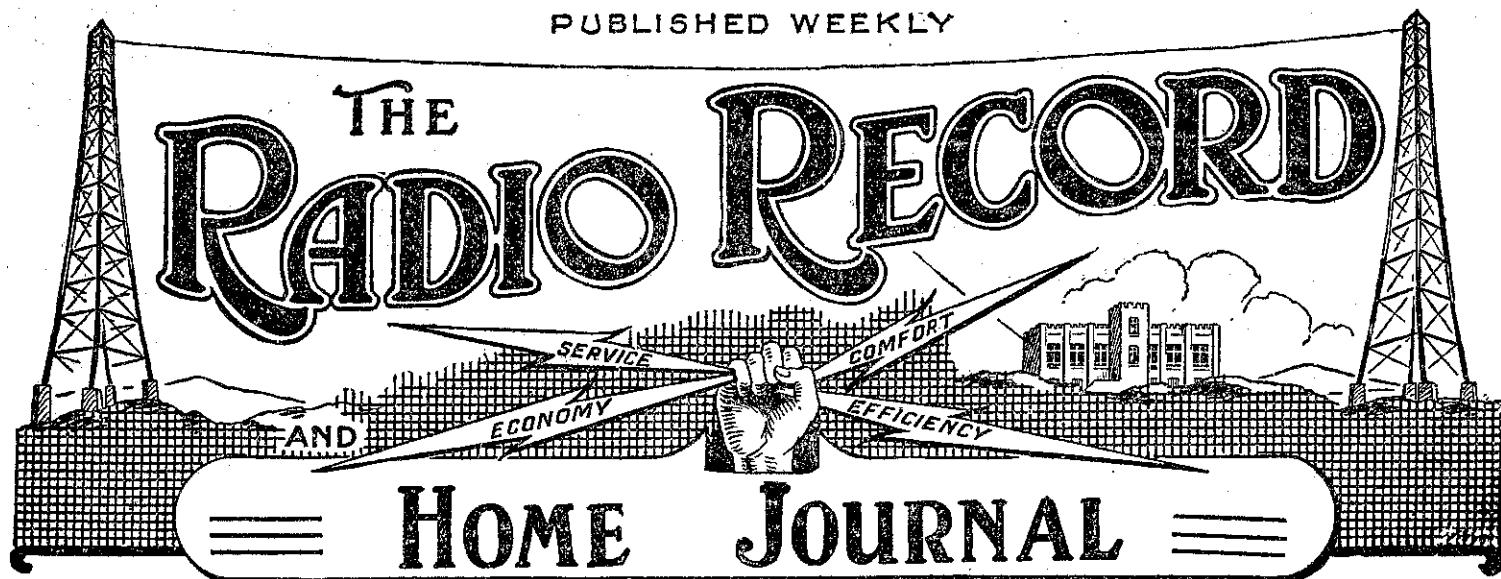


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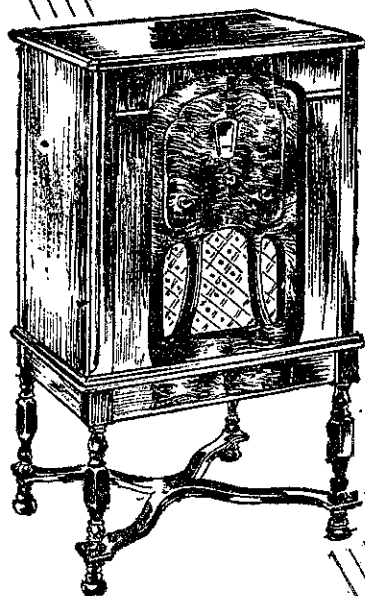
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IN view of the growing discontent among listeners in Holland over the chaotic conditions of broadcasting in that country, the Dutch Finance Minister, on behalf of the Government, has suggested a plan which provides for the erection of two powerful regional stations. The existing stations are run by political and religious associations.



MUCH trouble has been caused in Belgium by the Government decree forbidding the broadcasting of advertisements by private stations. A mass meeting of protest was held in Brussels recently, while over 30,000 signatures have been obtained for a pro-advertisement petition.

the new transmitter will create a wipe-out area in which listeners will hear nothing but advertisements. The owners have declared, however, that advertisements will not absorb more than "five minutes per broadcasting hour." The station is expected to begin its tests on the high waveband by the end of July.

THE Vatican shortwave station at Rome is now accepting private and commercial messages for transmission. The station was originally intended solely for communication with priests and Catholic missionaries in various parts of the world.

