local, but should bring in more stations. Increasing the number of turns on your primary may possibly help you a little in dx; you should be able to bring in the Australian stations quite satisfactorily.

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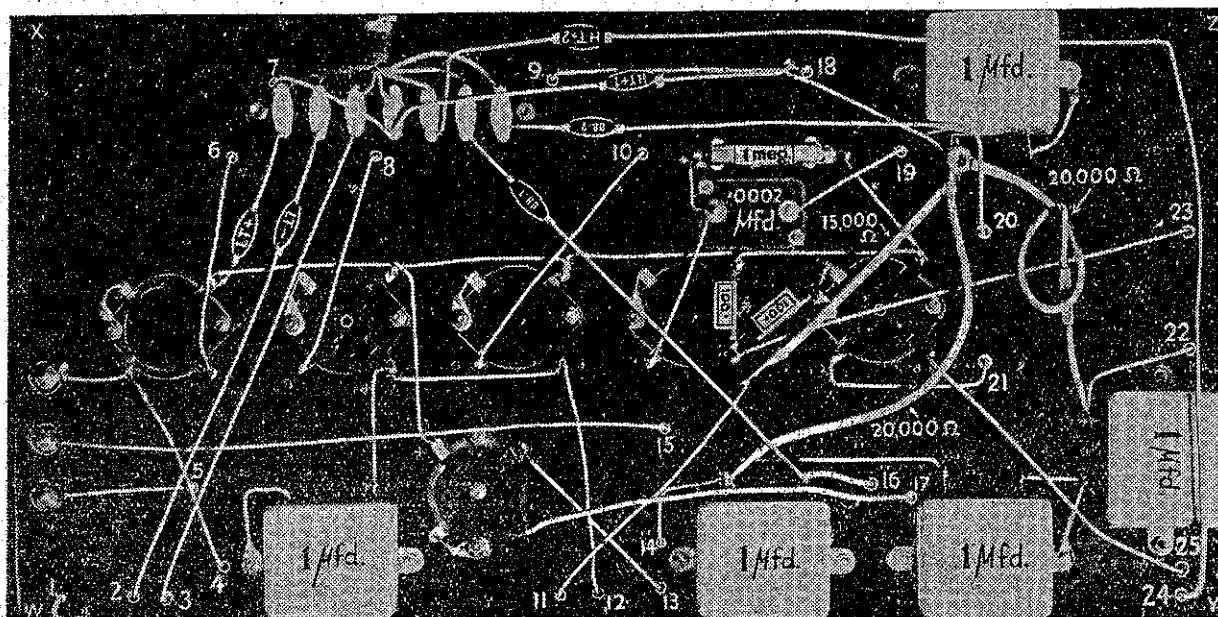
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An under-baseboard photograph. The theoretical diagram should be used for wiring, but this photo. and the layout diagram will be found useful for checking purposes.

AST week's instalment of the description of this receiver was mainly occupied by an outline of the principle on which the "Super Six," and, in fact, all superhets, work. A list of parts and a theoretical circuit was also given, so that the constructor could become familiar with the details of the set. This week we propose to deal mainly with the actual construction.

Not the least remarkable of this set's qualities is the ease with which it may be constructed. Several years ago we would never have dreamt of advising anyone unversed in the art of radio to begin by building a six-valve superheterodyne. The fact that we do so now is an indication of the tremendous strides which have been made in receiver design over the last few years.

The first task, after procuring all the necessary components, is to drill the baseboard to take the six valve holders, which are mounted through it. It will save much trouble if this is purchased ready drilled. The operation may be quite easily performed, however, by describing the required circles, which will be about 1 1/4 in in diameter, depending upon the type of valve base used, and then by going round just inside the circumferences with a drill until the centre portions can be taken out. The circles can then be trimmed up with a pocket knife.

After these six sockets have been mounted, the remainder of the above baseboard components can be placed in position and screwed down. All the necessary dimensions are given in the lay-out sketch. It will be necessary to solder angle brackets to the oscillator

coil, i.e., that nearest the front panel, so that it may be screwed down to the base.

A point here concerning the mounting of the English valve sockets, which take the three intermediate frequency transformer coils. It will be noticed from the lay-out sketch that the two on the extreme right are not in the same relative position to the valves as those shown in the photograph. This is because, in the original model (a photograph of which appears on this page) super het. coils of foreign make were employed. The leads coming out on top of the cans of two of the coils are longer than those used in the English type of coil. As the latter did not arrive until the original model of the "Super Six" was built, however, this was not discovered until after the photograph had been taken. The later coils, however, which are now, to our knowledge, the only ones available, have since been incorporated in this set by shifting the two valve holders in question along to the right. No other change in lay-out was involved.

We mention this point because the wiring on the constructor's set may appear a trifle different from that shown by the under baseboard photograph, and it may be thought that a mistake has been made. It will be noticed, however, that the wires from the two valve sockets in question will be merely shifted along an inch or so to the left.

Under Baseboard Components.

THE baseboard should now be turned over and the under baseboard components mounted. All the connecting wires are clearly shown in the photograph, those passing through the baseboard being indicated with corresponding numbers above and below, so that no possible error can be made. When the wiring is completed, however, it should be checked over from the theoretical diagram. The distribution strip toward the top left of the photograph is not absolutely necessary, for the various wires in the battery cable may be run straight to the designated positions, but by its inclusion the wiring is much neater and more businesslike. It will be noticed that three spaghetti re-

Full Constructional Details of "The SUPER SIX"

By the Asst. Technical Editor

distances are used. These are incorporated to give the necessary voltage drops at the different points of the set. Volume is controlled by another resistance in the form of a potentiometer, which operates on the screen-grid voltage. It will be noticed that in series with this, on the positive side, is a 20,000 ohms resistance. If this were not used there would always be a danger of applying too much voltage to the screen-grids.

It may be wondered why we have included a three-point on/off switch. It will be noticed, however, that whether the filaments are on or off the potentiometer is always across the "B" battery, and hence, unless the circuit is broken, it is always drawing current, which, by the way, is in the neighbourhood of two or three m. amps. Though small, this drain is constant, and would materially shorten the life of the "B" batteries. Hence a three-point on/off switch is employed to break both the filament and potentiometer circuits.

The panel components should now be mounted. Notice that the screening box surrounding the tuning condenser on the left, looking at the panel, does not touch the baseboard screen. This is important because this box is in contact with the moving vanes of the

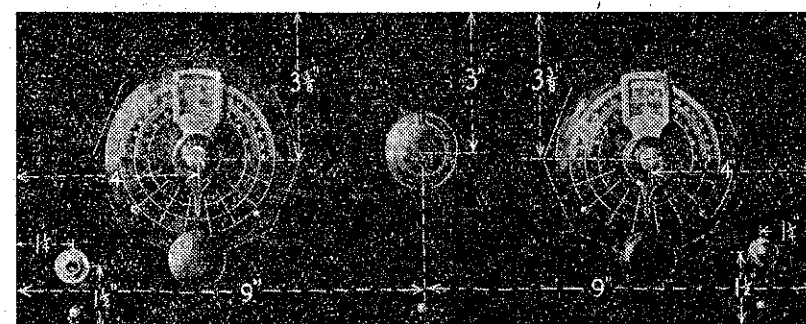
variable condenser, and because of the 1 1/2 volts grid bias on the oscillator valve it is at this difference of potential from the baseboard. This point should be carefully watched.

Notice also that the three screening cans of the intermediate frequency transformers, which are earthed internally, should not be earthed externally, nor should they be allowed to touch.

The Wiring.

WHEN the front panel has been mounted on the baseboard by means of three screws, the receiver is ready to wire. Notice that the three filament terminals nearest the panel on the valve holders used for mounting the coils are earthed by taking a short wire from each to one of the screws which hold the valve holders to the baseboard. This is clearly shown in the layout sketch. The various wires running to the distribution board should be tagged as shown in the photograph to avoid mistakes, and similar tags attached to the other end of the wires where they emerge from the battery cable.

When the wiring is completed it should be completely enclosed with an aluminium base of the dimensions



Above: A photo of the panel, giving dimensions. Below: A general view of the set.

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Technical Editor

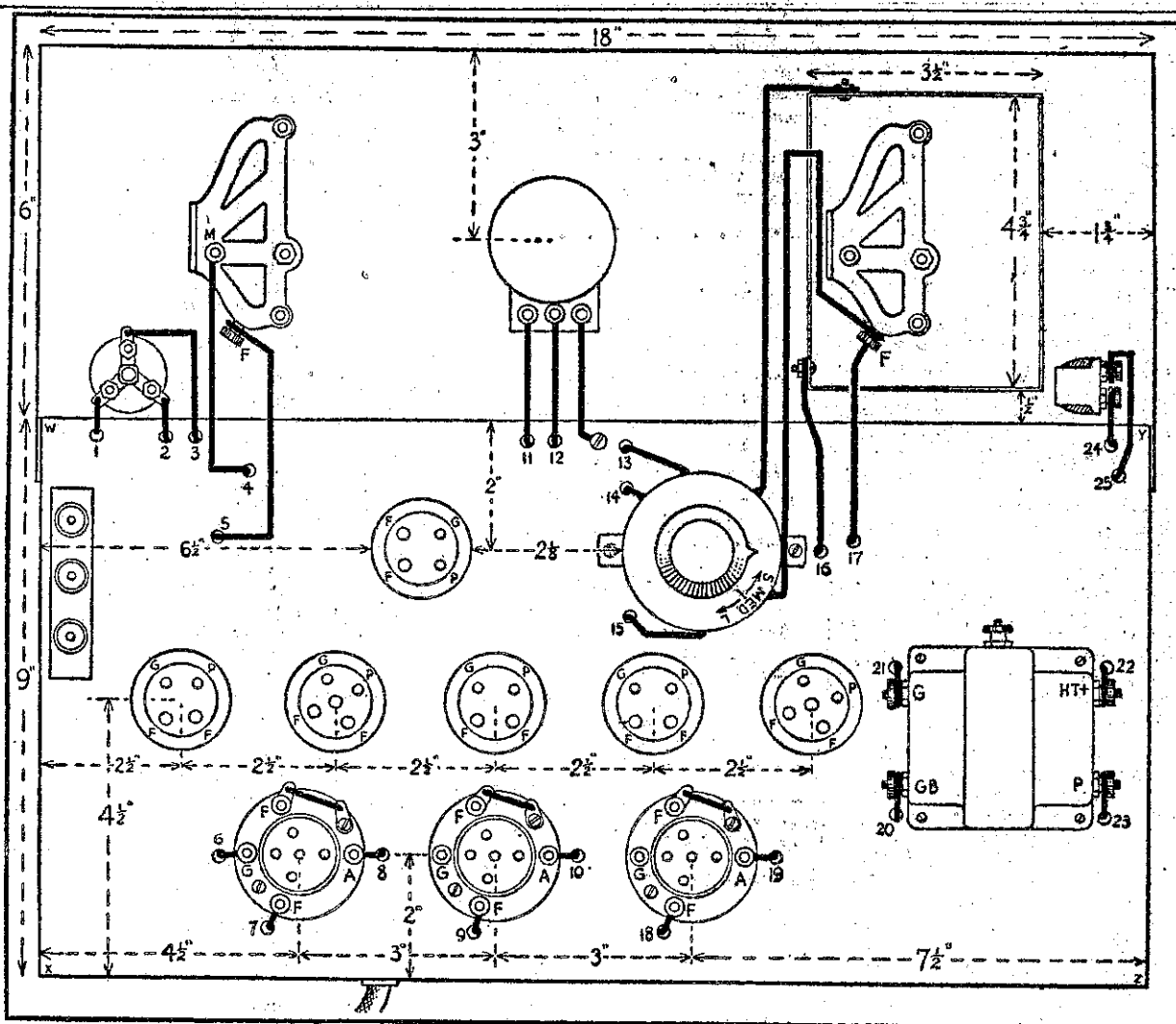
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The Layout Diagram.

of the chassis, and with a small turn-over all round to enable it to be bolted into position. This additional screening, like that surrounding the oscillator condenser, is vitally necessary to prevent radiation from the receiver and resulting serious interference with other nearby sets of the same type. Failure to comply with these instructions constitutes a serious breach of the P. and T. Regulations, and confiscation of the receiver would sooner or later result.

The Frame Aerial.

AFTER the wiring has been carefully re-checked, the set is ready for operation. The frame aerial should now be wound according to the dimensions given in the sketch. These are not critical, and as long as about 75 feet of wire is employed, with turns spaced about 3-16 in., the given design may within limits be altered to suit individual requirements.

For best possible results Litz wire should be used, but we have found that ordinary silk-covered 23/36 frame aerial wire answers the purpose excellently.

One end of the wire is attached to either outside terminal on the frame, and the winding commenced. Seven turns are put on, spaced 3-16 in. by means of small saw-cuts made with a hacksaw in the supports. The wire is then anchored round the lowest support, bared for about 1/4 in., and a turn taken round the centre terminal. Seven more turns in the same direction are then put on on the other side of the frame, and the end attached to the remaining terminal. Three lengths of

flex with banana sockets at the ends should then be attached to the three terminals. The frame is now complete and ready to connect to the set.

The Valves.

THE "Super Six" works equally well with valves of the following types: Oscillator, L210; 1st detector, H210; 2nd detector, L210; power, P215; and two screen-grid valves of the type S215. "B" voltages are also not critical. "HT 1" should be about 90-100 volts, and "HT 2," 120 volts. As mentioned be-

fore, the other necessary voltages are obtained by the three spaghetti type resistances and the 50,000 ohm potentiometer.

Operating the Set.

AFTER the set has been wired and the wiring checked, paying particular attention to the filament and plate circuits, the frame aerial, batteries, and speaker may be connected and the valves plugged in.

If the constructor is not certain that his wiring is correct, a preliminary test (Concluded on page 30.)

Super Six Components

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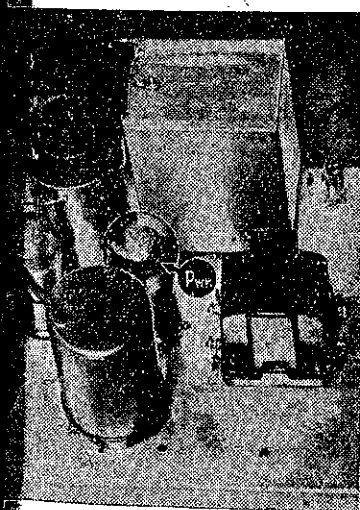
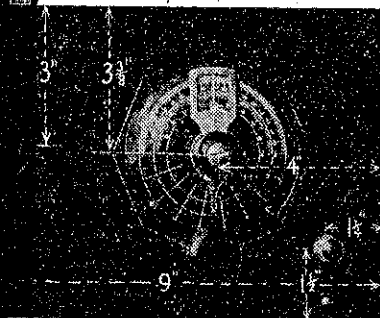
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Dimensions. Below: A general view of set.

FEATURE PEEPS

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FUTURE PROGRAMMES

SUNDAY Auckland Notes

DURING the afternoon a portion of an organ recital will be relayed from the Town Hall. The service will be relayed from the Church of Christ, the preacher being Pastor W. Campbell.

The studio programme which follows will be contributed to by Denis Sheard, the Australian tenor, and Harry Barton, local baritone, who will be heard in duets and solos. Both these singers possess splendid voices and this new combination should prove one of the finest heard for some time.

The Salon Orchestra under Harold Baxter will be heard in several orchestral items, including "The Shamrock" selection, "Samoaan Isles," and "Symphonic Dance No. 1."

From Wellington

AT 7 p.m. the evening service from Tararaki Street Methodist Church will be relayed. The preacher will be the Rev. T. R. Richards, and the organist and choirmaster H. Temple White.

The service will be shortened to allow of a performance by the choir of the Christmas portion of Handel's "Messiah." This is an annual

event which is thoroughly appreciated by 2YA listeners. The choir will be augmented by members of the Apollo Singers and others, and is expected to number eighty voices. The soloists will be Teresa McFaroe (soprano), Hilda Chudley (contralto), Eric Rishworth (tenor), and Ernest Glading (baritone). The presentation will conclude with the "Hallelujah Chorus."

The studio concert will be given by Leon de Mauny's Light Symphony Orchestra, which will play the alluring waltz "Tales from Vienna Woods," by Strauss; the first movement of Schubert's "Unfinished Symphony"; and also his "Marche Militaire." The Orchestra will also accompany Evelyn de Mauny in the "Pianoforte Concerto in G Minor," by Mendelssohn—a number which was very much appreciated at the last public performance of the Symphony Orchestra. Some fine vocal records will also be played.

Christchurch Features

THE evening service at St. Mary's Anglican Church, Merivale, Christchurch, will be relayed at 7 p.m. The preacher is the Ven. Archdeacon P. B. Haggitt, while Mr. Alfred Worsley is organist and choir conductor. Following this service will be a relay of the programme from 4YA, Dunedin.

4YA Notes

AT 6.30 p.m. a Christmas note will be sounded by the relay of a carol service from Moray Place Congregational Church, at which Rev. A. Mead, M.A., will preach.

An operatic programme follows from the studio, the vocal portion of which has been arranged by Alfred Walsley. The chorus will sing "The Angelus," "Gipsy Chorus," and Elgar's "O Happy Eyes!" Donizetti's sextet "What Restrains Me?" and Verdi's

Featurettes

"Messiah"

2YA, Sunday.

Operatic Excerpts

2YA, Monday.

"Il Trovatore"

2YA, Tuesday.

"Kirk o' Field"

1YA, Wednesday.

"Comedies of Six Centuries"

3YA, Wednesday.

"The Minnesingers"

4YA, Wednesday.

"Patsy Flanagan's Party"

4YA, Saturday.

duet and chorus "Miserere" are features of the evening. Operatic arias and songs by various soloists will be rendered, and the instrumental portion consists of seven trios and a violin solo.

MONDAY

Auckland Features

A MISCELLANEOUS programme has been arranged.

Wellington Notes

A BRIGHT and varied grand opera programme will be presented by Signor Lucien Cesaroni and Company. Excerpts will be given from "Faust," "Mephistophele," "Lucia de Lammermoor" and "Cavalleria Rusticana."

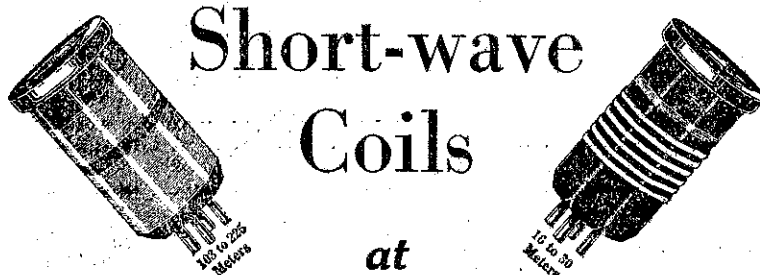
Christchurch Features

THE lecturer for the usual W.E.A. session is Miss W. Howard, M.A., whose subject is novel and should prove interesting—"Food, Clothing, and Trade—Their Reactions in English History."

At 8 p.m. a studio concert will be presented.

From 4YA

"NEW ZEALAND'S Part in the Manufacture of Leather" will be the subject of a talk at 7.40 p.m. by Mr. H. L. Longbottom, whose address is given under the auspices of the Dunedin Manufacturers' Association. At 9.2 p.m. Mr. G. C. Billing will speak on "International Finance and Balance of Trade."



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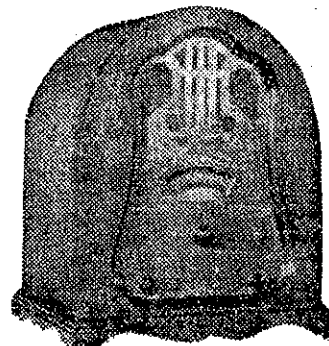
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TUESDAY

From Auckland

THE Rev. W. G. Monckton, M.A., will continue his talks on "Some International Problems" at 7.30 p.m. On this evening he has chosen for his talk "India," part 1. The speaker on the international programme is Mr. N. M. Richmond, B.A., taking as his subject "War as an Institution."