THE 200 k.w. "commercial publicity" broadcasting station now under construction at Luxembourg is creating considerable alarm in the surrounding districts. The French Press has been particularly aggressive, contending that

A MICROPHONE was installed in the Palais de Justice, Paris, on December 5 for broadcasting the traditional opening discourse of the season, given by the leading advocate. French listeners are hoping that this represents "the thin end of the wedge," and that they will soon be able to listen from their armchairs to the more important murder trials.

COMMENTING on the effect of sun-spots on radio reception, the "Indian Radio Times" frankly admits that: "We are afraid that we shall be unable to prevent the formation of sun-spots, so that for the time being we shall probably have to put up with fading."

THE newest arrival on the staff of the Turin broadcasting station is a physician whose task it is to diagnose listeners' ills and to prescribe treatment over the microphone. It is reported that the service is highly popular, not only with the patients themselves, but with listeners who become bored with the ordinary programmes.

THE London postal authorities recently announced that the campaign against radio "pirates" in London, which lasted four weeks, netted £125,000 in license fees. Sir Kingsley Wood, the Postmaster-General, stated in the House of Commons recently that the number of prosecutions arising out of the campaign was 117. Excluding renewals and deducting also, as representing normal growth, the number of new licenses issued during the corresponding period last year, the number of additional licenses issued during the campaign was 204,000, while the estimated cost of operations was £650. A significant feature is that 146,000 new licenses have been taken out in the provinces, although the G.P.O. "mystery" vans have not yet commenced operations there.

PRIZES are to be offered by the Portuguese Post Office for designs for a new broadcasting station operating on a wavelength of 456 metres. The studio will be situated in Lisbon, and the transmitter at Barcarema.

THAT harassed body, the American Federal Radio Commission, is at present rather perplexed over a request from the International Communications Laboratory, New Jersey, for permission to erect two transmitters operating on wavelengths between one and three centimetres. The company is a branch of the International Telegraph and Telephone Company, which early last year conducted telephony tests on 18 centimetres across the English Channel. Such wavelengths have, apparently, never been heard of by the F.R.C.

IF the new French Government retains office, approximately £500,000 will be expended from the 1931-32 Budget for the development of broadcasting. One proposal calls for the erection of a series of 60 k.w. stations, so located as

to cover the entire country. French radio development, however, is still divided between two schools of thought one wanting a State monopoly, and the other private enterprise with Government regulation.

WE have already reported how a small church in England was fitted with loudspeakers which produced gramophone recordings of the St. Paul's Cathedral chimes, and thus saved the cost of installing a church bell. The church of the Dorogor coalmine in Hungary has now been fitted up with a similar installation. The chimes from six tuned steel rods, struck by clock-work-operated hammers, are amplified and fed through ten moving coil loudspeakers, eight of which are suspended in the tower and two in the church. The same installation serves also for reproducing sacred music by means of gramophone records.

A RADIO "feeler" is to be added to the equipment of the United States dirigible Akron, to enable her officers to determine the atmospheric conditions below them. The instrument was designed by Professor Moitschanov, a Russian scientist, for attachment to balloons. Data on the temperature, air pressure, and atmospheric moisture is secured by lowering the instrument from the airship, and the information is automatically transmitted to those above by radio and recorded on a revolving drum in the control car.

THE L. and N.E. Railways recently decided that portable wireless sets may be carried as personal luggage, and that they may be operated in compartments "as long as other passengers do not object."

DESPITE the recent decision of the Indian Government to suspend the present broadcasting service in that country, there is still hope of continuance, for the Indian radio trade is making strenuous efforts to gain support for a scheme which would maintain the existing transmitters at Bombay and Calcutta. It is thought that possibly the system of radio programmes sponsored by advertisers may be finally decided on. For the present, however, the Government is continuing the service for a few weeks to enable the trade to complete its negotiations.

THE National Broadcasting Company of America, who inaugurated the first network system of radio stations in that country, celebrated its fifth birthday during November last. Its inaugural programme in 1926 was heard by an estimated audience of more than ten million people. To-day, however, each of the N.B.C.'s two coast-to-coast networks can reach a potential audience of 51 millions. Annually, the N.B.C. spend more than £2,000,000 in broadcast entertainment, while relays have been presented from no fewer than 21 foreign countries. Thirty-seven thousand miles of special telephone lines link its eighty-two associated stations from coast to coast. In one month recently, 1997 programmes originated from the New York studios alone, involving 23,657 individual appearances before the microphones. Behind this is an N.B.C. personnel of executives, engineers, programme builders, and projectionists numbering 1200 persons.



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"Hitch-Hiking" Around the World

Everyone at some time or other wants to travel — to see new countries and strange people—but because of the lack of opportunities or of the will to make them, very few do. Not so Mr. Arthur Cone, who is at present "hitch-hiking" through New Zealand. Though only twenty years old he has travelled through two continents, and intends to devote another six years to seeing the rest of the world. He has delivered several talks on his adventures from 1 and 2YA, and will complete the series in the near future from 3 and 4YA. In the following article he outlines his wanderings from the time he set out from New York, nearly two years ago.



Arthur Cone.
—S. F. Andrews photo.

ON May 27, 1930, I started out from New York with 30 dollars in my pocket, intending to cover every country in the world. A trip of 125,000 miles was what I had planned. My transport was to be by the method of "hitch-hiking," or walking and getting rides in motor-cars—mostly getting rides in motor-cars.



A family of husky pups, belonging to the Royal Canadian Mounted policeman with whom Mr. Cone stayed while waiting permission to cross the Canadian border.

Starting from New York, I hitch-hiked across the Continent to Seattle, travelling through many States and exploring such well-known national reserves as Yellowstone Park and Glacier National Park on the way. In Seattle I tried to get a job on a ship bound for Alaska, but was unable to do so, and continued on to Vancouver. There I was lucky, for I made the acquaintance of Mr. Keeley, manager of the

Canadian National Steamship Line, who became interested in what I was doing, and instead of having to work my way, he gave me a free passage to Skagway, Alaska. The trip was quite pleasant because we went through what is known as the inland passage, a route passing among thousands of islands along the coasts of British Columbia and Southern Alaska.

When we reached Skagway I had only 2 dollars and 25 cents left. I had planned to proceed on to Whitehorse by railway, and so went to the head of the Railway Company and asked for a free passage. He said that he was sorry, but since I had only 2 dollars 25 cents left, he was afraid I could not get past the Canadian authorities at the border, and they could not take the responsibility of taking me through. I asked if there was any means of communication between the border and his office, and on being told there was a telephone, I repeated my request for a free passage on the train, on condition, however, that I walked to the border to ascertain if I would be permitted through. After walking the 20 miles up the railway,

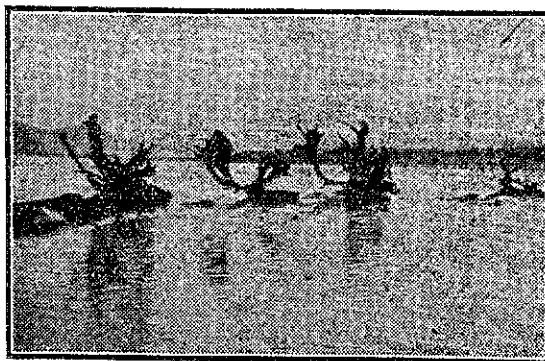
track to the border I found in charge there a member of the Royal Canadian Mounted Police. He was very friendly, and not only gave me permission to go through, but asked me to stop there and spend the night with him. Needless to say, I accepted.

On the following morning he called Skagway, and said he was letting me through. They then advised him that when the train came he could put me on board. When I reached Whitehorse I still had my 2 dollars 25 cents, but this doesn't carry one very far, so I went to the Mounted Police Barracks and asked for permission to stop there for that night and perhaps the next. They not only agreed to this, but asked me to have my meals with them as well.

After remaining two days, I was given permission to work my way down the Yukon River in a river steamer bound for Dawson City. It was one of those flat-bottomed boats, with a big stern paddle wheel about half as large as the boat itself. My job was to help load wood as fuel for the boat's engine. As we were going down stream it took us only about 36 hours to reach Dawson City—a distance of nearly 500 miles. There I again went to the Mounted Police Barracks—I still had my 2 dollars 25 cents—and here I was given a job washing dishes and peeling potatoes. The man whose regular job this was wanted to take four days off to celebrate his twenty-first birthday. While he was recovering I had the job. After four days, during which I accumulated the sum of 17 dollars, the man came back, and I had to be moving. The question was, where to go and how to go there?

I FINALLY decided to travel down the Yukon river, so I invested 10 dollars of my scanty money in a boat which, I discovered when it was too late, leaked so much that it was useless. So I decided to travel on the trail from Dawson City to Eagle, Alaska. When I mentioned this, people in Dawson City warned me I would be passing through the bear country. In Yellowstone I had come in contact with bears, so I wasn't very much afraid of them. This I mentioned, but they told me that these bears were nothing like those in Yellowstone—in the Yukon they were very fierce, especially the grizzlies, and the greatest danger lay in meeting a mother bear with cubs. Since it was the berry season, the bears would be out with their cubs eating berries, fattening up for the winter hibernation.