Wellington Notes

THERE will be a relay from the Y.M.C.A. Hall of Verdi's "Il Trovatore," performed by the Orpheus Musical Society.

Notes from 3YA

A MISCELLANEOUS programme, on which are featuring many of 3YA's well-known artists, will be presented from the studio.

From 4YA

A PROGRAMME will be presented by the Dunedin Tramways Band and assisting artists.

Wednesday

1YA Features

"KIRK O' FIELD," a Scottish drama, will be produced in the studio under the direction of Mr. J. M. Clark.

Wellington Features

AT 7.40 p.m. Mr. W. P. Rollings, LL.B., President of Victoria College Students' Association, will deliver a lecture entitled "The University Student in Relation to the Community." At 8 o'clock there will be a presentation of the usual international programme. At 9 p.m. Dr. Guy H. Scholefield, O.B.E., will give a talk on "Matters of International Interest."

Notes from Christchurch

A dramatic potpourri will be presented by the Canterbury Repertory Theatre Society at 8 p.m. in the shape of sample scenes from Comedies of the Centuries.

Items from 4YA

At 8 p.m. "The Minnesingers" and Orchestra provide a studio concert. Among the chorus are Dudley Buck's "Hymn to Music" (Elgar's "The Snow" (for ladies' voices), and Schubert's cantata "Song of Miriam." The orchestra plays Bellini's "Norma" and "Lustspiel" (Kela Bela) and Issenma "Sounds from the Sunny South."

THURSDAY

Selections from 1YA

The evening programme will be provided by the Auckland Society of Musicians, who can be relied upon to provide an excellent programme.

Jottings from 2YA

AT 8 p.m. there will be a presentation of a band concert by the Wellington Municipal Tramways Band, under the conductorship of Mr. E. Franklin. The assisting 2YA artists will include the Melodie Four in quartets and solos; and an Instrumental Novelty Trio, new to 2YA, in two brackets of snappy and up-to-date melodies. Features by the band will be a flaxophone solo by Bandsman Brown, entitled "Kiss Me Waltz," by Burke, the selection "Extracts From Great Masters' Works," arranged by E. Franklin, and a humorous selection, "MacGregor's Wedding," by Campbell.

From Christchurch

"THE Story of the Garden" will be continued as the topic of a dialogue by Messrs. E. E. Wiltshire and F. C. Fairclough, at 7.15 p.m. The topic of the evening International Talk will be "Gandhi and the New India," by L. C. Webb, who speaks at 9.2 p.m. Mr. Webb, who is a journalist, met Gandhi in London, from whence he has returned to New Zealand recently after a course of university study on the Continent, and attendance at a academic conference in Geneva.

Dunedin Selections

THE Studio Concert will be provided by Signora Reggiardo's Sextet, an Instrumental Trio, and Anna Briaseo, violinist, assisted by well-known 4YA vocalists: Miss Young, soprano; Mrs. B. C. Robinson, contralto; Mr. W. N. Satterthwaite, tenor; and Mr. E. Bond, bass.

FRIDAY

Items from Auckland

A MISCELLANEOUS studio programme will be broadcast to-night, featuring the Salon Orchestra, under Baxter.

2YA Jottings

THE Orchestra, under the conductorship of Signor A. P. Truda, will play the overture "Romantique," by Kela Bela, the selection "Chinese Honeymoon Dance," by Talbot, two small pieces, "In Toyland," by Finck, and "Falling Stars," by Thiere, and the waltz "Espana," by Waldteufel. The Lyric Quartette will again delight listeners in a budget of old favourites, a feature of their numbers being the quartet "The Posthorn," with cornet obligato. Christian Young (contralto) will be heard in four songs: "Song of India," by Rimsky-Korsakov; "A Heart That's Free," by Robyn, with orchestral accompaniment, and "Slumber Song of the Madonna," by Head and "Sing, Break into Song," by Malinsson, with piano accompaniment. Mildred Kenny's Mandolin Orchestra will be heard in a number of up-to-date melodies.

At 3YA

THE evening studio concert includes items by the Studio Octet, Naare Hooper and H. L. Shaw, in scenes from "Hamlet," "Much Ado About Nothing," and "The School for Scandal."

Dunedin Notes

THE Philharmonic Four will present mixed quartets at this evening's studio concert, and instrumental trios by B. L. H. de Rose, A. H. Pettit and L. Hunter together with various solo and duet numbers make up a pleasing programme.

SATURDAY

Auckland Features

The Municipal Band will give their annual Carol Concert this evening. This will be relayed.

The soloists include Kay Christie (contralto), Dennis Johns (recitalist), Aileen Johns (soprano), and members of the band, who will provide instrumental items. Mr. Dennis Johns and Madame Johns have recently returned from England and Italy. They are particularly well-known in the Hawke's Bay district, and this will be their first appearance in Auckland.

Jottings from 2YA

THE Salon Orchestra, under Mat Dixon, will play the selection, "A Strauss Garland," arranged by Winter; "Miniature Suite," by Coates; "Dance of the Tea Dolls," by Schmidt-Hagen; "Japanese Carnival," by Basque; the fantasia on "In a Persian Garden," by Lehmann; and the latest dance novelties. Margot Russell (soubrette), who has not been heard for a considerable time, will sing several numbers, including "The King's Horses," by Gay, and "One Little Raindrop," by Richman. Ernest Short (baritone) will again delight listeners, singing "The Toreador Song" by Bizet, "The Call of the Wild" by McGeech, and "The Fishermen of England" by Phillips. Len Ashton will

be heard in humorous items, and Berthold and Bent, popular guitar duo,

3YA Topics

AT 7.45 p.m. there will be a talk by Mr. W. G. Wright on "Fur-Producing Rabbits." The programme at 4YA, Dunedin, will be relayed from 8 p.m. to 10 p.m., when the dance music session continues till 11 p.m.

Items from Dunedin

A BRIGHT programme will be provided by the Melodists (vocal quartet), Stokes' Banjo Quartet, and others, concluding with a one-act radio sketch by "The Enniskillen Entertainers," entitled "Patsy Flanagan's Party." Dance music from 10 to 11 p.m.

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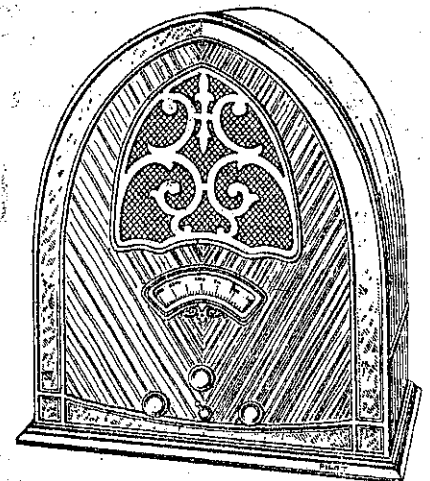
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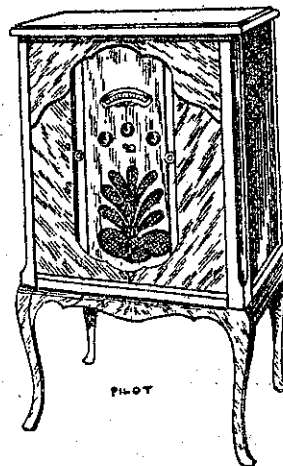
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Week-all Stations-to Dec. 19

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Sunday, December 13

1YA, AUCKLAND (875 KILOCYCLES)—SUNDAY, DECEMBER 13.

- 3.0 : Chimes. Selected recordings and relay of portion of Organ Recital from the Auckland Town Hall.
- 6.0 : Children's song service, conducted by Uncle Leo.
- 7.0 : Relay of service from the Church of Christ. Preacher, Pastor W. Campbell.
- 8.30 : Overture—Salon Orchestra, under direction of Mr. Harold Baxter, "Die Schöne Melusine" (Mendelssohn).
 Tenor—Mr. Denis Sheard, "Had You But Known" (Denza).
 Tenor and baritone—Messrs. Denis Sheard and Harry Barton, "In This Solemn Hour" (Verdi).
 Cello—Pablo Casals, "Aria" (from "Suite in D") (Bach).
 Baritone—Mr. Harry Barton, "The Lute Player" (Allitsen).
 Selection—Salon Orchestra, "The Shamrock" (Myddleton).
 Evening weather forecast and announcements.
 Piano—Ignaz Friedman, (a) "Berceuse" (Chopin); (b) "Minuet."
 Tenor—Mr. Denis Sheard, "Dreams of Long Ago" (Caruso).
 Dance—Salon Orchestra, "Hungarian Dance, No. 2" (Brahms); suite, "Piccolino" (Guirand).
 Duet—Messrs. Denis Sheard and Harry Barton, "Fickle-Hearted Mimi"
 Chorus—Eveready Hour Group, (a) "Down South" (Myddleton); (b) "Goin' Home" (arr. Fisher) (Zono. EFS).
 Selection—Salon Orchestra, "Zwei Lieder" (Dvorak); suite, "Samoan Isles" (Geehl).
 Baritone—Mr. Harry Barton, "Sea Fever" (Ireland).
 Organ—Leslie James, (a) "Il Bacio" (Arditi); (b) "Sylvia" Pizzicato.
 Dance—Salon Orchestra, "Symphonic Dance, No. 1" (Grieg).
 10.0 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, DECEMBER 13.

- 3.0 : Selected gramophone recordings.
- 6.0 : Children's song service, conducted by Uncle George, assisted by the Children's Choir from St. John's Presbyterian Church.
- 7.0 : Relay of evening service from the Taranaki Street Methodist Church. Preacher, Rev. T. R. Richards; Organist and Choirmaster, Mr. H. Temple White.
- Special presentation of the Christmas portion of Handel's "Messiah," concluding with the "Hallelujah Chorus" by an augmented choir of 80 voices. Soloists—Soprano, Miss Teresa McEnroe; contralto, Miss Hilda Chudley; tenor, Mr. Eric Rishworth; baritone, Mr. Ernest Glading.
- Weather report and station notices.
- Concert by Mr. Leon de Mauny's Light Symphony Orchestra.
 Waltz—The Orchestra, "Tales from the Vienna Woods" (Strauss);
 "Concerto in G Minor for Pianoforte and Orchestra" (Mendelssohn).
 Solo pianoforte—Madame Evelyn de Mauny.
 Operatic Chorus—Covent Garden Opera Chorus, "Smugglers' Chorus" (from "Carmen"—Bizet) (H.M.V. C1423).
 Symphony—The Orchestra, "Symphony in B Minor," First Movement (The Unfinished) (Schubert).
 Operatic Chorus—Covent Garden Opera Chorus, "March and Chorus, Act 4," from "Carmen" (Bizet) (H.M.V. C1423).
 Instrumental—The Orchestra, "Marche Militaire" (Schubert).
 God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, DECEMBER 13.

- 3.0 : Gramophone recital.
- 5.30 : Children's song service by children of Anglican Sunday schools.
- 6.15 : Chimes.
- 6.30 : Selected recordings.
- 7.0 : Relay of evening service from St. Mary's Anglican Church, Merivale. Preacher, Ven. Archdeacon P. B. Haggitt; Organist and Choir Conductor, Mr. Alfred Worsley.
- 8.15 : Relay of programme from 4YA, Dunedin.
- 10.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, DECEMBER 13.

- 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 and Carols from Moray Place Congregational Church. Preacher, Rev. A. Mead, M.A.; Choirmaster, Alfred Walmsley.
- 8.15 : Overture—B.B.C. Wireless Symphony Orchestra, "Ruy Blas" (Col.).

- 8.23 : Operatic Programme—Vocal portion arranged by Mr. Alfred Walmsley. Baritone—Mr. Chas. Williams, (a) "Now Your Days of Philandering are Over" (Mozart); (b) "In Happy Moments Day by Day."
- 8.31 : Instrumental Trio—Misses Ethel Wallace, S. Baker, and V. Moffatt, (a) "Polonaise" (Gade); (b) "Elegie" (Massenet); (c) "Air de Ballet" (Hansen); (d) "Tarantelle" (Heller).
- 8.42 : Choruses—The Chorus, (a) "Gipsy Chorus" (Weber); (b) "The Angelus" (Wallace).
 Tenor—Mr. Alfred Walmsley (with trio accompaniment), "There is a Flower that Bloometh" (Wallace).
- 8.50 : Selection—New Queen's Hall Orchestra, "Chant Sans Paroles" (Col.).
- 8.54 : Soprano—Mrs. D. E. Ewart (with trio accompaniment), (a) "The Night Was Calm" (Verdi); (b) "Rose Softly Blooming" (Spohr).
- 9.0 : Weather report and station notices.
- 9.2 : Selection—New Queen's Hall Light Orchestra, "Mignon" (Thomas).
- 9.10 : Mezzo-contralto—Miss Betty Hamilton, "When All Was Young."
- 9.13 : Violin—Miss Ethel Wallace, "Romance" (Wienlawski).
- 9.19 : Part-song—The Chorus, "O Happy Eyes" (Elgar).
- 9.23 : Organ—Reginald Goss-Custard, (a) "The Question"; (b) "The Answer" (Wolstenholme) (H.M.V. E415).
- 9.29 : Duet—Mrs. D. E. Ewart and Mr. Alfred Walmsley, with Chorus, "Miserere Scene" (Verdi).
- 9.35 : Trio—Misses Ethel Wallace, S. Baker, and V. Moffatt, (a) "Valse Mignonne" (Palmgren); (b) "Serenade" (Szekaes); (c) "Mazurka."
- 9.47 : Duet—Miss B. Hamilton and Mr. C. Williams, "Give Me Thy Hand, O Fairest" (Mozart).
 Sextet—Mrs. D. Ewart, Miss B. Hamilton, Messrs. Alfred Walmsley, D. Inglis, C. Williams and F. Watt, "What Restrains Me?"
- 9.56 : Selection—Dajos Bela Orchestra, "Fantasie Orientale" (Lange).
- 10.0 : God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SUNDAY, DECEMBER 13.

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

Monday, December 14

1YA, AUCKLAND (875 KILOCYCLES)—MONDAY, DECEMBER 14.

- 12.0 : Chimes. Lunch-hour music.
- 2.0 : Selected recordings.
- 5.0 : Children's hour, conducted by Cinderella.
- 6.0 : Dinner music session (H.M.V.)—
 London Palladium Orchestra, "Nautical Moments" (C1854).
 Organ—Sandy Macpherson, "L'Heure Bleu" (Spolianski) (B3300).
 Vienna Philharmonic Orchestra, "Hungarian Dance No. 1" (B3145).
 Berlin State Opera Orchestra, "Oberon" Overture (Weber) (D1316).
 Jack Hylton and His Orchestra, "Steppin' Out" (Vanchant) (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" (B314).
 Jack Hylton and His Orchestra, "Tonesome Little Doll" (Boutelje).
 Organ—Sandy Macpherson, "In An Old-World Garden" (B3300).
- 7.0 : News and market reports.
- 8.0 : Chimes. Overture—Dajos Bela Orchestra, "Fantasie Orientale."
- 8.5 : Vocal quartet—The Clarion, "Musical Switch" (Old-time Songs).
 Soprano—Miss Lillian Woods, "The Geisha's Song" (Arundale).
 Vocal—Miss L. Woods and Mr. Duncan Black, "Little Boy, Little Girl" (from "The Country Girl") (Monckton).
 Bass—Mr. Duncan Black, "Cuddle In" (Black).
- 8.17 : Selection—Zygfryd's Gipsy Orchestra, "Gipsy Idyll" (Reg. G20506).
- 8.20 : Instrumental—Waikiki Hawaiian Trio, (a) "Song of the Islands" (King); (b) "Aloha Chimes" (Elmer); (c) "Hawaiian Lullaby."
- 8.30 : Humour—Mr. Dan Flood, (a) "The Thinnest Girl I Know" (Charles); (b) "The Organist" (Graham).
- 8.37 : Mixed Choir—The State Opera Chorus, Berlin, "Hail to the Day."
- 8.40 : Xylophone and piano—Messrs. Eric F. B. Waters and Ray Jury, (a) "Rainbow Ripples" (Green); (b) "You're Driving Me Crazy."
- 8.47 : Contralto—Miss Beryl Smith, "Thou Art Risen" (Coleridge-Taylor).
 Tenor—Mr. Lambert Harvey, "I Hear a Thrush at Eve" (Cadman).
- 8.54 : Organ—F. Rowland-Tims, (a) "At Dawning" (Cadman); (b) "Shepherd's Lullaby" (Hewitt) (H.M.V. B3021).
- 9.0 : Evening weather forecast and announcements.
- 9.2 : Clarinet—Mr. S. C. Lewis, (a) "In Cellar Cool" (Kroepsch); (b) "La Paloma" (Yradier).

Full Programmes for Next

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- 9.12: Vocal quartet—The Clarion, "Itallo de Lingo" (Cecl).
 Bass—Mr. Duncan Black, "Kathleen O'Dea" (Black).
 Soprano—Miss Lillian Woods, "When Spring and Cherry Blossoms Come" (Arundale).
 9.20: Mixed Choir—The State Opera Chorus, Berlin, "A Night in Granada."
 9.23: Instrumental—Waikiki Hawaiian Trio, (a) "Maori Melodies" (arr. Barry Ingall); (b) "Smiles, Then Kisses" (Ancliffe); (c) "Perfect Day" (Jacobs-Bond).
 9.33: Humour—Mr. Dan Flood, "Just Miss Mix" (Dennis).
 9.37: 'Cello—Pablo Casals, "Spanish Dance" (Popper) (H.M.V. DA1015).
 9.40: Contralto—Miss Beryl Smith, "Love's Own Kiss" (from "High Jinks")
 Vocal duet—Miss Beryl Smith and Mr. Lambert Harvey, "Not Now, But Later" (from "High Jinks") (Hauerbach and Friml).
 Vocal Quartet—The Clarion, "Ukulele Baby" (Sherman and Bloom).
 9.49: Accordion—Pietro, "Tres Jolie" (Waldteufel) (Zono, EE157).
 9.52: Xylophone and Piano—Mr. Eric F. B. Waters and Ray Jury, (a) "Black and White" (Botsford); (b) "You Are the Melody" (Henderson).
 9.59: Selection—H.M. Coldstream Guards Band, "Iolanthe" (Sullivan).
 10.3: God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, DECEMBER 14.

- 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 gramophone recordings.
 3.30 and 4.30: Sporting results.
 5.0: Children's hour, conducted by Uncle Jeff.

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STEWART-WARNER

Round-the-World RADIO

- 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) (DO254).
 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) (02622).
 J. H. Squire's Celeste Octet, "Collette" (Fraser-Simson) (DO254).
 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, reports and sports results.
 7.40: Talk—Mr. Len J. Greenberg, "The Problem of the Boy."
 8.0: Chimes. Record.
 Presentation of Concert by Signor Lucien Cesaroni's First New Zealand Grand Opera Company.
 8.8: Bass—Signor Cesaroni and Male Chorus, with explanation. Grand Scene from "Mephistopheles" Boito, with music of "Dance of Witches."
 8.18: Instrumental—2YA Orchestra (conductor, Signor A. P. Truda), "La Boheme" (Puccini, arr. Godfrey).
 8.26: Presentation of famous scenes from "Faust" (Gounod):
 Marguerite—Eunice Standen.
 Mephistopheles—Lucien Cesaroni.
 Siebel—Janet Stirling.
 Marta—Ailsa Dillon.
 Act II.
 1. Piano introduction and Chorus of Soldiers.
 2. Recitative and "The Calf of Gold," Mephistopheles.
 Act III.
 8.32: 1. Introduction—Piano.
 2. "Flower Song"—Siebel.
 3. "Jewel Song"—Marguerite.
 4. "Malediction of the Flowers"—Mephistopheles.
 8.44: Instrumental—2YA Orchestra, "Faust Ballet" music (Gounod).
 Act IV.
 8.51: (a) "When All Was Young"—Siebel.
 (b) "Soldiers' Chorus"—Columbia 02895.
 (c) "Serenade"—Mephistopheles.
 (d) "The Famous Church Scene"—Marguerite, Mephistopheles, and chorus.
 (e) Final Chorus of the Angels.
 9.14: Weather report and station notices.
 9.24: Signor Cesaroni and Company—Grand Scene from Act III of "Lucia di Lammermoor," "Let Our Scottish Hearts Rejoice" (Donizetti).
 9.34: Instrumental—2YA Orchestra, "Largo e Mesto" (Beethoven).
 9.40: Two choruses from "Cavalleria Rusticana" (Mascagni); (a) "Softly the Birds," (b) "O Rejoice in the Lord."
 9.50: Selection—2YA Orchestra, "Tannhauser" (Wagner).
 10.0: Dance music programme (Columbia)—
 Foxtrots—Ben Selvin and His Orchestra, "Cross Your Fingers" (Swanstrom) (DO49); Leo Reisman and His Orchestra, "Ma Belle" (The Three Musketeers) (Friml) (DO384); Ben Selvin and His Orchestra, "Why?" (Davis) (DO49).
 10.9: Waltz—Jack Payne and His B.B.C. Dance Orchestra, "A Little Nest Near Heaven" (Perry) (DO419).
 Foxtrots—"I'm Gonna Get You" (Arnheim) (DO467); The Midnight Revellers, "I Lost My Gal Again" (Lewis) (Reg. G21061).
 10.18: Vocal—Len Maurice, "Bubbling Over With Love" (Russell) (Reg.).
 10.21: Foxtrots—The Midnight Revellers, "You'll Be Mine in Apple-Blossom Time" (Tobias) (G21061); Billy Cotton and His Band, "Egyptianella" (Doyle) (DO403); Leo Reisman and His Orchestra, "The Three Musketeers March" (Friml) (DO384).
 10.30: Debroy Somers Band, "The One-Man Band" (Weems) (DO403); "When I Take My Sugar to Tea" (Fain) (DO454).
 Waltz—Jack Payne and His B.B.C. Dance Orchestra, "The Waltz You Saved for Me" (Kahn) (DO421).
 10.39: Foxtrots—Jack Payne and His B.B.C. Dance Orchestra, "Walking in the Sun" (Payne) (DO419); "I'm Happy When You're Happy."
 10.45: Vocal—Len Maurice, "One Little Raindrop" (Richman) (Reg. G21110).
 10.48: Foxtrots—Guy Lombardo and His Royal Canadians, "Whistling in the Dark" (Reg. G21069); Jack Payne and His B.B.C. Dance Orchestra, "I Surrender, Dear" (Clifford) (DO467); Guy Lombardo and His Royal Canadians, "Building a Home for You" (Kahn) (Reg. G12069); Debroy Somers Band, "Goodbye" (Graham) (DO454).
 11.0: God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—MONDAY, DECEMBER 14.

- 12.0 : Lunch-hour music.
 2.0 : Gramophone recital.
 4.50 : Sports results.
 5.0 : Children's hour.
 6.0 : Dinner music session (Polydor)—
 Paul Godwin's Orchestra, "The Circus Princess" (Kalman) (19640).
 Efm Schachmeister's Dance Orchestra, "At the Fireside" (21181);
 "Gipsy's Farewell" (trdtl.) (20455).
 Paul Godwin's Orchestra, "Evening Chimes" (Marzian) (23168).
 Ilja Livschakoff and His Orchestra, "Aubade" (Livschakoff) (23048).
 Polydor Symphonic Orchestra, "Hear You Again" Medley (Weninger).
 Paul Godwin's Orchestra, "Oh, This Beautiful Springtime" (Lincke).
 Efm Schachmeister's Orchestra, "White Acacia" (trdtl.) (20455).
 Paul Godwin's Orchestra, "Short But Delicious" (Schreiner) (19576).
 Efm Schachmeister's Dance Orchestra, "Casanova, I Love Lou" Tango.
 Ilja Livschakoff and His Orchestra, "Little Serenata" (Grunfeld).
 Paul Godwin's Orchestra, "Poppies" (Moret) (19661).
 7.0 : News and reports.
 7.30 : Workers' Educational Association session—Miss W. Haward, M.A.,
 "Food, Clothing, and Trade—Their Reactions in English History."
 8.0 : Chimes. Programme by the Rangiora Band (Conductor, Mr. H. Oates)
 and assisting artists.
 March—The Band, "Galvani" (Lithgow). Melody, "Sing Me to Sleep."
 8.10 : Baritone—Mr. P. Wynne Yorke, (a) "An Old Song" (Nevin); (b) "The
 Early Morning" (Peel); (c) "Come, Dance at Your Wedding."
 8.17 : Trio—Christchurch Broadcasting Trio, (a) "Waltz" (Carrero); (b)
 "To a Fairy Boat" (Hope); (c) "Serenade" (Hiller).
 8.25 : Mezzo-Contralto—Mrs. Winifred Andrews, with Trio accompaniment,
 (a) "My Dear Soul" (Sanderson); (b) "The Little Coon's Prayer."
 8.32 : Selection—The Band, Selection from Schubert's Works (Trussell).
 8.42 : Humour—Mr. H. Instone, "A Perfect Lady Entertains" (Holmes).
 8.48 : Orchestral—Victor Symphony Orchestra, "Kamennoi Ostrow" (Rubin-
 stein) (H.M.V. EB10).
 8.52 : Soprano—Miss Thelma Ayers, (a) "Sunflakes" (Phillips); (b) "Good-
 Morning, Brother Sunshine" (Lehmann).
 8.57 : March—The Band, "Takapuna" (Trussell).
 9.2 : Weather forecast and station notices.
 9.4 : Selection—Savoy Orpheans, "Lido Lady" (Rodgers) (H.M.V. C1800).
 9.12 : Baritone—Mr. P. Wynne Yorke, with Trio accompaniment, "Praisir
 d'Amor" (Martini).
 9.15 : Nursery Rhyme—International Novelty Quartet, "Three Blind Mice."
 9.18 : Mezzo-Contralto—Mrs. Winifred Andrews, (a) "Sunrise and Sunset"
 (Spross); (b) "Four Ducks on a Pond" (Needham).
 9.21 : Selection—Band, "Carisbrook" (Calvert).
 9.29 : Humour—Mr. H. Instone, "McBrae's System" (Wood).
 9.33 : Trio—Christchurch Broadcasting Trio, (a) "Love Song" (Cadman);
 (b) "March Militaire" (Bridge).
 9.39 : Organ—Sydney Gustard, "Phantom Melody" (Ketelbey) (H.M.V.).
 9.42 : Soprano—Miss Thelma Ayers, with Trio accompaniment, (a) "Rose
 Softly Blooming" (Spohr); (b) "The Valley of Laughter."
 9.49 : Piano novelty—Herschel Henlere, "Tinkering with Home, Sweet Home."
 9.55 : Choral Medley—Light Opera Company, "Lady Luck" (Rogers).
 9.59 : March—The Band, "Wairoa" (Lithgow).
 10.3 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, DECEMBER 14.

- 12.0 : Selected recordings.
 4.50 : Sports results.
 5.0 : Children's hour, conducted by Uncle Jack.
 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) (19740).
 State Opera Orchestra, Berlin, "German Dances" (Schubert).
 Paul Godwin's Orchestra, "Potpourri of German Folk-songs."
 7.0 : News and reports.
 7.40 : Talk—Mr. H. L. Longbottom, under auspices of Dunedin Manufacturers'
 Association, "New Zealand's Part in the Manufacture of Leather."
 8.0 : Chimes. Specially recorded international programme.
 Dr. Eugene Ormandy and His Salon Orchestra.
 The International Singers.
 Forget-Me-Not.
 Weather report.
 Talk—Mr. G. C. Billing, Lecturer in Economics at Otago University,
 "International Finance and the Balance of Trade."
 The Irresistible Imps.
 Special dance programme.
 God save the King.

5YB, NEW PLYMOUTH (1230 KILOCYCLES)—MONDAY, DECEMBER 14.

9.0 to 10.0 p.m.: Concert programme.

Tuesday, December 15**1YA, AUCKLAND (875 KILOCYCLES)—TUESDAY, DECEMBER 15.**

- 12.0 : Lunch-hour music.
 2.0 : Selected recordings.
 5.0 : Children's hour, conducted by Uncle Dave.
 6.0 : Dinner music session (Polydor)—
 State Opera Orchestra, Berlin-Charlottenberg, "La Gazza Ladra."
 Paul Godwin's Orchestra, "Love in Idleness" (Macbeth) (V40261);
 "The Count of Luxembourg" (Lehar) (19624).
 Paul Godwin's Orchestra with organ, "Invocation" (Ganne) (19978).
 Symphony Orchestra, "Il Guarany" Introduction (Gomez) (P80006).
 Ilja Livschakoff and His Orchestra, "Who Has Filled Our Heart With
 Love" (Lehar) (22855).
 Polydor Orchestra, "Berlin as it Laughs and Weeps" (Conradi) (21792).
 Paul Godwin's Orchestra with organ, "Adoration" (Fillipucci) (19078).
 Paul Godwin and His Orchestra, "Third Waltz Medley" (Robrecht)
 (27177); "Kismet" (Yamada) (V40261).
 Ilja Livschakoff and His Orchestra, "All My Heart Belongs to You."
 News and market reports.
 7.30 : W.F.A. session—The Rev. W. G. Monckton, M.A., "Some International
 Problems—India, Part 1."
 8.0 : Chimes. Specially recorded International Programme.
 Dr Eugene Ormandy and His Salon Orchestra.
 The International Singers.
 Forget-me-not.
 Weather report.
 International Talk—Mr. N. M. Richmond, B.A., "War as an Institution."
 The Irresistible Imps.
 Special dance programme.
 God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—TUESDAY, DECEMBER 15.

- 10.0 : Chimes. Selected gramophone recordings.
 11.12 : Lecturette—"Fabrics and Fashions."
 12.0 : Lunch hour music.
 2.0 : Educational session.
 3.0 : Selected gramophone recordings.
 3.30 and 4.30 : Sporting results.
 5.0 : Children's hour, conducted by Jumbo.
 6.0 : Dinner music session (H.M.V.)—
 Philadelphia Symphony Orchestra, "Damnation of Faust—Marche
 Hongroise" (Berlioz) (ED 7).
 New Light Symphony Orchestra, "The Waltzing Doll" (Poldini).
 International Novelty Quartet, "Teddy Bears' Picnic" (Bratton).
 New Mayfair Orchestra, "Wake Up and Dream" Selections (Porter).
 Organ—Edward O'Henry, "Just As We Used to Do" (Rull) (B3428).
 Salon Orchestra, "Chanson Boheme" (Baldi) (B2581).
 Marimba Band, "Morales Lopez" (Bolanos) (Zono. EE207).
 De Groot's Piccadilly Orchestra, "Friend O' Mine" (Sanderson).
 International Novelty Quartet, "The Skaters" (Waldteufel).
 National Military Band, "Lohengrin" Prelude (Wagner). (Zono.)
 Berlin State Opera Orchestra, "Der Rosenkavalier" Waltz (Strauss).
 New Light Symphony Orchestra, "At Dawning" (Cadman). (B2629).
 Philadelphia Symphony Orchestra, "Samson and Delilah" Bacchanale.
 Salon Orchestra, "Aloha Sunset Land" (Kawelo) (B2581).
 Marimba Band, "Aguas Dormides" (Bolanos) (Zono. EE207).
 Organ—Edward O'Henry, "Dream Lover" (Schertzinger) (B3428).
 De Groot's Piccadilly Orchestra, "None But the Weary Heart".
 7.0 : News, 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 Y.V.C.A. Hall by the Orpheus Musical
 Society of concert version of Verdi's "Il Trovatore" arranged by
 Kreutz. Soloists: Leonora (soprano), Mrs. Amy Woodward; Inez
 (mezzo-soprano), Miss Ruby Everette; Azucena (contralto), Miss
 Christina Young; Manrico (tenor), Mr. Edwin Dennis; The Count
 de Luna (baritone), Mr. Keith Grant; Ferrando (bass-baritone),
 Mr. Roy Dellow; Ruiz (tenor), Mr. Chas. A. Wilson. Accompan-
 ists, Miss Adelina McGrath, F.T.C.L., L.A.B., Mr. Harry Brusey.
 Musical director, Mr. Harison Cook.
 10.0 (approx.): God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—TUESDAY, DECEMBER 15.

- 12.0 : Lunch hour music.
 2.0 : Gramophone recital.
 4.25 : Sports results.
 5.0 : Children's hour.
 6.0 : Dinner music session (Columbia)—
 Albert Sandler and His Orchestra, "My Dream Memory" (Levant).
 Menorah Symphony Orchestra, "Shulamith" Selection (Goldfaden).
 J. H. Squire's Celeste Octet, "Serenade" (Moszkowski-Sear) (4194).
 Royal Philharmonic Orchestra, "Blue Danube" Waltz (Strauss).
 Jean Lensen and His Orchestra, "Ideale" (Tosti, arr. Tavan) (01917).
 Cordoba Philharmonic Orchestra, "Carnival" (Lucena) (DOX77).
 Organ—Quentin MacLean, "Lily of Laguna" (Stuart) (DO24).
 Herman Finck and His Orchestra, "Old and New," Potpourri of Popu-
 lar Melodies (arr. Finck) (DOX45 and 59).

Albert Sandler and His Orchestra, "Give Me Back My Heart."
 J. H. Squire's Celeste Octet, "Moment Musical" (Schubert-Sear).
 Jean Lensen and His Orchestra, "Love's Last Day" (Benatsky).
 Cordoba Philharmonic Orchestra, "La Habanera" (Lucena) (DOX77).
 Organ—Quentin MacLean, "Little Dolly Daydream" (Stuart).

7.0 : News and reports.

8.0 : Chimes. Overture—Light Opera Orchestra, "The Mikado" (Sullivan).
 8.8 : Tenor—Mr. H. J. Francis with Studio Octet, "Lorraine."

8.11: Soprano—Miss Millicent O'Grady, (a) "The Blue Danube" (Strauss, arr. Elkin); (b) "The Wren" (Lehmann).

8.17: Male Choir—Erik's Male Chorus, "The Gondolier" (Schubert).

8.21: Orchestral—Studio Octet, (Conductor, Harold Beck), (a) "Albanian March" (Hall); (b) "Romanique" Overture (Kela Bela).

8.30: Humour—Mr. Geo. Titchener, (a) "The Story of a Kiss" (Godfrey); (b) "Vendettas" (Dick Henty).

8.38: Castanets—La Argentina, "La Corrida" (The Bull Fight) (Valverde).

8.41: Contralto—Miss Dulcie Mitchell, (a) "Could I But Express in Song" (Malashin); (b) "Wind In The Trees" (Goring Thomas); (c) "Last Night I Dreamt" (Levi).

8.51: Piano—Mr. S. G. Hoskins, "Improvisations."

8.55: Baritone—Mr. Leslie Fleming, with Studio Octet, "The Company Sergeant-Major" (Sanderson).

9.2 : Weather forecast and station notices.

9.4 : Selection—Marek Weber and His Orchestra, "Three Old Hags" (Kollo, arr. Rosch) (H.M.V. B3444).

9.10: Tenor—Mr. H. J. Francis, (a) "A Red Rosebud" (Murray Gibbes); (b) "Omaha" (Nicholls).

9.17: Saxophone—Rudy Wiedoeft, "La Cinquintaine" (Marce, arr. Wiedoeft).

9.20: Soprano—Miss Millicent O'Grady, with Octet accompaniment, (a) "Waltz Song" (German); (b) "Stay with Me, Summer" (Morris).

9.26: Orchestral—Studio Octet-Musical Comedy Selection, "A Country Girl."

9.39: Humour—Mr. Geo. Titchener, "Ferdinand, The Fearless Fusilier."

9.44: Piano—Mr. S. G. Hoskins, "Improvisations and Extemporizations."

9.49: Contralto—Miss Dulcie Mitchell, with Octet accompaniment, "The Hills of Donegal" (Sanderson).

9.53: Orchestral—Studio Octet, "Say a Little Prayer For Me."

9.56: Baritone—Mr. Leslie Fleming, (a) "When Shadows Gather" (Marshall); (b) "Nancy Lee" (Adams).

10.1 : March—American Legion Band, "March Salutation" (Seitz).

10.4 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, DECEMBER 15.

12.0 : Selected recordings.

4.50: Sports results.

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

6.0 : Dinner music session (H.M.V.)—

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) (B3527).

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."

New Symphony Orchestra, "Country Dance" from "Nell Gwynn."

De Groot and His Orchestra, "Traume" (Wagner) (C1966).

New Symphony Orchestra, "Le Cid" Ballet Music (Massenet)—(1)

Castillane; (2) Andade; (3) Andalous; (4) Arragonaise; (5)

Madridene; (6) Navarraise (C1638-9).

Marek Weber and His Orchestra, "My Dream" (Waldteufel) (B3527).

De Groot and His Orchestra, "Autumn" (Chaminade) (C1966).

7.0 : News and reports.

8.0 : Chimes. Programme by the Dunedin Tramways Band (Conductor, Mr. Chas. T. Morgan) and assisting artists.

March—The Band, "Machine-Gun Guards" (Marechal). Foxtrot, "Sing Something Simple" (Ruby).

8.10: Soprano—Miss Clarice Weir, (a) "Happy Song" (Del Riego); (b) "The Sapphire" (Carse).

8.16: Banjo—Len Fillis, "Swanee River" Medley (Fillis) (Col. DO292).

8.22: Humour—Mr. Lester F. Moller, "Facial Surgery."

8.27: Descriptive Selection—The Band, "The Abyssinian Expedition."

8.36: Scots Humour—Mr. B. Brown, "Bonnie Maggie Tamson" (Lauder).

8.41: Piano—Mrs. C. Drake, "Impromptu in F Minor" (Schubert).

8.46: Contralto—Miss D. L. Stentiford, "The Splendour Falls" (Mathew).

8.50: Waltz Medley—The Band, "Erinalla" (Somers). Foxtrot, "Carry On."

9.0 : Weather report and station notices.

9.2 : Suite—London Symphony Orchestra, "Czar Sultan" (H.M.V. D1491).

9.10: Soprano—Miss Clarice Weir, "Meadowsweet" (Brahe).

9.14: Characteristic—The Band, "Parade of the Tin Soldiers" (Jessel).

9.20: Scots Humour—Mr. B. Brown, (a) "I'm Looking for a Bonnie Wee Lass" (Lauder); (b) "Roderick McKenzie" (Murdoch).

9.27: Male Quartet—The Big Four, (a) "Darling"; (b) "Good Friends."

9.33: Selection—The Band, "Gems from the Overtures" (arr. Hawkins).

9.44: Contralto—Miss D. L. Stentiford, (a) "Cloud Shadows" (Rogers); (b)

"In An Old-Fashioned Town" (Squire).

9.50: Humour—Mr. Lester F. Moller, (a) "Who Won?" (Farjeon); (b) "The Funeral of Mrs. 'Odson."

9.56: March—The Band, "Twentieth Century" (Ord Hume).

10.0 : God save the King.

Wednesday, December 16

1YA, AUCKLAND (875 KILOCYCLES)—WEDNESDAY, DECEMBER 16

12.0 : Lunch hour music.

2.0 : Selected recordings.

5.0 : Children's hour, conducted by Uncle Reg.

6.0 : Dinner music session (Columbia)—

Milan Symphony Orchestra, "Masaniello" Overture (Auber) (DOX149)

Cordoba Philharmonic Orchestra, "La Habanera" (Lucena) (DOX77)

Herman Finck and His Orchestra, "Melodious Memories" (arr. Finck)

Sir Henry J. Wood's Symphony Orchestra, "Prelude in C Sharp Minor."

J. H. Squire's Celeste Octet, "Memories of Chopin" (arr. Willoughby).

London Theatre Orchestra, "Frederica" Selection (Lehar) (DOX145).

Regal Cinema Orchestra, "Viennese Nights" Waltzes Selection.

Sir Henry J. Wood's Symphony Orchestra, "Volga Boat Song."

Cordoba Philharmonic Orchestra, "Carnival" (Lucena) (DOX77).

7.0 : News and market reports.

7.40: Talk—"Sparwood," of the "N.Z. Referee," "Dogs."

8.0 : Chimes. Presentation of Geo. de Clive-Lowe's Chronicle Play—"Kirk O' Field," by Mr. J. M. Clark and Company.

Overture—St. Louis Symphony Orchestra, "Fingal's Cave" (Mendelssohn) (H.M.V. D1299).

Act 1: Scene—Queen Mary's Private Reception Room, Holyrood Palace, Edinburgh (morning).

Entr'acte—De Groot and Piccadilly Orchestra, "Scottish Airs."

Act 2: Scene—Queen Mary's Private Sitting Room, Holyrood Palace, Edinburgh (night).

Entr'acte—Pipe-Major John MacDonald of Inverness, "The Lament For Donald Ban MacCrimmon" (trdtl.) (Col. 01392).

Act 3: Scene—The Banqueting Hall, Craigmillar Castle, near Edinburgh (evening).

Intermezzo—De Groot and Piccadilly Orchestra, "Songs My Mother Taught Me" (Dvorak) (H.M.V. B2662).

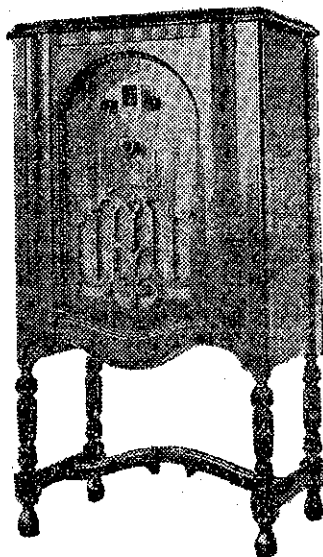
Scene 2—Lord Darnley's Bedroom, in Kirk o' Field, close to Holyrood Castle, Edinburgh (night).

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Intermezzo—De Groot and Piccadilly Orchestra, "Frasquita."
 Scene 3—Queen Mary's Private Sitting Room, Holyrood Palace, Edinburgh (past midnight).
 "Scotland for Ever"—A Miniature Recital.
 Overture—New Queen's Hall Light Orchestra, "The Little Minister."
 Baritone—Fraser Gange, "Border Ballad" (Cowen) (Col. 01718).
 'Cello—Lauri Kennedy, "Old Scotch Melody" (arr. Kennedy).
 Mixed Chorus—Glasgow Orpheus Choir, "The Campbells Are Comin'."
 Patrol—H.M. Coldstream Guards Band, "The Gathering of the Clans."
 10.0 : God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, DECEMBER 16.

10.0 : Chimes. Selected gramophone recordings.
 11.37 : Lecturette—"Hollywood Affairs."
 12.0 : Lunch-hour music.
 2.0 : Selected gramophone recordings.
 3.15 : Lecturette—Miss Ruth Hay, "Muscle Control."
 3.30 and 4.30 : Sporting results.
 5.0 : Children's hour, conducted by Aunt Daisy.
 6.0 : Dinner music session (Polydor)—
 Ilja Livschakoff's Orchestra, "The Land of Smiles" (Lehar) (27196).
 Paul Godwin's Orchestra, "Song of the Desert" (Delibes) (22893).
 Paul Godwin's Trio, "For You" (Czibulka) (21341).
 Paul Godwin's Orchestra, "Hearts and Diamonds" (Marischka).
 Ilja Livschakoff and His Orchestra, "Estrellita" (Davis) (23047).
 Bereny's Hungarian Gipsy Symphony Orchestra, "Karpattia" (23692).
 Symphony Orchestra, "The Forester's Daughter" Medley (Jarno).
 Paul Godwin's Orchestra, "The Mask-Seller" (Wolff) (22893).
 Paul Godwin's Trio, "Melodie" (Denza) (21341).
 Paul Godwin's Orchestra, "Polish Temper" (Nedbal) (19609).
 Ilja Livschakoff and His Orchestra, "Pas Des Escharpes" (Chaminade).
 Bereny's Hungarian Gipsy Symphony Orchestra, "Improvisations on Hungarian Folk Songs" (arr. Bereny) (23692).
 7.0 : News, reports and sports results.
 7.40 : Lecturette—Mr. W. P. Rollings, LL.B., President Victoria College Students' Association, "The University Student in Relation to the Community."
 8.0 : Chimes. Specially-recorded International Programme.
 Dr. Eugene Ormandy and His Salon Orchestra.
 The Mirth Quakers.
 Weather report.
 International Talk—Dr. Guy H. Scholefield, O.B.E.
 Stardust.
 Forget-me-not.
 God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, DEC. 16.

12.0 : Lunch-hour music.
 2.0 : Gramophone results.
 4.50 : Sports results.
 5.0 : Children's hour.
 6.0 : Dinner music session (H.M.V.)—
 National Symphony Orchestra, "Irish Rhapsody" (Herbert) (Zono.).
 National Military Band, "Ballet Egyptian" (Luigini) (Zono. A354).
 Trio—Fritz and Hugo Kreisler, Michael Rauchausen, "Sanctissima."
 New Light Symphony Orchestra, "Scene de Ballet Marionettes."
 Organ—Reginald Foort, "The Riff Song" (Romberg) (B2463).
 H.M. Coldstream Guards Band, "The Geisha" Selection (Jones).
 La Scala Orchestra, "The Secret of Suzanna" Overture (D1488).
 International Novelty Quartet, "The Veleta" (Morris) (Zono. 5587).
 New Light Symphony Orchestra, "Persiflage" (Francis) (B2754).
 Trio—Fritz and Hugo Kreisler, Michael Rauchausen, "Arlesienne Intermezzo" (Bizet, arr. Kreisler) (DB1166).
 National Symphony Orchestra, "Norma" Overture (Bellini) (Zono.).
 Organ—Reginald Foort, "The Desert Song" (Romberg) (B2463).
 H.M. Coldstream Guards Band, "The Belle of New York" Selection.
 International Novelty Quartet, "Merry Widow" Waltz (Lehar) (Zono.).
 7.0 : News session.
 7.30 : Addington stock market reports.
 8.0 : Chimes. Selection—National Symphony Orchestra, "Aida" (Zono.).
 Programme by the Canterbury Repertory Theatre Society (assisted by Instrumental Artists)—Scenes from Comedies of Six Centuries.
 8.4 : Scene from "Noah's Flood," a Yorke Mystery Play (14th Century).
 8.12 : Piano—Mrs. W. R. Carey, "Second Movement Sonata, Op. 90" (Beethoven).
 8.19 : Play Excerpt—Repertory Society, Scene from "Ralph Roister Doister" (1550 A.D.) (Udall).
 8.25 : Violin—Miss Norma Middleton, "Berceuse" (Townsend).
 8.30 : Scene—Repertory Society, Scene from "King Henry IV" (1598 A.D.) (Shakespeare).
 8.40 : 'Cello—Mr. Francis Bate, "Serenade-Badine" (Gabriel-Marie).
 8.45 : Scene—Repertory Society, Scene from "She Stoops to Conquer" (1770 A.D.) (Goldsmith).
 8.53 : Violin—Miss Norma Middleton, (a) "Romance" (Rachmaninoff); (b) "Czardas" (Monti).
 9.0 : Weather forecast and station notices.
 9.2 : Selection—National Symphony Orchestra, "Bohemian Girl" (Balfe).
 9.5 : Scene—Repertory Society, "How He Lied to Her Husband" (Shaw).
 9.15 : Piano—Mrs. W. R. Carey, "Legend of St. Paulus Walking on the Waves" (Liszt).

9.21 : 'Cello—Mr. Francis Bate, "Keltic Lament" (Foulds).
 9.25 : Scene—Repertory Society, "Our Betters" (Maughan).
 9.30 : Dance session (Brunswick)—
 Foxtrots—Paul Godwin's Dance Orchestra, "I Play My Concealment" (Reisfeld) (Poly. 23941); Sleepy Hall and His Collegians, "Bubbling Over With Love" (Pana. P12155).
 Waltz—Ilja Livschakoff's Dance Orchestra, "Next Dance Ladies' Choice, Please" (Rosen) (Poly. 23974).
 9.39 : Foxtrots—Abe Lyman and His Californian Orchestra, "To Whisper, Dear, I Love You" (Harris) (6095); Brunswick Concert Orchestra, "Amapola" (Lacalle) (41346); Abe Lyman and His Californian Orchestra, "Oh, How I Miss You" (Hirsch) (6095).
 9.48 : Vocal—James Melton, "Now You're in My Arms" (Wrubel) (Reg.).
 9.51 : Foxtrots—Nick Lucas and His Crooning Troubadours, "Let's Get Friendly" (Yellen) (6098); Ben Bernie and His Orchestra, "That Little Boy of Mine" (Meroff) (6097).
 Waltzes—Regent Club Orchestra, "After the Dance" (Caesar) (6099); Ilja Livschakoff's Dance Orchestra, "Alone for the First Time."
 10.3 : Foxtrots—Ilja Livschakoff's Dance Orchestra, "Marlene" (Michaeloff) (24175); Hal Kemp and His Orchestra, "I've Got a Sweet Somebody to Love Me" (Ryan) (6071).
 10.9 : Vocal—Chester Gaylord, "It Must Be True" (Arnheim) (6030).
 10.12 : Foxtrots—Ben Bernie and His Orchestra, "Whistling in the Dark" (Boretz) (6097); Hal Kemp and His Orchestra, "Moonlight Saving Time" (Richman) (6108); Nick Lucas and His Crooning Troubadours, "Boy! Oh Boy! Oh Boy! I've Got It Bad" (Leslie) (6096).
 10.21 : Tangos—Ilja Livschakoff's Dance Orchestra, "In a Hundred Years" (Dostal) (Poly. 24154); "In Honolulu" (Rosen) (23974).
 10.27 : Foxtrots—Jacques Renard and His Orchestra, "Since An Angel Like Mary" (Leslie) (6113); Loring Nichols and His Orchestra, "Love Is Like That" (Russell) (6098).
 10.33 : Vocal—James Melton, "Beautiful Love" (Young) (Reg. G21092).
 10.36 : Foxtrots—Jacques Renard and His Orchestra, "Come to Me" (De Silva) (6106); Colonial Club Orchestra, "I Bring a Love Song" (Romberg) (41324); Jacques Renard and His Orchestra, "If You Haven't Got Love" (De Silva) (6106).
 10.45 : Waltzes—Regent Club Orchestra, "You Will Remember Vienna" (Romberg) (41324); Castlewood Marimba Band, "Rock Me in a Cradle of Kalua" (Bryan) (6099).
 10.51 : Foxtrots—Hal Kemp and His Orchestra, "I'm Mad About You" (Silver) (6071); Abe Lyman and His California Orchestra, "It Looks Like Love" (Freed) (6113); Isham Jones's Orchestra, "Good-night Sweet Dreams" (Plantadosi) (6096).
 11.0 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, DECEMBER 16.

12.0 : Selected recordings.
 3.15 : Talk—"Hints for the Holidays." By the Home Science Extension Department of Otago University.
 5.0 : Children's hour, conducted by Big Brother Bill.
 6.0 : Dinner music session (Columbia)—
 Regal Cinema Orchestra, "Show of Shows" Selection (05086).
 Band of H.M. Grenadier Guards, "La Benediction Des Poignards."
 Rio Novelty Orchestra, "Mientras Lloro El Tango" (Barabine).
 Orchestre Symphonique de Paris, "L'Arlesienne Suite" Adagietto.
 Eastbourne Municipal Orchestra, "Tarantelle" (Saint Saens).
 London Theatre Orchestra, "A Country Girl" Selection (Monckton).
 H.M. Air Force Band, "The Nightingale and the Frogs" (Ellenby).
 Organ—Stanley Macdonald, "The Rosary" (Nevin) (Reg. G20391).
 J. H. Squire's Celeste Octet, "Valse Blue" (Margis) (3643).
 Band of H.M. Grenadier Guards, "Lo! Here The Gentle Lark."
 Rio Novelty Orchestra, "Spaventa" Tango (Pares) (D0159).
 Orchestre Symphonique de Paris, "L'Arlesienne Suite"—Entr'acte. Le Carillon (Bizet) (01327).
 Organ—Stanley Macdonald, "La Rosita" (Dupont) (Reg. G20391).
 H. G. Amers and the Eastbourne Municipal Orchestra, "Second Serenata" (Toselli, arr. Geehl) (05033).
 H.M. Air Force Band, "The Parade of the Tin Soldiers" (Jesse).
 J. H. Squire's Celeste Octet, "Amoureuse Valse" (Berger).
 7.0 : News and reports.
 7.15 : Talk—Mr. A. Stuart, under auspices of 4YA Primary Productions Committee, "Lucerne Cultivation."
 8.0 : Programme by "The Minnesingers" and Orchestra. (All vocal selections with orchestral accompaniment). Conductor, Mr. John Leech.
 Fantasia—Marek Weber and His Orchestra, "From Mozart's Treasure Store" (Urbach) (H.M.V. C1900).
 8.9 : Chorus—The Minnesingers, "Hymn To Music" (Buck).
 Baritone—Mr. Les Stubbs, "The Heart Bowed Down" (Balfe).
 8.19 : Selection—The Orchestra, "Norma" (Bellini).
 8.29 : Contralto—Miss Helen Roy, "Less Than The Dust."
 Bass—Mr. T. D. White, "The Border Ballad" (Cowen).
 8.35 : Selection—The Orchestra, "Lustspiel" (Kela Bela).
 8.41 : Cantata for mixed choir—The Minnesingers and Miss Anne White, "Song of Miriam" (Schubert).
 9.0 : Weather report and station notices.
 9.2 : Waltz—Royal Opera Orchestra, "The Sleeping Beauty."
 9.6 : Ladies' Voices—The Minnesingers, "The Snow" (Elgar).
 9.11 : Selection—The Orchestra, "Sounds From The Sunny South."
 9.21 : Soprano—Miss Ruby Baxter, "Where the Abana Flows" (from "A Lover in Damascus") (Woodforde-Finden).
 Ladies' Voices—The Minnesingers, "Oh, Where, Tell Me Where."
 Mezzo-soprano—Miss Lillian McKenzie, "Saint Valentine."

9.30: Dance session (Brunswick)—

Foxtrots—Colonial Club Orchestra, "Sing Song Girl" (McCarthy) (4974X); Earl Burnett's Orchestra, "Imaginate" (Burnett) (41304); Jacques Renard and His Orchestra, "Heartaches" (Klennner) (6033X); Tom Gerun and His Orchestra, "Nine Little Miles From Ten Ten Tennessee" (Sherwin) (4999); "I'm Happy When You're Happy" (Davis) (6057).

9.45: Vocal—Dick Robertson, "One Little Raindrop" (Richman).

9.48: Foxtrots—Abe Lyman and His California Orchestra, "Golden Sands" (Greer) (4912); Lloyd Huntley and His Orchestra, "Wond'ring" (Sherman) (4974X); Hal Kemp and His Orchestra, "Think a Little Kindly Of Me" (Johnson) (6056).

Waltz—Bob Haring and His Orchestra, "One Love" (Koehler) (6031).

10.0: Foxtrots—Abe Lyman and His California Orchestra, "Old Fashioned Girl" (de Sylva) (4924); Nick Lucas and His Crooning Troubadours, "Walkin' My Baby Back Home" (Turk) (6059X); Ben Bernie and His Orchestra, "Love Comes in the Moonlight."

10.9: Vocal—The Two Gilberts, "We're All Happy" (Leslie).

10.12: Foxtrots—Ben Bernie and His Orchestra, "You're Just a Lover" (Egan) (6057); Jesse Stafford and His Orchestra, "Building a Home For You" (Kahn) (41334); Earl Burnett and His Biltmore Hotel Orchestra, "To Make a Long Story Short" (Gay) (6034); Ben Bernie and His Orchestra, "Au Revoir, Pleasant Dreams" (Meskill) (41304); Brunswick Hour Orchestra, "By the River Sainte Marie" (Leslie) (6066); Bob Haring and His Orchestra, "Two Hearts in Waltz Time" (Stolz) (6031).

10.30: Foxtrots—Abe Lyman and His California Orchestra, "Never Swat a Fly" (de Sylva) (4924); Emil Coleman and His Orchestra, "Elizabeth" (Caesar) (6082); Ben Bernie and His Orchestra, "Highway To Heaven" (Dubin) (4850).

10.39: Vocal—Dick Robertson, "Got The Bench—Got The Park" (Lewis).

10.42: Foxtrots—Hal Kemp and His Orchestra, "I Want You For Myself" (Berlin) (6056); Earl Burnett and His Biltmore Hotel Orchestra, "I Found What I Wanted In You" (Endor) (6059X).

Waltzes—Castlewood Marimba Band, "Blue Pacific Moonlight" (Herbert) (6033X); Brunswick Hour Orchestra, "Under a Roof in Paree" (6066).

10.54: Foxtrots—Tom Gerun and His Orchestra, "What Good Am I Without You" (Ager) (4999); Earl Burnett and His Biltmore Hotel Orchestra, "I Surrender, Dear" (Clifford) (6034).

11.0: God save the King.

2XB, NEW PLYMOUTH (1230 KILOCYCLES)—WEDNESDAY, DEC. 16.

6.30 to 7.30 p.m.: Children's session.

7.30 to 8 p.m.: Sports talks.

Thursday, December 17

IYA, AUCKLAND (875 KILOCYCLES)—THURSDAY, DECEMBER 17.

12.0: Lunch hour music.

12.30: Relay of the mid-day service from St. Matthew's Church.

12.50: Lunch hour music.

2.0: Chimes—Selected recordings.

3.15: Talk—"Eat What You Can and Can What You Can't." Talk prepared by the Home Science Extension Service of Otago University.

5.0: Children's hour, conducted by Skipper.

6.0: Dinner music session (H.M.V.).

National Symphony Orchestra, "Stradella" Overture (Flotow).

Royal Opera Orchestra, "Faust" Ballet Music: 1st to 4th Movements (Gounod) (C1462); "The Sleeping Beauty" (Tchaikowsky).

National Symphony Orchestra, "Caucasian Sketches"—No. 1, In the Mountain Pass (Ippolitoff-Iwanoff) (EF36).

Organ duet—Mr. and Mrs. Jesse Crawford, "The Moonlight Reminds Me Of You" (Kahn) (EA763).

Victor Oloff Sextet, "Cherry Ripe" (Scott) (B2697).

San Francisco Symphony Orchestra, "Rosamunde Entr'acte."

Royal Opera Orchestra, "Prelude The Huntress" from "Sylvia Ballet."

Reginald King and His Orchestra, "Song o' My Heart" Selection.

Royal Opera Orchestra, "Faust" Ballet Music 5th to 7th Movements (Gounod) (C1463); "Shepherd Fennel's Dance."

7.0: News and market reports.

7.40: Talk—Dr. T. H. Pettitt—"A Visit to the Deep Sea Section of the Auckland War Memorial Museum."

8.0: Chimes. A Programme by the Auckland Society of Musicians.

Selection—Madrid Symphony Orchestra, "Danza Espagnole No. 6."

8.5: Soprano—Miss Gladys Hosking, (a) "When I Have Passed" (Harding); (b) "Blackbird Love" (Baumer).

8.11: Quintet and Quartet—Auckland String Quartet and Miss Dora Judson, "Scherzo, From Piano Quintet" (Brahms).

Auckland String Quartet, "Allegro" (Borodine).

8.25: Baritone—Mr. A. B. Thompson, (a) "Henry VIII's Hunting Song" (Felix White); (b) "The Maiden Blush" (Quilter); (c) "To Daistes" (Quilter); (d) "Yung Yang" (Granville Bantock).

8.32: Flute—Mr. David Whisker, (a) Andante" (Mozart); (b) "Tarentelle" (Catherine).

8.42: Mezzo-soprano—Miss Berta Carr, (a) "Ave Maria" (with violin obbligato) (Schubert); (b) "Sound the Trumpet" (Purcell); (c) "Go From My Window, Go" (arr. Somerlyell); (d) "Automne" (Fauré).

8.53: Piano—Miss Maida Hooker, (a) "The Goldfish" (Debussy); (b) "The Girl With The Flaxen Hair" (Debussy); (c) "Waltz In A Flat."

9.4: Evening weather forecast and announcements.

9.6: Soprano—Miss Gladys Hosking, (a) "To a Thrush at Evening" (Phillips); (b) "So Sang the Thrush" (Phillips).

9.12: Quartet—Auckland String Quartet, (a) "Drink To Me Only"; (b) "Molly on the Shore" (arr. Percy Grainger).

9.22: Baritone—Mr. A. B. Thompson, (a) "Let Beauty Awake"; (b) "Youth and Love" (Vaughan Williams).

9.26: Quintet—Auckland String Quartet and Miss Dora Judson, "Frank Bridge Piano Quintet" (2nd Movement) (Bridge).

9.34: Dance programme (Panachord and Polydor)—

Foxtrots—Milt Shaw and His Detroiters, "Walking My Baby Back Home" (Turk) (P12098); Sleepy Hall and His Collegians, "On a Little Balcony in Spain" (Klein) (P12009); Benny Goodman and His Orchestra, "When Your Lover Has Gone" (Swan) (P12111).

9.48: Waltz—Paul Godwin's Dance Orchestra, "Strolling With You Through The Spring" (Rotter) (23946).

Foxtrots—Paul Godwin's Dance Orchestra, "I Know That Once You'll Forget" (May) (23942); Will Osborne and His Orchestra, "Hello Beautiful" (Donaldson) (P12098).

9.52: Vocal—Alfred O'Shea, "Love Here Is My Heart" (Ross) (Col. 01605).

9.55: Foxtrots—Paul Godwin's Dance Orchestra, "Catch Me, My Darling, Catch Me" (Karlick) (23963); "When Are You Mine" (May) (23947); "Letters From Your Girl" (Amberg) (23963).

10.4: Tango—Paul Godwin's Dance Orchestra, "My Heart is a Saloon." Foxtrots—Ilja Livschakoff's Dance Orchestra, "Oh, Dorothy, When You I See" (Stolz) (23931); The Travellers, "I've Got a Sweet Somebody To Love Me" (Handman) (P12148).

10.13: Vocal—Ray Raymond, "And Then Your Lips Met Mine" (Nelson).

10.16: Foxtrots—Ilja Livschakoff's Dance Orchestra, "Three Little Things I Desire" (Stolz) (23931); The Travellers, "Dream a Little Dream Of Me" (Kahn) (P12148); Milt Shaw and His Detroiters, "My Love For You" (Kahn) (P12006).

10.25: Tango—Paul Godwin's Dance Orchestra, "Don't Be Sad" (Cowler). Foxtrots—Milt Shaw and His Detroiters, "It's An Old Spanish Custom" (Leslie) (P12009); White Coons Orchestra, "Live and Love To-day" (Janis) (P11992).

10.34: Waltzes—Sleepy Hall and His Collegians, "Ukulele Moon" (Davis) (P12006); Mark Fisher and His Orchestra, "Gee! I'd Love To Be Your Sweetheart" (Tobias) (P12111).

10.40: Vocal—Alfred O'Shea, "Just a Little Love, a Little Kiss" (Silesu).

10.43: Foxtrots—Sleepy Hall and His Collegians, "It Must Be True" (Clifford) (P12066); Don Bigelow and His Orchestra, "Were You Sincere" (Meskill) (P12131); Sleepy Hall and His Collegians, "Just a Gigolo" (Caesar) (P12066).

10.52: Waltzes—White Coons Orchestra, "This Is Love" (Grey) (P11992); Mark Fisher's Orchestra, "You Will Remember Vienna."

Foxtrots—Don Bigelow and His Orchestra, "Think a Little Kindly of Me" (Johnson) (P12131); Mark Fisher's Orchestra, "I Bring a Love Song" (Romberg) (P12019).

11.4: God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, DECEMBER 17.

10.0: Chimes. Selected gramophone recordings.

10.45: Lecturette—"Cooking."

11.37: Lecturette by a representative of the Health Department, "Health Hints."

12.0: Lunch hour music.

2.0: Selected gramophone recordings.

3.15: Lecturette—Miss I. F. Meadows, "Eat What You Can and Can What You Can't." 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"—

Regal Salon Orchestra, "Memories of Beethoven" (Beethoven).

Plaza Theatre Orchestra, "Gipsy Suite" (German)—(1) Valse (Lonely Life); (2) Allegro (The Dance) (02537).

Columbia Symphony Orchestra, "Al Fresco" (Herbert) (01092).

Ketelbey's Concert Orchestra, "By the Blue Hawaiian Waters."

J. H. Squire's Celeste Octet, "Invitation to the Valse" (Weber) (02305).

Orchestra de la Societe des Concerts du Conservatoire, Paris, "Le Rouet D'Omphale" (Saint Saens) (02926).

Plaza Theatre Orchestra, "Gipsy Suite" (German)—(3) Menuetto (Love Duet); (4) Tarantella (The Revel) (02538).

Columbia Symphony Orchestra, "Radinage" (Herbert) (01092).

Menorah Symphony Orchestra, "Bar Kochba" Selection (Goldfaden).

J. H. Squire's Celeste Octet, "Chant Sans Paroles" (Tchaikowsky).

7.0: News reports and sports results.

7.40: Lecturette—Mr. W. M. Jackson, "Gardening."

8.0: Chimes. Concert by the Wellington Municipal Tramways Band (Conductor: Mr. E. Franklin) and 2YA Artists.

Overture—The Band, "Semiramide" (Verdi).

8.10: Quartette—Melodie Four, "Doan Yer Cry Ma Honey" (Noll).

Tenor—Mr. Sam Duncan, "Murmuring Breezes" (Jensen).

8.16: Flexatone with hand accompaniment—Bandsman Brown, "Kiss Me Waltz" (Burke).

8.22: Choral medley—Columbia Light Opera Company, "Lionel Monckton Memories" (Monckton) (Col. 05038).

- 8.30: Novelty trio—Messrs. D. M. Collinson, C. Lees and H. Burton: (a) "She's a Gorgeous Thing" (Davis); Piano: (b) "Moonbeam Dance" (Gibbons); (c) "Sweet and Lovely" (Arnheim).
 8.40: Baritone—Mr. R. S. Allwright, "Mother Town" (Longstaffe).
 Quartette—Melodie Four, (a) "Drifting and Dreaming" (arr. Melodie Four); (b) "Southern Moon" (Zamecnik).
 8.49: Cornet with band—"Hailstorm" (Rimmer).
 8.57: Organ—Lew White, "Old Black Joe" (Foster) (Brun. 6019).
 9.0: Weather report and station notices.
 9.3: Novelty trio—Messrs. D. M. Collinson, C. Lees and H. Burton: (a) "Whistling in the Dark" (Moretz); Violin novelty: (b) "Stringing Along" (Rubinoff); (c) "Yesterday" (With You) (Collinson); (d) "Dream a Little Dream of Me" (Kahn).
 9.13: Bass—Mr. W. W. Marshall, "Asleep in the Deep" (Petrie).
 Quartette—Melodie Four, "The Woman in the Shoe" (Brown).
 9.19: Waltz—The Band, "Bridal Rose" (Trussell). March: "Old Comrades".
 9.30: Tenor—Mr. Frank Bryant, "A Song and a Dream" (Cadman).
 9.34: Selection—The Band, Extracts from "Great Masters' Works".
 9.44: Choral Medley—Light Opera Company, "Lilac Domino" (Cuvillier).
 9.48: Humour—The Band, "Macgregor's Wedding" (Campbell). March—"Great Little Army" (Alford).
 10.0: God Save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, DEC. 17.

- 12.0: Lunch-hour music.
 2.0: Gramophone recital.
 3.15: Lecture—"Flat What You Can and Can What You Can't." Talk prepared by the Home Science Extension Service, Otago University.
 4.50: Sports results.
 5.0: Children's hour.
 6.0: Dinner music session (Polydor)—
 Philharmonic Orchestra, Berlin, "Tannhauser" Grand March (Wagner) (27185); "Torch Dance in B Flat Major" (Meyerbeer).
 Paul Godwin's Orchestra, "Liliputian's Wedding" (Translateur).
 Symphony Orchestra, "Frasquita" Medley (Lehar) (27025).
 Paul Godwin's Dance Orchestra, "Little Butterflies" (Steinke) (19660).
 Efim Schachmeister's Dance Orchestra, "Second Waltz Medley" (27018).
 Paul Godwin's Orchestra, "The Bird-Seller" (Zeller) (19288).
 Vienna Schammel Quartet, "Some Day," from "Maretta" (Strauss).
 Great Symphony Orchestra, "Fortissimo" (Kalman) (27167).
 Paul Godwin's Jass Symphonians, "Butterfly, Sweet Little Lady."
 7.0: News and reports.
 7.15: Dialogue—Messrs. E. E. Wiltshire and F. C. Fairclough, "The Story of the Garden" (continued).
 7.30: Talk under the auspices of the Primary Productions Committee, Mr. C. J. C. Cussen, Government Department of Agriculture, "Poultry-keeping."
 8.0: Chimes. Specially-recorded International Programme.
 Vitaphone Orchestra.
 The Irresistible Imps.
 The Flying Song Squadron.
 Weather forecast and station notices.
 International Talk—Mr. L. C. Webb, "Ghandi and the New India."
 Forget-me-not.
 Whispers.
 God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, DECEMBER 17.

- 12.0: Selected recordings.
 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 Fantasy" (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 and reports.
 8.0: Chimes. March—Philadelphia Symphony Orchestra, "Marche Slave."
 8.9: Bass—Mr. Edward Bond, (a) "Take Off Your Coat" (Longstaffe); (b) "Because I Were Shy" (Johnston).
 8.15: Novelty—Continental Novelty Quintet, "Sunlight" (Reg. G20432).
 8.18: Ventriloquial Humour—Mr. H. McL. Eggers, "Comedy Sketches."
 8.24: Selection—Signora Reggiardo's Sextet, "Maid of the Mountains."
 8.34: Soprano—Miss Aileen Young, "Una Voce Poco Fa" (Rossini).
 8.38: Instrumental trio—Miss A. Briasco (violin), Mr. P. J. Palmer (cello), and Signora Reggiardo (piano), "Serenade" (Widor).
 8.43: Tenor—Mr. W. N. Satterthwaite, (a) "Sylvain" (Sinding); (b) "Mountains of Mourne" (Moore).
 8.50: Selection—The Sextet, (a) "I Bring a Love Song"; (b) "You Will Remember Vienna" (Romberg).

- 8.56: Contralto—Mrs. B. C. Roberts, "Life" (Curran).
 9.0: Weather report and station notices.
 9.2: Intermezzo—New Light Symphony Orchestra, "Jewels of the Madonna."
 9.10: Bass—Mr. E. Bond, "Tavern Song" (Fisher).
 9.14: Selection—The Sextet, "The Sunshine Girl" (Rubens).
 9.24: Ventriloquial Humour—Mr. H. McL. Eggers, "Comedy Sketches."
 9.30: Instrumental trio—De Groot, Bor, Calve, (a) "Mirage" (Coates); (b) "I Zingari" (Leoncavallo) (H.M.V. B3028).
 9.36: Contralto—Mrs. B. C. Roberts, (a) "Sing, Joyous Bird" (Phillips); (b) "Bright is the Ring of Words" (Vaughan-Williams).
 9.42: Violin—Miss Anna Briasco, with orchestral accompaniment, "Loure."
 9.46: Tenor—Mr. W. N. Satterthwaite, "Megan" (Novello).
 9.49: Selection—The Sextet, "The Little Pierrots' March" (Bose).
 9.53: Soprano—Miss Aileen Young, (a) "The Linden Tree" (Schubert); (b) "Bonnie Banks of Loch Lomond" (trdtl.).
 9.59: Selection—National Military Band, "Three Musketeers" (Benatzky).
 10.2: God save the King.

Friday, December 18

1YA, AUCKLAND (875 KILOCYCLES)—FRIDAY, DECEMBER 18.

- 12.0: Lunch hour music.
 2.0: Selected recordings.
 5.0: Children's hour, conducted by Nod and Aunt Jean.
 6.0: Dinner music session (Columbia)—
 London Theatre Orchestra, "Maid of the Mountains" Selection (DOX37).
 J. H. Squire's Celeste Octet, "Second Movement from Symphony Pathétique" (Tschalkowsky, arr. Robertson) (02937).
 Symphony Orchestra, "When the Lemons Bloom" (Strauss) (02529).
 Plaza Theatre Orchestra, "A la Gavotte" (Finck) (01439).
 Musical Art Quartet, "To a Wild Rose" (McDowell) (01506).
 Organ—G. T. Pattman, "Alice, Where Art Thou?" (Trdtl.) (DO146).
 J. H. Squire's Celeste Octet, "Operatica" (arr. Squire) (DOX62).
 Symphony Orchestra, "Doctrinen" (Strauss) (02529).
 Plaza Theatre Orchestra, "Minuet" (Finck) (01439).
 Organ—G. T. Pattman, "Cinderella" Waltz (Pattman) (DO146).
 Musical Art Quartet, "Mighty Lak a Rose" (Nevin) (01506).
 J. H. Squire's Celeste Octet, "Scene de Ballet" (De Berior, arr. Sear).
 H.M. Grenadier Guards Band, "Hyde Park Suite" (Jalowiec)—(a) Sunday Morning Church Parade; (b) Rotten Row; (c) On the Serpentine; (d) Around the Bandstand (DOX198).
 7.0: News and market reports.
 7.30: Sports talk.
 8.0: Chimes. Medley—Great Symphony Orchestra, "The Gipsy Princess."
 8.9: Overture—Salon Orchestra (under direction of Mr. Harold Baxter), "Beautiful Galatea" (Suppe). Selection—"Indian Canzonetta."
 8.20: Soprano—Mrs. Rewa Hipwell, (a) "Twilight it Is" (Wightman); (b) "Sing, Break Into Song" (Mallinson).
 8.26: Banjo—Mr. L. G. McKeown, (a) "Take Your Pick" (Mandell, arr. Grimshaw); (b) "The Home Town Band" (Weidt).
 8.32: Male quartet—The Big Four, "The King's Horses" (Graham).
 8.35: Suite—Salon Orchestra, "Vive la Danse" (Finck).
 8.43: Tenor—Mr. J. Ainsley Daglish, (a) "Chiming Bells of Long Ago" (Shattuck); (b) "Passing By" (Purcell).
 8.49: Whistling novelty—Margaret McKee, (a) "The Bird at the Waterfall"; (b) "The Bird and the Saxophone" (Ring-Hager) (Brun. 4396).
 8.55: Intermezzo—Salon Orchestra, "Sur l'Escalier" (Winter); "Les Feuilles Tombent" (Chapelier).
 9.2: Evening weather forecast and announcements.
 9.4: Novelty—The Asquiths, "Twenty Minutes' Novelty Entertainment."
 9.24: Dances—Salon Orchestra, (a) "Hungarian Dance, No. 6" (Brahms); (b) "Egyptian Dance" (Shelley).
 9.31: Soprano—Mrs. Rewa Hipwell, (a) "Flight" (Carew); (b) "The Pipes of Pan" (Monckton).
 9.37: Banjo—Mr. L. G. McKeown, (a) "Whistling Rufus" (Mill, arr. Jacobs); (b) "Dixieland" (Six).
 9.43: Tenor—Mr. J. Ainsley Daglish, (a) "The Bloom is on the Rye"; (b) "Richard of Taunton Dean" (Trdtl.).
 9.49: Male quartet—Del Pelo and Quartet, "Funiculi Funicula" (Denza).
 9.52: Suite—Salon Orchestra, "Chelsea China" (Besly).
 10.4: God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, DECEMBER 18.

- 10.0: Chimes. Selected gramophone recordings.
 11.12: Lecture—"Fashions."
 12.0: Lunch-hour music.
 2.0: Selected gramophone 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.)—
 Cedric Sharpe Sextet, "O, Lovely Night" (Ronald) (B3429).
 Berlin State Opera Orchestra, "A Midsummer Night's Dream" Overture (Mendelssohn) (C1883-4).
 De Groot and the Piccadilly Orchestra, "If Only I Had You" (Davies).
 Organ—Jesse Crawford, "I'll Close My Eyes to the Rest of the World."
 Kirilloff's Balalaika Orchestra, "Medley of Old-Time Songs" (Zono).
 The Palladium Orchestra, "La Sesta" Barcarolle (Norton, arr. Lotter).
 De Groot Trio, "Paraphrase of Strauss Waltzes" (arr. De Groot).

Berlin State Opera Orchestra, "A Midsummer Night's Dream" Wedding March (Mendelssohn) (C1884).
 Cedric Sharpe Sextet, "Chanson Napolitaine" (D'Ambrosio) (B3429).
 De Groot and the Piccadilly Orchestra, "Lolita" (Ferrete and Biessier).
 The Palladium Orchestra, "The Grasshoppers' Dance" (Bucalossi).
 Organ—Jesse Crawford, "How Am I to Know?" (King) (EA699).
 The Rhythmic Eight, "Neapolitan Nights" (Zamecnik) (Zono. EE106).

7.0 : News, reports and sports results.

7.40 : Lecture—Mr. C. Pope, "Tennis."

8.0 : Chimes. Overture—2YA Orchestra (Conductor, Signor A. P. Truda), "Romantique" (Kela Bela).

8.8 : Tenor—Mr. Chas. Williams, "Farewell in the Desert" (Adams).

Quartet—The Lyric, "Calm is the Sea" (Pfeil).

8.14 : Mandolin Orchestra—Mrs. Mildred Kenny's Mandolin Orchestra, (a) "Shine, Glow-Worm, Shine" (Lincke); (b) "Wabash Moon."

8.21 : Contralto—Miss Christina Young, with orchestral accompaniment, (a) "Song of India" (Rimsky-Korsakov); (b) "A Heart That's Free."

8.27 : Tenor—Mr. Roy Hill, "The Sea Gipsy" (Head).

Quartet—The Lyric, "The Heart Bowed Down" (arr. Parks).

8.33 : Selection—2YA Orchestra, "Chinese Honeymoon Dance" (Talbot).

8.43 : Baritone—Mr. Will Goudie, (a) "Just A-Wearying for You" (Jacobs-Bond); (b) "Because I Were Shy" (Lyell Johnson).

8.49 : Mandolin Orchestra—Mrs. Mildred Kenny's Mandolin Orchestra, (a) "In a Window in a House in Caroline" (Motzan); (b) "You'll Be Mine in Apple-Blossom Time" (De Rose).

8.56 : Quartet with cornet obbligato—The Lyric, "The Posthorn" (Schaffer).

9.0 : Weather report and station notices.

9.2 : Instrumental—2YA Orchestra, (a) "In Toyland" (Finck); (b) "Falling Stars" (Thiere).

9.10 : Contralto—Miss Christina Young, (a) "Slumber Song of the Madonna" (Michael Head); (b) "Sing, Break Into Song" (Mallinson).

9.16 : Bass—Mr. W. Binet Brown, with orchestral accompaniment, "Cloze Props" (Charles).

9.20 : Waltz—2YA Orchestra, "Espana" (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); Jack Payne and His B.B.C. Dance Orchestra, "Oh, Rosalita" (Llossas) (Col. D0430).

9.39 : 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) (23843).

9.45 : Foxtrots—Paul Godwin's Dance Orchestra, "Can You Be Happy with Moonshine Alone?" (Kollo) (23842); "Love Was Smuggled Into My House" (Heymann) (23841).

9.51 : Vocal—Layton and Johnstone, "When Your Hair has Turned to Silver."

9.54 : 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" (Reg.) (Zono. 5757); The Society Serenaders, "Soldier on a Shelf" (Reg.) (Zono. 5757); The Society Serenaders, "Soldier on a Shelf" (Reg.) (Zono. 5757).

10.3 : Waltzes—Ilja Livschakoff's Dance Orchestra, "Fleurette" (Gilbert) (Poly. 23878); Paul Godwin's Dance Orchestra, "I'll Be Sunshine To-morrow" (Meisel) (23886).

10.9 : 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.).

10.18 : Vocal—Marion Harris, "Would You Like to Take a Walk?" (Dixon).

10.21 : Foxtrots—Leonard Joy's All String Orchestra, "On a Little Balcony in Spain" (Klein) (H.M.V. 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" (EA892).

10.33 : 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).

10.39 : 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).

10.45 : Vocal—Layton and Johnstone, "Wedding Bells are Ringing for Sally."

10.48 : 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) (Poly.).

10.57 : Waltz—Roy Smeck Hawaiian Trio, "Dreamy Rocky Mountain Moon."

11.0 : God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, DECEMBER 18.

12.0 : Lunch hour music.

2.0 : Gramophone recital.

4.50 : Sports results.

5.0 : Children's hour.

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."

B.B.C. Wireless Symphony Orchestra, "La Boutique Fantastique" Selection (Respighi, arr. Coward) (Reg. G80018).

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."

Plaza Theatre Orchestra, "Bal Masque—Valse Caprice" (Fletcher).

7.0 : News and reports.

7.30 : Dialogue—Messrs. D. Cossgrove and W. Melbourne, "Radio Service."

7.45 : Talk—Mr. G. Challis (Christchurch Public Hospital), "Anatomical Footwear."

8.0 : Chimes. Selection—The Court Symphony Orchestra, "The Three Musketeers" (Friml) (Col. DOX197).

8.8 : Tenor—Mr. Douglas Suckling, with Octet accompaniment, (a) "When Other Lips" (Balfe); (b) "The English Rose" (German).

8.15 : Banjo and piano—Misses Muriel and Louie Waugh, (a) "Take Your Pick" (Mendel); (b) "Irish Selection" (arr. Bloy).

8.25 : Soprano—Miss Hilda Hutt, with Octet accompaniment, "Open Thy Blue Eyes" (Massenet).

8.28 : Mixed Quartet—Dora Labbette, Muriel Brunskill, Hubert Eisdell, Harold Williams, "Come Fill The Cup" (from "In a Persian Garden").

8.32 : March—Studio Octet (Conductor, Harold Beck), (a) "The Fighting Ninth" (Strachan); (b) "Lustspiel" Overture (Kela Bela).

8.40 : Humorous Scene from Shakespeare—Miss N. Hooper and Mr. H. L. Shaw, scene from "Hamlet" (Shakespeare).

8.45 : Medley—Jack Hylton and His Orchestra, "Memories of Paris."

8.51 : Bass-baritone—Mr. A. J. Miles Cadman, (a) "Would I Were a King" (Sullivan); (b) "Sea Fever" (Ireland).

8.57 : Characteristic—Studio Octet, "Squirrel Dance" (Smith).

9.1 : Weather forecast and station notices.

9.3 : Medley—Herman Finck and His Orchestra, "Plantation Memories."

9.7 : Tenor—Mr. Douglas Suckling, "A Dream" (Bartlett).

9.10 : Selection—Studio Octet, "Maid of the East" (Neale).

9.23 : Soprano—Miss Hilda Hutt, with Octet accompaniment, (a) "Sleep and the Roses" (Tate); (b) "By The Waters of Minnetonka."

9.29 : 'Cello—Cedric Sharpe, (a) "Consolation" (Liszt, arr. Sharpe); (b) "Chant Sans Paroles" (Tchaikowsky) (H.M.V. B2487).

9.35 : Shakespearean Scene from "Much Ado About Nothing" (Shakespeare). Act IV, Scene I. Characters—Benedick, Mr. H. L. Shaw; Beatrice, Miss Naare Hooper.

Scene from "The School For Scandal" (Routledge) Act II, Scene 1. Characters—Sir Peter Teazle, Mr. H. L. Shaw; Lady Teazle, Miss Naare Hooper.

9.45 : Organ—Sigmund Krumgold, (a) "Indian Love Call" (Friml); (b) "Gipsy Love Song" (Herbert) (Parlo. A2339).

9.51 : Bass-baritone—Mr. A. J. Miles Cadman, with Studio Octet, (a) "Pagan" (Lohr); (b) "Smuggler's Song" (Mulliner).

9.58 : Valse—Studio Octet, "Jolly Robbers" (Vollstedt).

10.3 : God save the King.

4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, DECEMBER 18.

9.0 : Relay from Burns Ball, Dunedin, of the first of the 1931-32 Wool Sales.

12.0 : Selected recordings.

4.50 : Sports results.

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

6.0 : Dinner music session (H.M.V.)—

San Francisco Symphony Orchestra, "Coppelia Ballet—Automaton Dance" (Delibes) (D1272).

Victoria Orchestra, "La Serenata" Waltz (Metra) (Zono. EF32).

John Barbirolli's Chamber Orchestra, "A Little Night Music" Serenade.

International Concert Orchestra, "Danube Waves" Waltz (Ivanovici).

Marek Weber and His Orchestra, "La Tosca" Potpourri (Puccini).

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 (C1653).

International Concert Orchestra, "Over the Waves" (Rosas).

7.0 : News and reports.

8.0 : Chimes. Overture—National Symphony Orchestra, "Martha" (Flotow).

8.9 : Quartet—The Philharmonic Four, (a) "Oh, Who Will O'er the Downs so Free?" (Pearsall); (b) "Hush Thee, Little One" (Foster).

8.16 : Trio—Messrs. B. L. H. de Rose, A. H. Pettitt and L. Hunter, (a) "Vienna Beauties" (Ziehrer); (b) "Her Soldier Boy" (Romberg).

8.30 : Baritone—Mr. F. M. Peake, "Thy Sentinel Am I" (Watson).

Duet—Mr. and Mrs. F. M. Peake, "In the Springtime" (Newton).

8.37 : Piano—Mr. A. H. Pettitt, "Valse in A Flat" (German).

8.41 : Quartet—The Philharmonic Four, "Londonderry Air" (Trdtl.).

8.45 : Contralto—Miss Maud Kenward, (a) "Three Fishers" (Hullah); (b) "Home, Little Maori, Home" (Hill).

8.57 : 'Cello—Mr. L. Hunter, "La Cinquaine" (Gabriel-Marie).

9.0 : Weather report and station notices.

9.2 : Selection—London Palladium Orchestra, "The Maid of the Mountains."

9.10 : Quartet—The Philharmonic Four, "The Little Old Garden" (Hewitt).

9.14 : Duet—Mr. and Mrs. F. M. Peake, "Awake" (Pelissier).

9.17 : Violin with organ—De Groot and Terence Casey, (a) "Cavatina" (Raff); (b) "Parted" (Tosti) (H.M.V. B2920).

9.23 : Tenor—Mr. J. Swan, (a) "Mother Machree" (Ball); (b) "The Old Rustic Bridge" (Skelly).

9.29 : Trio—Messrs. de Rose, Pettitt and L. Hunter, (a) "Softly, Unawares" (Lincke); (b) "El Tango de Amor" (Filippucci); (c) "Piazza de Pololo" (Frederiksen).

9.41 : Quartet—The Philharmonic Four, "The Rosary" (Nevin).

9.45 : 'Cello—Mr. L. Hunter, "In a Monastery Garden" (Ketelbey).

9.50 : Mezzo-soprano—Mrs. F. Peake, (a) "Bird with a Broken Wing" (Church); (b) "A Little Coon's Prayer" (Hope).

- 9.57: March—Creatore's Band, "Aida" (Verdi) (H.M.V. C1339).
 10.2 : God save the King.

Saturday, December 19

1YA, AUCKLAND (875 KILOCYCLES)—SATURDAY, DECEMBER 19.

- 12.0 : Lunch-hour music.
 2.0 : Selected recordings.
 5.0 : Children's hour, conducted by Cinderella.
 6.0 : Dinner music session (H.M.V.)—
 Royal Opera Orchestra, "Sylvia" Ballet Pizzicato of Bacchus (Delibes).
 Marek Weber's Orchestra, "Oeur Brise" (Gillet) (B3026).
 Organ—Charles W. Saxby, "Les Millions d'Arlequin" Serenade (Drigo).
 Mandolin Concert Society, "Echoes of the Volga" (Ritter) (C1936).
 Marek Weber and His Orchestra, "The Beggar Student" (Millocker).
 H.M. Coldstream Guards Band, "Faust" Selection (Gounod) (C1877).
 The London Orchestra, "Valse Memories" (arr. Somers) (Zono. 5257).
 Organ—Charles W. Saxby, (a) "Spring Song," (b) "Bees' Wedding."
 Marek Weber and His Orchestra, "Menuett No. 1" (Paderewski).
 Piccadilly Orchestra, "The Waltz Dream" (Strauss) (B2634).
 7.0 : News and market reports.
 8.0 : Chimes. Relay from the Auckland Town Hall of a Special Carol Concert by the Municipal Band. Conductor, Mr. George Buckley.
 A Dream Fantasy—The Band, "Christmas Memories" (Finck).
 Overture—Band, "Semiramide" (Rossini).
 Contralto—Miss Kay Christie, "The Gift" (Behrend).
 Cornet—Mr. Fred. Bowes, "On Wings of Song" (Mendelssohn).
 Christmas Carol—The Band, "Christians, Awake" (Wainwright).
 Recital—Dennis Johns, "Tragedy and Comedy" (Gilbert).
 Selection—The Band, "Gems from Sullivan's Operas" (Sullivan).
 Christmas Carol—The Band, "Hark, the Herald Angels Sing."
 Song—Madame Aileen Johns, "Standchen" (Strauss).
 Selection—The Band, from "The Redemption" (Gounod).
 Christmas Carol—The Band, "While Shepherds Watch'd Their Flocks."
 Flute—Mr. Hal McLennan, "By the Brook" (Wetzger).
 Christmas Carol—The Band, "O Come, All Ye Faithful" (trdtl.).
 Xylophone—Mr. Rowland Jackson, "Besley."
 March—The Band, "Viva Auckland" (Smith).
 Recital—Mr. Dennis Johns, "Song of the Market-Place" (Buckham).
 Chorus—The Band, "Hallelujah Chorus" (Handel).
 10.0 : Programme of Dance Music from the Studio (Columbia)—
 Foxtrots—Billy Cotton and His Band, "I'm Crazy 'Bout My Baby" (Hill) (DO453); Jack Payne and His B.B.C. Dance Orchestra, "Fiesta" (Samuels) (DO463); Billy Cotton and His Band, "It Looks Like Love" (Freed) (DO450).
 10.9 : Waltz—Jack Payne and His B.B.C. Dance Orchestra, "Indiana Sweetheart" (Hansen) (DO440).
 Foxtrots—Billy Cotton and His Band, "Let's Get Friendly" (Yellen) (DO453); Debroy Somers Band, "The Wedding of the Three Blind Mice" (Williams) (DO437).
 10.18: Vocal—Layton and Johnstone, "I'll Keep You in My Heart Always."
 10.21: Foxtrots—Jack Payne and His B.B.C. Dance Orchestra, "Building a Home for You" (Kahn) (DO463); Debroy Somers Band, "A Clockwork Courtship" (Rayners) (DO437); Jack Payne and His B.B.C. Dance Orchestra, "I'm Happy When I'm Hiking" (Butler) (DO448).
 10.30: Waltz—The Four Bright Sparks, "Meet Me in My Dreams To-night."
 Foxtrots—Jack Payne and His B.B.C. Dance Orchestra, "Pardon Me, Pretty Baby" (Klages) (DO441); "One Little Raindrop" (DO443).
 10.39: Vocal—Layton and Johnstone, "Indiana Sweetheart" (Hansen).
 10.42: Foxtrots—Jack Payne and His B.B.C. Dance Orchestra, "Oh, Rosalita" (Ege) (DO430); "Poor Kid" (Greer) (DO441); "Moonlight Saving Time" (Kahal) (DO443).
 10.51: Waltz—Jack Payne and His B.B.C. Dance Orchestra, "Wabash Moon."
 Foxtrots—Ray Starita and His Band, "It's You I Love" (Swanstrom) (DO179); Billy Cotton and His Band, "Were You Sincere?"
 11.0 : Sporting summary.
 11.10: God save the King.

2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, DECEMBER 19.

- 3.0 : 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)—
 Berlin Philharmonic Orchestra, "Beatrice and Benedict" (Berlioz).
 Paul Godwin's Orchestra, "The Roses" Bridal Procession" (Jessel).
 Paul Godwin's Quintet, "Minuetto" (Bolzoni) (19929).
 Marek Weber and His Orchestra, "Lettre a Armand" (Haagman).
 Great Symphony Orchestra, "A Rendezvous with Lehar" (arr. Hruby).
 Paul Godwin's Quartet, "Intermezzo Russe" (Franke) (19457).
 Efm Schachmeister's Orchestra, "Dark Eyes" (Schachmeister) (20453).
 Opera Orchestra, Berlin, Charlottenberg, "Si J'Etais Roi" (Adam).
 Paul Godwin's Orchestra, "The Marionette's Guard Mounting" (Kuhn).
 Paul Godwin's Quartet, "Octobre" (Tschalkowsky) (19437).
 Efm Schachmeister's Orchestra, "Kasbek" (Schachmeister) (20453).
 Paul Godwin's Quintet, "Dolls' Minuet" (19929).
 7.0 : News, reports and sports results.
 7.40: Talk—Mr. J. W. Fergie, "The People's Railways."

- 8.0 : Chimes. Medley—Jack Hylton and His Orchestra, "Melodious Memories" (Finck) (H.M.V. C1575).
 8.8 : Baritone—Mr. Ernest Short, (a) "The Toreador Song" (Bizet); (b) "In a Garden" (Hawley).
 8.14: Selection—2YA Salon Orchestra (Conductor, Mr. M. T. Dixon), "A Strauss Garland" (arr. Winter).
 8.24: Soubrette—Miss Margot Russell, (a) "For You" (Dubin); (b) "The King's Horses" (Gay).
 8.30: Guitar duo—Berthold and Bent, (a) "Along the Road of Dreams" (Brown); (b) "Down the River of Golden Dreams" (Klenner).
 8.37: Humour—Mr. Len Ashton, "In the Very Early Prehistoric Days."
 8.42: Suite—2YA Salon Orchestra, "Miniature Suite" (Coates).
 8.52: Choral medley—Light Opera Company, "Medley of Leslie Stuart's Songs" (Stuart) (H.M.V. C2090).
 9.0 : Weather report and station notices.
 9.2 : Guitar duo—Berthold and Bent, (a) "Drowsy Waters" (Alan); (b) "It's You I Love" (Swanstrom).
 9.10: Baritone—Mr. Ernest Short, (a) "The Call of the Wild" (McGeogh); (b) "The Fishermen of England" (Phillips).
 9.16: Instrumental—2YA Salon Orchestra, "Dance of the Tea Dolls" (Schmidt-Hagen); "Japanese Carnival" (Basque).
 9.26: Humour—Mr. Len Ashton, (a) "Like the Big Pots Do" (Hawley); (b) "I think of You, Dear" (Loug).
 9.32: Xylophone—Franz Kruger, (a) "La Kraquette" (Clerice); (b) "Tell Fantasia" (Kruger) (Poly. 21963).
 9.38: Soubrette—Miss Margot Russell, (a) "Let's Get Friendly" (Silver); (b) "One Little Raindrop" (Richman).
 9.44: Fantasia—2YA Salon Orchestra, Fantasia on "In a Persian Garden" (Lehmann). Dance novelties.
 10.0 : Dance programme (Brunswick)—
 Foxtrots—Jacques Renard and His Orchestra, "He's My Secret Passion" (Valentine) (4978X); Ben Bernie and His Orchestra, "One Little Raindrop" (Richman) (6062X); Hal Kemp and His Orchestra, "Would You Like to Take a Walk?" (Dixon) (6048X).
 10.9 : Waltz—Regent Club Orchestra, "Broken Hearted" (Kenny) (6062X).
 Foxtrots—Tom Gerum and His Orchestra, "Cheerful Little Earful" (Gershwin) (4971X); Emil Coleman and His Orchestra, "Isabel" (Caesar) (41286); "Overnight" (Rose) (4971X).
 10.21: Vocal—Bing Crosby, "If You Should Ever Need Me" (Dubin) (6090).
 10.24: Foxtrots—Ozzie Nelson and His Orchestra, "Do I Really Deserve it From You?" (Clare) (6060); Emil Coleman and His Orchestra, "Oh, Donna Clara" (Caesar) (41286); Ozzie Nelson and His Orchestra, "Dream a Little Dream of Me" (Kahn) (6060).
 10.33: Waltzes—Jacques Renard and His Orchestra, "Reaching for the Moon" (Berlin) (6021X); Emil Coleman and His Orchestra, "Heavenly Night" (Eliscu) (6037).
 10.39: Foxtrots—Loring Nichols and His Orchestra, "Were You Sincere?" (Meskill) (6070); Noble Sissle and His Orchestra, "Got the Bench—Got the Park" (Lewis) (6077); Loring Nichols and His Orchestra, "Teardrops and Kisses" (Kenny) (6070).
 10.48: Vocal—Bing Crosby, "Out of Nowhere" (Heyman) (6089).
 10.51: Foxtrots—Ben Bernie and His Orchestra, "One More Time" (De Sylva) (6063); Jacques Renard and His Orchestra, "With All My Heart."
 10.57: Ben Bernie and His Orchestra, "If You Should Ever Need Me" (Dubin).
 11.0 : Sporting summary.
 11.10: God save the King.

3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, DECEMBER 19.

- 12.0 : Lunch-hour music.
 2.0 : Gramophone recital.
 4.50: Sports results.
 5.0 : Children's hour.
 6.0 : Dinner music session (Polydor)—
 Paul Godwin's Orchestra, "Egyptian March" (Strauss) (19617).
 Great Symphony Orchestra, "The Gipsy Princess" (Kalman) (27172).
 Paul Godwin's Quartet, "Un Peu d'Amour" (Sileu) (21703).
 Paul Godwin's Orchestra, "Lake of Como" (Galos) (27006).
 Paul Godwin's Quintet, "Vision" (Drdla) (19433); "Types Tziganes."
 State Opera Orchestra, Berlin, "Orpheus and Eurydice" Ballet Music.
 Paul Godwin's Orchestra, "First Love" (Michiels) (27006).
 Paul Godwin's Quartet, "Serenata d'Amalfi" (Beccia) (21703); "Spring's Awakening" (Bach) (19647).
 Paul Godwin's Quintet, "Chant d'Amour" (Drdla) (19533); "Serenata" (Clement) (19628).
 7.0 : News session.
 7.45: Talk—Mr. W. G. Wright, "Fur-producing Rabbits."
 7.30: Sports results.
 8.0 : Chimes. Relay of programme from 4YA, Dunedin.
 10.0 : Dance music programme (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 Lloasas and His Orchestra, "Twilight" (Bianco) (22984); "La Cumparsita" (Rodriguez) (P40529); "Breezes from the Andes" (Porschmann) (22984).
 10.21: Vocal—Layton and Johnstone, "One Night Alone With You" (Col.).

- 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. D0286).
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.

4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, DECEMBER 19.

- 12.0: Selected recordings.
2.0: Relay of Children's Christmas Party to be held in the Dunedin Town Hall. Chairman, His Worship the Mayor, Mr. R. S. Black.
4.50: Sporting results.
5.0: Children's hour, conducted by Aunt Anita.
5.10: 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, arr. Renard).
Regal Orchestra, "Pagliacci" Selection (Leoncavallo) (Reg. G30007).
Jacques Jacobs Ensemble, "Sobre Las Olas" (Rosas) (02556).
J. H. Squire's Celeste Octet, "The Piccaninies' Picnic" (Squire).
Court Symphony Orchestra, "The Windmill Man" (02909).
Plaza Theatre Orchestra, "The Three Bears" (Coats) (02744).
Herman Finck's Orchestra, "Schubertiana" (arr. Finck) (02721).
Bohemian Orchestra, "Destiny" Waltz (Baynes) (Reg. G20775).
7.0: News and reports.
8.0: Chimes. Selection—Marek Weber's Orchestra, "Vienna by Night."
8.9: Choruses—The Melodists, (a) "Good News" (Henderson); (b) "Char-maine" (Pollack).

- 8.16: Mouth Organ—Mr. E. Murphy, "Popular Selection" (arr. Murphy).
8.21: Humour—Miss E. M. Holland, "Mrs. Mahferty."
8.26: Banjo Quartet—Stokes Quartet, (a) "High School March"; (b) "Just a Memory" (Weidt).
8.33: Bass—Mr. R. B. Macdonald, "Blue Dragoons" (Russell).
Chorus—The Melodists, "Sally of My Dreams" (De Sylva).
8.40: Cornet with Organ—R. Arnold Grier, (a) "The Lost Chord" (Sullivan); (b) "Softly Awakes My Heart" (Saint-Saens) (Zono. A309).
8.46: Banjo Quartet—Stokes Quartet, (a) "The Darkies' Patrol" (Mansing); (b) "Magnolia" (Morley); (c) "In Honeyland" (Duet).
8.56: Chorus—The Melodists, "Girl of My Dreams" (Clapp).
9.0: Weather report and station notices.
9.2: Chorus with orchestra—Shilkret's Orchestra and Salon Group, "Stephen Foster's Melodies" (Foster) (H.M.V. EB42).
9.10: A One-act Radio Sketch by "The Enniskillen Entertainers": "Patsy Flanagan's Party" (O'Donoghue).
10.0: Dance music session (Polydor)—
Foxtrots—Marimba Original Excelsior de Guatemala, "El Enganado" (Garcia) (21901); Ben Berlin's Dance Orchestra, "There's Only Room for One Love" (May) (23535); Paul Godwin's Dance Orchestra, "I'm Longing for Something" (Hollander) (23536).
10.9: Waltz—Ilja Livschakoff's Dance Orchestra, "Mother Needn't Know." Foxtrots—Ben Berlin's Dance Orchestra, "If I's and And's Were Pots and Pans" (Stolz) (23611); Ilja Livschakoff and His Dance Orchestra, "The Brave Little Tailor" (May) 22923).
10.18: Vocal—Clem Williams, "Old-Fashioned Girl" (De Sylva) (Parlo.).
10.21: Tangos—Ilja Livschakoff's Dance Orchestra, "Your Lips Were Mine in My Dreams" (Marbot) (23546); Ben Berlin's Dance Orchestra, "What's the Time?" (May) (23535); Paul Godwin's Dance Orchestra, "Pimpy, My Best Friend is You" (Ortuso) (23653).
10.30: Waltz—Paul Godwin's Dance Orchestra, "That's You" (Molto) (23654). Foxtrots—"Mother Goose Parade" (Breaun) (23327); Ilja Livschakoff's Dance Orchestra, "I Would I Could Be Your Lover" (Dostal).
10.39: Vocal—Clem Williams and Des Tolley, "You are the Melody" (Parlo.).
10.42: Tangos—Ilja Livschakoff's Dance Orchestra, "My Heart is at Your Feet" (Schmidt) (23546); Paul Godwin's Dance Orchestra, "Don't Leave Me" (Hollander) (23536); "Parting" (Blech) (23653).
10.51: Foxtrots—Ilja Livschakoff's Dance Orchestra, "Don't Fear the First Kiss" (Stolz) (23701); Paul Godwin's Dance Orchestra, "Dancing Puppets" (Rust) (23327); Marimba Original Excelsior de Guatemala, "Aguilas Mexicanas" (Jose Escobar) (21901).
10.0: God save the King.

2YB, NEW PLYMOUTH (1230 KILOCYCLES)—SATURDAY, DEC. 19.

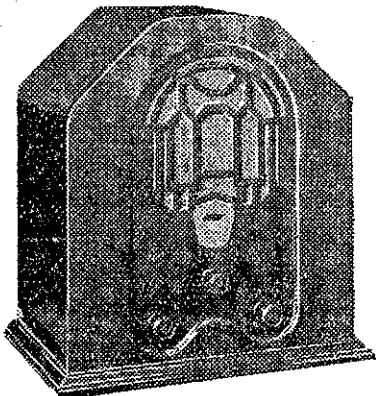
- 2.50 to 4.30 p.m. (approx.): Sports relay.
6.30 to 7.30 p.m.: Children's session
7.30 to 8.0 p.m.: Sports results and talks.
8 to 10 p.m.: Concert and dance programme, with sports results.

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Archibald on Elections

(Continued from page 6.)

again. And it ain't till next day that the right figures is known, when the school caretaker is pokin' among the Standard VI. euvre books and up the chimney that 'e finds 'idden bundles of votes! Every candidate should be searched before 'e leaves the pollin'

booth and 'is opponent's votes taken off 'im. If 'e is caught doin' it three elections in succession, 'e should 'ave five votes docked off 'is total.—Yours full of pep,

ARCHIBALD.

DON'T buy a "B" or "C" battery until you are ready to use it, as it will deteriorate with time as well as with use.

SEE BIG COMPETITION FEATURED ON PAGE - 8

Schubert

(Continued from page 11.)

develop a theme, in the Beethoven manner, he could always invent a fresh one. The wealth of melody to be found in his music is unequalled.

It is characteristic of the Schubert type that such artists are great only in their art. They are passive rather than active, reflective rather than forceful. As a result, they lack "personality." In everything outside music Schubert's ideas, like his character and appearance, were entirely undistinguished. His musings on life, as exhibited in his diaries and letters, are sentimental, romantic, imitative. He was modest, but his modesty seems to have been the result of shyness as much as of anything. It is inconceivable that a man of Schubert's genius should not have known who and what he was. But it suited his placid, passive temperament rather to have his claims ignored than to assert them. Nevertheless, there were limits to his indulgence. He would rise up in his wrath when he felt that the god in him was really being blasphemed.

Bauernfeld relates that on one occasion, when the members of a famous Viennese orchestra, in the course of a dispute with Schubert, claimed that they were as good artists as he was, Schubert shouted: "Artists! Artists! You call yourselves artists! One of you bites between his teeth a wooden tube, the other blows out his cheeks playing the bugle! Do you call that art? It's just a piece of mechanical trickery that brings in pence. Fiddlers, wind-blowers! That's what you all are. Nothing else. But I am an artist. I! I am Schubert—Franz Schubert, whom all the world knows, who has done things that are great, beautiful; things of which you have no conception; and I shall do more beautiful things. For I am not just a mere bungling country composer, as the stupid newspapers think. Let the fools talk as they like."

But although Schubert knew who and what he was, he realised his shortcomings as an artist. He was a contemporary of Beethoven, and all his life was overshadowed by that mighty genius. And Schubert was particularly fitted to appreciate Beethoven. It was in virtue of his very weaknesses that Schubert, more than most, could appreciate the profundity

of Beethoven's conceptions and the masterliness of his grasp. Beethoven never had a more ardent worshipper than Schubert. At the very beginning, as a mere boy, when Schubert confided to Spaun his ambition that he would one day write music, he added: "But who dare attempt anything after Beethoven?" When he was a famous composer his consciousness of the gulf between himself and Beethoven remained.

As he once explained to the author, K. J. Braun, "Beethoven can do everything, but we cannot understand everything, and much water will be carried away by the Danube before people arrive at a complete understanding of what this man has created. Not only is he the most sublime and prolific of all composers, but he is the most courageous. He is equally strong in dramatic as in epic music, in lyrical as in the prosaic; in short, there's nothing he cannot do."

This feeling, admirable as it appears, was in some danger of becoming an obsession. It prevented Schubert from becoming intimate with Beethoven, an intimacy which, when he came to know Schubert's work, Beethoven would have welcomed, and which would certainly have been to the advantage of both men, and it may have hindered Schubert in manifesting that self-assertion so necessary to success. It may have induced what is called in modern jargon, an "inferiority complex." It is significant, in this connection, that Schubert, on his deathbed, rejected his brother's attempts to console him with the remark, "No, it is not Beethoven who is lying here!"

It is customary to say that Schubert led an unhappy life, but there is no evidence that he had any profound sorrows. He was chronically hard up, for his music was sufficiently unconventional for publishers to be shy of it. He tried once or twice to get musical appointments, but had not sufficient influence to succeed. He lacked the energy and practical sense to engineer public concerts of his works. He seemed, indeed, fairly well content with private performances in the houses of his friends. He was, the most unenviable of men, and almost wholly lacking in ambition of the worldly sort. But he was ambitious as an artist; he always wanted to do better. And he worked extremely hard. His real life was in his musical im-

The "Super-Six"

(Continued from page 17.)

of the filament circuits, while both "A" and "B" batteries are connected, should be conducted with a torch bulb of the same voltage as the valves used. A piece of insulated flex should be twisted round the base and the bulb held upright on the chassis, while the free end of the wire is inserted in the "A+" sockets of the valve holders. If it lights up in each and does not burn out, the valves may be inserted.

Bias voltage for the oscillator valve will be either $1\frac{1}{2}$ or 3 volts, while that

agitation. For the rest he was an ordinary person who led a pretty ordinary bohemian life. He was used to poverty. His father was a schoolmaster, and Schubert himself was an assistant schoolmaster for a time. But he quite deliberately chose the chances and troubles of an insecure bohemian existence rather than endure that slavery. He was often hungry, and he was probably never free from anxiety about money. But it would be absurd to pretend that he was brought to an early death (he died at thirty-one) by the indifference or hostility of the world. He died, as a matter of fact, from eating bad fish.

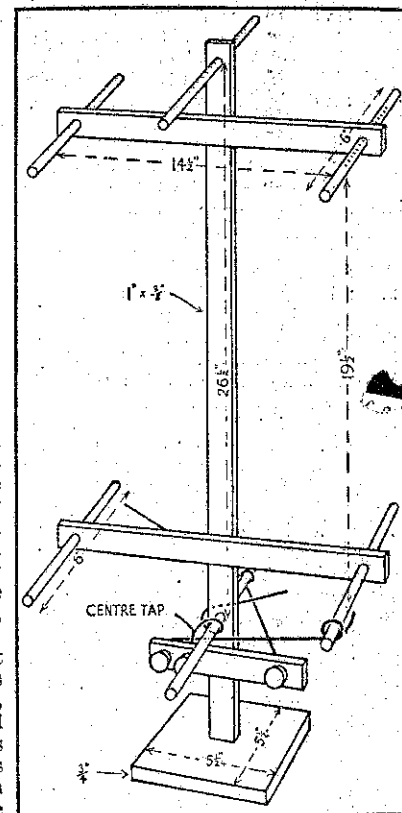
It is not possible to see Schubert in his life. His amours, his relations with his friends, his talk, his letters, are all quite unrevealing. The real Schubert, the Schubert who ranks among the few great musical geniuses of the world, was no more apparent in his life than in his appearance. Here is a description of his appearance, that Kobald has gathered from accounts of his contemporaries: "He was short, his face round, fat, and puffy—'Schwammerl,' his friends nicknamed him. His forehead was low, his nose of the snub variety, his dark hair extremely curly, which gave him a somewhat nigger-like appearance. He always wore eyeglasses even in the night, so as to be ready to compose directly he woke in the morning. His expression was, as a whole, neither intellectual, distinguished, nor genial. Only when he was composing did his face change and become interesting, almost demonic. Then his eyes would flash with the fire of genius. 'Those who knew Schubert intimately,' writes his friend, Josef von Spaun, 'saw how intensely his creations moved him, and how often they were born in pain. When one beheld him in the morning at work, with flashing eyes and glowing cheeks, another being altogether from his usual self, one received an impression not easily forgotten.'"

He was born in 1797 and died in 1828.

—From "Radio Times."

for the power valve should be ascertained from the leaflet enclosed in the valve carton.

To operate the set, the screen grid potentiometer should be advanced about half-way, and the two tuning



The Frame Antenna.

dials slowly rotated in step, a condition which may be ascertained by a "live" sound from the speaker. Control volume with the potentiometer.

If the set operates correctly, and if care is taken in the wiring, there is no reason why it should not go at the first try-out. You will be amazed at the ease with which station after station may be tuned in.

Lastly, we would much appreciate any reports on the performance of this set. These will be published for the purpose of enabling other constructors to compare results and to ascertain if their own sets are working properly.

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A. E. STRANGE

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Short-wave Notes

W3XAL and W3XL.

THE above stations, located at Boundbrook, New Jersey, are being well received in New Zealand at the present time. The following are their schedules as given "over the air" during the past week (both stations are owned and operated by the same company):—W3XAL, 49.18 metres, Mondays to Fridays, inclusive, 6.30 a.m. to 11.45 a.m., and 4 p.m. to 6 p.m.; W3XL, 46.69 metres, Saturday and Sunday only, 6.30 a.m. to 11.45 a.m., and 4 p.m. to 6 p.m. (N.Z. summer time).

Shortwave Reception in U.S.A.

AN interesting letter has just been received from Mr. Page Taylor, Detroit, Michigan, who tells me all about what is heard in the Eastern States of U.S.A. Mr. Page says: "PCJ, Holland, is not so good. It is a very hard station to get in this part of the country on account of WIXAZ, and a harmonic of longwave XEX in Mexico City being right on PCJ's wave. When he comes in, however, he is quite good, but I have never heard PCJ without hearing WIXAZ at the same time."

HVJ, Vatican City, has been reported in the East by a few, but it is also a very difficult station to get on account of being on at the wrong hours to suit us.

Moscow and REN have been reported by a few listeners on the West Coast.

TLO, Nairobi: I don't know of anyone in this country ever hearing this station. I have tuned for him for two years without success.

F3ICD is beginning to come in well now. I have heard him very well with only ten feet of aerial.

RV15 is not being heard yet. After Christmas RV15 and F3ICD come in like locals.

VE9CL is poor, and has been for some time. HRB and VE9CL are trying to share the same wave; one of them will have to move or we won't hear either.

NRH has not been heard for over a year. He is putting on a test this morning (October 28), at 1 a.m., and the two following mornings, so that we in U.S.A. can hear him again. I understand that some gentleman in New Zealand recently sent him a report of seven days' consecutive reception. That is better than we have been able to do here for a long time. PLW is the only Javanese being heard at the present time.

YK2ME is absolutely like a local on 31.28 metres.

FYA, G5SW and I2RO are beginning to fade out, and probably will not be heard well again until next spring.

ZL3ZC was heard by several listeners a few years ago, but has not been reported since.

ZL2ZX has not been reported. Winter is coming, and with it good night and early morning reception.

ZL I have heard weakly. It is best heard on the East Coast.

KKW is a new Bolinas, California station, new this last week; tests with JIAA in the late afternoon, on 21.95 metres.

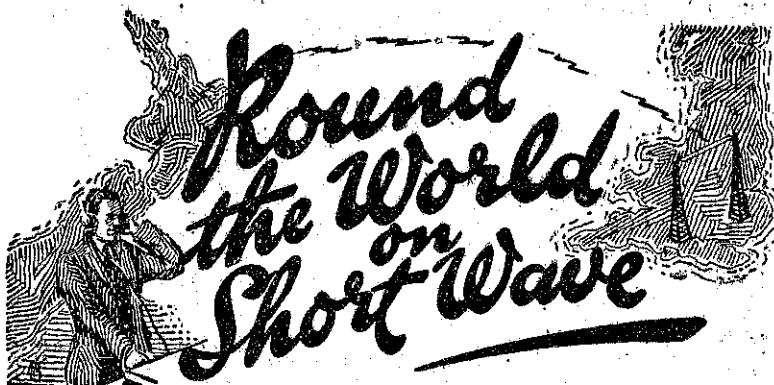
KKQ is also at Bolinas. Look for KKW, KKQ, KIO, and JIAA from 2 p.m. until 8 p.m., E.S.T. (7 a.m. to 1 p.m., N.Z. summer time).

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

TIR, Cartago, Costa Rica, has recently come on the air. His wavelength is 39.8 metres, and is usually on from 7 till 8 p.m. (12 noon till 1 p.m.). Owned by the Tropical Radio Telegraph Co., the same firm that owns HRB.

CMCI, Havana, Cuba, has recently come on too. This station is of very good volume on 49.95 metres. CMCI signs off at 6.30 p.m. (11.30 a.m.).

HKF, Bogota, Columbia, 39.4 metres, is about the best station at the present time. Sometimes he comes on as early as 7.30 p.m. (12.30 p.m.), but his regular schedule is 9 p.m. to 11 p.m. (2 p.m. to 4 p.m.).

HKM, Bogota, Columbia, 45 metres, also is coming in well on the same schedule as HKF.

El Prado, Riobamba, Ecuador, comes through very well every Thursday night from 9 p.m. till 11 p.m., on 39.8 metres. (N.Z. time, Friday, 2 p.m. to 4 p.m.).

KWO, Dixon, California, is a new station that I heard for the first time last night (October 27), conducting word tests. They were on 33.5 metres, but he announced that they were also on 15.355 megs. This may be KOO; am not sure if he said KWO or K double O.

EAQ, Madrid, Spain, is on irregularly on 30.4 metres. When he is on he is like a local. Usually heard from 8 p.m. till 8.30 p.m. (1 p.m. to 2 p.m.).

CTIAA, Lisbon, Portugal, on 42.9 metres, is heard on Fridays from 5 p.m. till 7 p.m. (Saturdays, 9.30 a.m. till 11.30 a.m.). This station is a hard one to hear on account of QRM, but comes through quite nicely occasionally.

Zeesen is harder to get than PCJ. I have never heard it. 2XAF and 1XAZ are on each side of it, and completely cover it. If I were a little from these two big stations, or closer, it would help.

Log for Week Ended December 5

R15, Siberia, 70.1 metres: Good volume each evening from 7.30 p.m.

RV59, Moscow, 50 metres: It is necessary to be up very early to receive this station at all well now. At 7 a.m. it is quite weak.

W9XF, Chicago, 49.83 metres: Usually reaches R9 by 6 p.m.

ZL2ZX, Wellington, 49.5 metres: Too close to be other than maximum volume.

W8XAL, Cincinnati, 49.5 metres: Reception best from 11.30 p.m., when R9 signals are the rule. Usually reaches R6 by 6 p.m., but QRM is troublesome.

W3XAL, Boundbrook, 49.18 metres: This station comes in at about R9 from 5 p.m. till 8 p.m., when they close down. F3ICD, Saigon, 49 metres: Still R9 from soon after 11 p.m. each evening.

W3XL, Boundbrook, 46.69 metres: On Sunday two new stations, KGHL and KGR, Montana, were included in the National Network, from which a programme of music was heard. RS-9 at 5 p.m., increasing to R9 soon after.

REN, Moscow, 45.38 metres: Like RV59, this Russian station becomes very weak by 6.30 a.m. these mornings.

39.3 metres (about): Saturday, 11.45 p.m. Records at R9, gushy, with slight static. No call was heard. Duplex telephony (foreign), commenced before midnight.

Radio Maroc, Rabat, 32.26 metres: Monday, R6 at 7.45 a.m. to R3 by 8.15 a.m. Have not heard Maroc for a long time.

VK3ME, Melbourne, 31.55 metres: Saturday night, R9 with one stage of audio. The quality was excellent, except during short periods when distortion was noticed.

W2XAF, Schenectady, 31.48 metres: Weak until nearly signing-off time, 4 p.m., when they are usually R7-8. Audible in the mornings about 8 a.m., but weak as a rule. On Tuesday at 7.45 a.m. they were RS-9, dropping suddenly to R3 at 8.15 a.m.

W1XAZ, Springfield, 31.35 metres: Comes in quite well from 4 p.m. at about R8, but they seldom transmit later than this time.

VK2ME, Sydney, 31.26 metres: Sunday evening, R9, with their usual weekly programme.

G5SW, Chelmsford, 25.53 metres: Not worth while in the mornings, weak and gushy. Tried them on Wednesday night, or at least Thursday morning, at 12.25 a.m., when their carrier was RS and gushy. The call, G5SW, etc., with tomorrow's programme, was about 50 per cent. readable. Big Ben on the half-hour was clear. Organ music followed at R9, quite good except for the gushiness.

W8XX, Pittsburgh, 25.25 metres: Audible some mornings between 6.30 a.m. and 8 a.m. Very rapid fade on Thursday and Friday, the only mornings heard this week.

FYA, Paris, 25.2 metres: Another station almost "out of hearing." When audible between 7 and 8 a.m., is very gushy.

HVJ, Vatican City, 19.84 metres: Have not heard HVJ on this wavelength since

the opening day, when this station was opened on 19.84 metres, until Saturday at 11.20 p.m., when they were calling 2ME, Sydney, without any luck, while I was listening. Volume was RS-9, with a slight surge. A metronome could be heard ticking in the background.

N.Z. Short-wave Club Notes

From the Secretary's Pen

WHAT appears to be occupying the minds of many short-wavers is how to get the set out to where they are going to spend the holidays. The first thing to do is to notify the inspector of the change of address. Another distressing happening might be to find the batteries have failed; it is always advisable to have a spare. For a two-valve set an emergency "A" battery is one of the pocket lamp type. A benzine case with the tins inside would make a waterproof carry-all, and would serve as a table, provided precautions are taken against shorting the batteries when packing up.

A number of people are going short-wave nowadays, but there are still a few "die-hards." I received a letter last week wherein the writer stated that he had written to a northern firm for particulars, and his reply was not to bother about short-wave, as it was a complete failure.

A report from Dunedin, in comparing the reception log, stated that the Americans given at R9 in Wellington have been only R6-7 down there, with the exception of W8XAL, at 11.30 p.m. At the present time Saigon and RV15 are exceptionally strong, but the number of "howlers" seems to be on the increase.

There is a growing feeling among listeners of all classes that something should be done with regard to electrical interference. I think that a leading light of the DX Club, who had a listen-in while in town, is satisfied that he has the best "possie" after all.

The Club address is: A. B. McDonagh, Secretary, NZSWC, 274 Cuba Street, Wellington.

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Place Aux Dames.

THE performance of the National Repertory Society in Wellington last week was notable in that, for the first time in its history, it produced a play manned, so to speak, entirely by women. And in "Nine Till Six" they acquitted themselves well; notably Miss Irene Wilson, who, with enviable poise, gracious dignity, and true touch on occasional note of poignancy, gave a performance that enchanted attention and admiration of her audience.

The milieu of the play is a large London dress establishment, in which are employed varying types of feminine perversity. There is Gracie, for example, acted by Kathleen Smith with engaging naïveté; her mother, presented to the life by Elsie Lloyd; Mary Cooley's Freda, always just right; the Bridgit of Alison Kirkcaldie, who, with extreme chic, and commendable enunciation and audibility, scored a success; and the Mam'selle of Gretta Stark, who, clad in geranium-red that matched Gallic temperament, talked broken English with a volubility that swept all before it.

One remembers with especial pleasure the Clare Pembroke of Marie Bown, a finished impersonation of revolt of youth against soul-destroying conditions of stringent financial stress. Miss Bown's movement and gesture were spontaneously graceful, and she showed herself entirely cognisant of the potentialities of the part. Ethel Oldbury-Jones once more demonstrated distinctive flair for low comedy, and was very popular; while Pauline Shotlander, a competent mime, perhaps has never done better work than portrayal of the gliding, black-clad, maddeningly efficient head of "The Hats."

There was little weakness apparent, although the lovely ladies who acted as mannequins were somewhat anaemic in protest, the performance as a whole giving impression of intriguing and artistic mosaic of dovetailing team work.

Something Different.

THE newest chokers are designed to match the velvet evening gowns and coats. Suspended from them are large bows in diamante and coloured stones, which match a buckle fastened at the waist. These chokers have an Egyptian look. Some are composed of coral and others of dull red stones, red having come into its own with the revival of velvet.

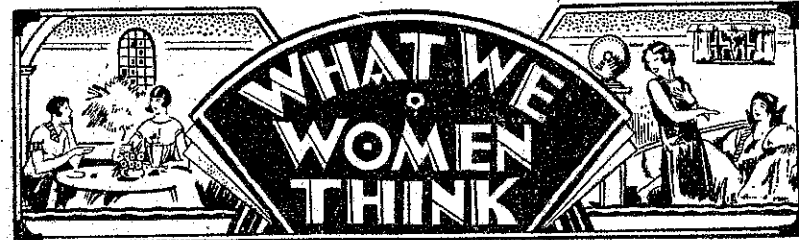
The Yule Log.

EVERYONE loves a log fire. Let those who will have gas, coal, and electricity; the only crown of an old-fashioned hearth is wood.

Those who burn oak find it a satisfactory fuel in certain conditions. A bed of glowing embers is necessary to consume large pieces of this noble tree, and none but its devoted destroyers can contemplate cutting oak small. When new it disdains the fire, and burns slowly and unwillingly. Old logs of three years give better results. The most popular of slow-burning woods is walnut, which has a beautiful scent. Other woods have glories of their own.

*Pear logs and apple logs,
Both will scent your room;
And cherry logs across the dogs
Smell like flowers in bloom.*

Coal is closely rivalled in weight by the slow and clear-burning beech, which gives a generous heat. Even when green, birch and ash are good fuels. A pleasant scent and a blue



flame come from the birch, but it is costly and is quickly spent. The beautiful laburnum is economical. Childish

Appearances

They bear him to his resting-place—
In slow procession sweeping by;
I follow at a stranger's space;
His kindred they, his sweet-heart I.
Unchanged my gown of garish dye,
Though sable-sad is their attire;
But they stand round with griefless eye,
Whilst my regret consumes like fire!

—Thomas Hardy.

memories are recalled by the crab-apple, which cheers older years with its flame and fragrance. A merry com-

panion is the cheap hickory, with its bright sparkle. Its heat-retaining property gives an even temperature.

Blazing logs recall the fragrance of fir wood fires, or of peat. Books are left unread for a wander through the fairy world of the fire. Logs which send out their heat in the winter come from the forests which give shade in the summer. And a log fire is ideal in England—with central heating.—J.L.L.

Courage, Mes Braves!

TRANSLATED from the French of Antoinette Tierce, "Between Two Fires," is an enthralling addition to the literature produced by the cataclysm known as the Great War. This chronicle of devotion and self-abnegation is the record of how the brave Antoinette sheltered, fed, and rescued from imminent extinction four fugitive British subjects, during eighteen months of the four-year-old occupation of Lille by the German army. There was hourly risk of detection, constant agonising struggle to protect stricken and hunted men, knowledge of dread fate that awaited discovery of those who harboured the enemy English; all being narrated in this heroic saga with a clarity and sincerity that reflect credit upon the translator, Mr. Lewis May.

Our Cookery Corner

Sole With Mushrooms.

HALF a pound of fresh mushrooms of medium size are sliced and placed in a flat fireproof pan, in which two full tablespoonfuls of butter have been melted. Sprinkle with finely chopped parsley, pepper, and salt. Cook this gently in a moderate oven until the mushrooms are softened, which should take about 20 to 25 minutes. Stir occasionally, so that the butter covers all the pieces. Take a filleted sole and lay the pieces flat on top of the mushrooms. Cover them with some cream, or milk, or both. About one tablespoonful to each piece is sufficient. Place in the oven for ten minutes. The fish must not be dry—it should be feathery and tender and quite white.

Fruit Salad Dressing.

THE flavour of a fruit salad is greatly enhanced by the following dressing, the recipe for which comes from Ontario. It is an excellent dressing to use with all fruits, summer and winter.

Take two eggs, three-quarters of cup of pineapple juice (from tinned fruit), a pinch of salt, half a cup of sugar.

Separate eggs, heat beaten yolks with sugar and pineapple juice, put in double pan, stir till it thickens, cool. Add whites of eggs. Chopped nuts and Marachino cherries can be added as liked.—M.E.S.

Eggs in Ambush.

TAKE eight hard-boiled eggs. Cut six of these in quarters lengthwise. Similar quantity (cut in lengths) of unpared cucumbers. Coat a border mould with aspic jelly. When set arrange alternately egg and cucumbers, white and green to outer side of mould. Fill up with aspic jelly. When cold turn on to dish and fill up the centre with the whites of the two remaining eggs cut in strips, young green peas and new potatoes cold and cooked, and mixed with mayonnaise sauce.

Arrange a little frill of small lettuce leaves between border and filling, and pile two or three spoonfuls of whipped cream on top. Garnish with capers, one or two olives, and coralline pepper.

Coconut Buns.

Sieve one pound of flour into a basin, adding to it a pinch of salt, two oz. of fine sugar, and a teaspoonful of baking powder; also the grated rind of half a lemon.

Crumble into these ingredients three oz. of butter, and, when quite fine, add two oz. of desiccated coconut.

Beat one egg, and with it form the whole into a stiff dough, using a few drops of milk if wanted.

Put in little rough heaps on a greased tin, and bake in a moderate oven for ten minutes.

Lightning Changes.

EVERY imaginable quick-change device has been carefully thought out by the dressmakers for Miss Edna Best, who will have to make a record number of changes in John van Druten's new comedy, "There's Always Juliet," at the Apollo Theatre.

During the play she will wear five dresses, in addition to a negligé, three coats, and three hats.

Two of her gowns, in cases where she is only off the stage for a matter of seconds, have been made so that as the belts are unfastened the dresses drop off. These are a gold lame evening dress with puff sleeves and a black and white afternoon dress with a novel one-sided double collar, one collar being white and the other black.

A Prelate Protests.

THE Rev. E. Noel Mellish, the V.C. Vicar of Dunmow, Essex, in a letter to his parishioners, gives his impressions of feminine attire.

He writes: "Why should women wear pyjamas in public places? Some women are beautiful in anything, but all women are much more beautiful when they are dressed in clothes that suit them. Can any rational person defend a little black bowler hat worn sideways? Does it make the wearer more beautiful? Compare the proportion and the swing of a nicely-balanced skirt, set with silk stockings and neat shoes, with the untidy shapelessness of the fashionable pyjama. Why do they wear them if they do not enhance the beauty and comeliness of women?"

"There is no true answer to explain these freak fashions except that those who devise what women shall wear have issued their orders, and because they decree that women should wear ridiculously ugly little bowler hats and pyjamas like chair covers, they obey. Will another Mrs. Pankhurst come and liberate her poor suffering sisters from this tyranny?"

"Women say they will not be bound by Victorian conventions and restrictions, yet, curiously enough, they search in dusty Victorian cupboards and produce a perfect paradox of a hat and even attempt to saddle their unfortunate sisters with bustles."

A Close Corporation.

THE fact that he who is rich in mental possessions is not likely to be depressed by the lives of the wealthy is annoying to those rich people whose pleasure in their possessions is largely dependent upon being envied for them. The world of culture is a closed society, and any closed society is intolerable to a democratic age. Aristocracy of birth has lost prestige; aristocracy of wealth lacks mystery. The only exclusive world to-day is that of the highbrows. Into this you cannot buy your way. You cannot, even, be certain of qualifying for a highbrow by hard work, by reading the best books, looking at the best pictures, hearing the best music. You may get an entrance on these terms; but you will be found out when you are there. I have watched the embarrassments of those trying to be gentlemen and those pretending to be rich; but they are nothing to the bewildered misery of those trying to live beyond their intellectual means.—Desmond MacCarthy.

... With ... BOOK and VERSE

By "John O'Dreams"

Jottings

"JULIAN PROBERT," the latest novel from the pen of that competent novelist, Miss Susan Ertz, is quite worthy of her entertaining talent. A study of social conditions at the present time, the story concerns primarily the love story of a distinguished scientist, unhappily yoked in matrimony, and Pauline Trellett, a modern novelist, the latter a charming, level-headed, generous-hearted, modern product, who has freed herself from prejudice, but not from warm-hearted generosity in word and deed toward her fellow-creatures. Their love story runs as even a course as any love story can that is outside the recognition of convention. A subsidiary love story, and a charming one, with all the flavour of youth and spring-time, is that of Julian himself and the audacious and entirely lovable Hildegarde. The description of the friendship of this boy and girl is fresh and fragrant, and set in skilful juxtaposition with the mature and troubled progress of the love affair of the elder Probert.

Characterisation is admirable, in particular that of Mrs. Probert, self-centred, hysterically pious, and of a mollusc-like devotion to her son, whose vitality she drains and, whose life she saddens by selfish demands. Then there is the Rev. Attwood, that kind cleric, who, with motives of the best, arouses hotbed of unhappiness in unregenerate young hearts. Perhaps most interesting of all is Pauline's father, that erratic journalist, who somewhat too late falls violently in love with a beautiful girl, given to dissimulation, whose unrevealed past at an inopportune moment confronts her and blights ambitions dreams. The clash between the ageing and accomplished dramatic critic and Gogan, the bouncer, who returns to claim the lovely and unprincipled Sandra, when intelligence and qualities of the spirit are worsted in an encounter with coarse vitality, is one of the best things in this excellent tale of modern life, in which there are no dull moments. The story goes with elan and vivacity, the conclusion of the whole matter being something in the nature of a note of interrogation; but in sum total many readers will decide it is not quite in the best manner of the author, who gained their suffrages in "Now East, Now West" and "After Noon."

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Prize Poem Competition

THE PRIZE of half a guinea in the current competition is awarded to a new contributor, "H.T." for "The Pedlar," which will create admiration by reason of musical versification and poetic awareness. Selected for special commendation is the fascinating "Reverie," by "P.Q.," which we are holding in the meantime for further consideration. Also to be commended for beauty of vision and literary flair is "The Seeker," by "Greta," which we regret that, for space reasons, we are unable to publish.

Comments of correspondents:—

"I think 'Age' an excellent poem, with fine idealistic theme and excellent spiritualistic conception. May I congratulate 'K.M.W.' on his—or her—work?"

"The prize poem, 'Lure of the Woods,' filled me with delight and a great dissatisfaction with my own efforts, but I can never stop scribbling." (Very charming "scribbling," be it said, judging by our own experience of it.)

"The Bowl of Moraing": Fine literary craftsmanship is apparent in your paean to earth's beauty.

"Erin" sends some rippling lines that call for a musical setting.

"The Stork" is a poetic conception of the story that is old as the world.

"Country Cornflower": Yes, they may be used elsewhere if not published by this paper. Thanks for your note. We, too, regret necessity for curtailing space devoted to this column.

"Dreams". An impressionistic effect, and a charming one, of ever-recurring beauty, first and third verses being the best.

D.A.S.: We are in accord with your vigorous protest.

S.E.F.J. sends a rhyming questionnaire.

"Disturbed": Unrhythmic and not up to standard.

"Lights and Reminiscences" and the second poem possess high spirituality and some facility of expression, but the lines do not always scan.

"Wellington City": An interesting composition from the historical point of view, but it could be rendered as well, perhaps better, in straight-out prose.

Ferdinand: How could you?

Nitouche: Try comic cuts.

... The Pedlar ...

Where thou goest, vaunt thy wares:
Perfumes of the earliest morn,
Distilled from the ambient air;
Jewels night-hath lately worn,
Gifts which God Himself prepares.

Beauties all wayfarers meet,
Dreams incomparably sweet,
Hopes set high as arching skies,
Innocence in children's eyes,
Ships upon the morning's rim,
High noon in a pleasant land,
Wind along the tussock hill,
Slow seas slipping over sand.

Pedlar with the eyes serene,
Thou hast goods which all have seen,
And forgotten many days;
To thy purchaser shall come,
Deeper than the poppy sleep,
Swift forgetfulness of cares,
Joy return to all his ways.

—H.T.

MISS NAOMI ROYDE-SMITH'S brilliant talent is shown to advantage in her study of Julie de Lespinasse, entitled "The Double Heart." In 1753 an unknown girl, who had been a governess in a household that was monstrously unconventional even in those days of license, went to live with her patron, the great saloniere of Paris, Madame de Deffand. Speedily the nameless and penniless dependant proved her mettle. Blue Stocking and Muse of the Encyclopaedists, she added to coruscating literary gifts that of enslaving men, and was idolised by several of the most notable men in Europe. The atmosphere of those long-ago days of delicate wit, cruel irony, leisurely and famous gatherings of men and women who were great names in the world of letters and affairs of State, is presented with a clarity and knowledge of the eighteenth century that will enchain all lovers of that picturesque period.

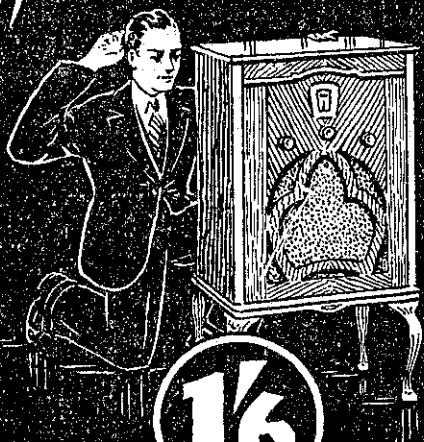
THERE are many who agree with Mr. Galsworthy's dictum that the late Stacy Ammonier is one of the best short-story tellers of all time. Unfortunately his literary output was not large, and the book of short stories by this consummate artist, entitled "Little Windows," which recently has been published, will be given an eager reception. Good writers in this genre are rare, and it may be the present collection will fail to come up to high expectation created when name of author is disclosed. The master hand, however, is apparent in these tales of pathos, grim tragedy, humour, and suspense; for, though not all up to standard of his best short stories, Stacy Ammonier was enough of an artist to imbue everything he wrote with something of his own peculiarly iridescent quality. Perhaps the most arresting of all the tales is that which concerns nightmare of a man left alone in a city tenanted entirely by rats, in which atmosphere of tension and horror are superbly conveyed.

"THE WHICHARTS" are three very charming children, the illegitimate daughters of a distinguished soldier. They grow up and gravitate toward the stage, where the two elder ones, by reason of natural and inherited grace and talent, speedily become very much in request by reason of the ineffable and elusive quality of charm. The youngest of the trio, Tania, cares nothing for the microcosm of the theatre, and seeks for her mother, who has been lost to her in childish years. This is, one imagines, Miss Noel Streetfield's initial attempt at fiction and is very delightful and intriguing, with a fresh and joyous quality of its own.

PROCURABLE EVERYWHERE

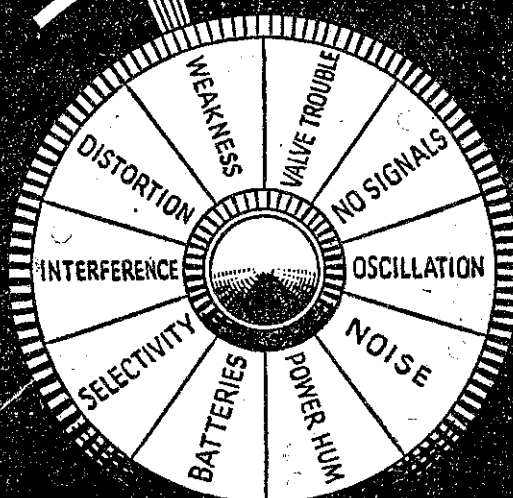
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