I didn't have enough money to buy the rifle they advised me to take with me, so I had to think of some other protection. When in Yellowstone Park I had often heard the rangers tell people that if the bears bothered them in any way, (Concluded overleaf)



Caribou swimming the Yukon, taken from the boat in which Mr. Cone journeyed down that river.

the best thing to do to frighten them away was to carry something that rattled. I decided to try this, so when I started out I went along rattling a little tin of pebbles.

The first day out I saw no bears, but on the second as I was going along quite peacefully around a bend in the trail I saw suddenly, not fifteen yards from me, a big brown bear standing on his hind legs in the midst of a berry patch. He had probably heard me coming, and was sniffing the air to find out what it was. I was really very much frightened, but I thought it would be useless to turn round and run because the bear would be after me, and if I climbed a tree—well—he could probably climb faster than I. So we both stood there and looked at each other. Since the bear didn't move I thought somebody had to, so very slowly I started rattling the little tin can. At the first sound the bear sank down on all fours, and I thought he was coming for me, but instead he walked off very slowly in the opposite direction, as if to show his great contempt. At that I gathered courage and rattled the tin very hard, so hard that it fell out of my hand to the ground with a clatter. At the sound the bear gave a start and went down the hill just as fast as he could go.

That night when I reached a mining camp and told them about it they told me that the bear probably thought that I was chasing him.

Another experience I had with an animal up there was when I was starting over a big divide. When I was within 500 feet of the top, a big caribou—an animal very much like a reindeer only larger—came over the top and stood motionless for a time looking straight down at me. Then he put his head down with his antlers pointing for me and came down the hill with a rush. I didn't wait for him, but turned round and ran. At the first movement he seemed to see me for the first time, for he whirled to the side and galloped down the hill in another direction. That night, when I reached another mining camp, I told them about that, and they said that the caribou probably couldn't scent me, and, being a very curious animal, was coming down to see what I was.

It took me eleven days to reach Eagle, and there I got another job—this time sawing wood. I worked for four days and made 20 dollars, or about £4. The game warden and the game executive came up the Yukon River in a small boat with an outboard motor, and when they went down took me back with them 180 miles down the river to Circle City.

There I struck the highway connecting the Yukon River and the sea, and I hitch-hiked to Fairbanks and then

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to Valdez on the coast. There I found that the steamer "Aleutian" was in on its way to Seward, before returning to Seattle. I thought I had very little hope of a job on board, as they had refused to allow me to work my way up to the north, and I was very surprised when I was taken on. The next seven days saw me stevedoring. At Seattle I was paid off, my work on the boat earning me 11 dollars 25 cents.

Soon after I was on the road to San Francisco. On the way down I was given a ride in a motor-car by a man who became interested in what I was doing. He gave me his card and told me to call on him when I reached San Francisco, remarking that he would help me to get on a ship. Three days after I reached my destination I went to his office and nine days later he had me on the Ventura working as deck boy bound for Sydney. The whole twelve days I spent in San Francisco, however, I remained there without any money. The way I lived was by having my meals at a fire station, sleeping for several nights on a fire boat along the waterfront, and for the rest on board some ships that were in port. It would take too long to relate the devious means by which I managed to live, but I succeeded in getting through all right.

However, the Ventura left San Francisco on September 12, 1930, taking me for the first time in my life away from the American continent. We travelled for Sydney via Honolulu, Pago Pago, Samoa, and Suva, Fiji. In Sydney I

was given letters of introduction to people in Brisbane and to someone on a station near Longreach. I hitch-hiked up to Brisbane, and then out to this station, where I worked as a jackaroo for two weeks. From Longreach I wandered down to Brisbane again, then to Sydney, from there to Melbourne, and then on across to Burnie, in Tasmania. After visiting Launceston and Hobart, I returned once more to Sydney by boat, and then started up north for Brisbane through the New England tableland. After that I hitch-hiked along the coast through Rockhampton, Townsville and Cairns, finally reaching Mareeba. I had a letter of introduction to a station owner near there and it was my intention to buy a horse from him. However, he insisted upon giving me one, an old grey mare, and I must say it was a case of "The old grey mare, she ain't what she used to be." She was over 20 years old and had lost one eye.

I stopped at this station for a couple of weeks, and then, taking advantage of a droving plant which was returning to Cape York Peninsula, I went north with it. The white man who had come down with the droving plant remained in Mareeba and I went back in his place, so my travelling companions consisted of three full-blooded aborigines and one halfcaste. I travelled with them nearly all the way up Cape York Peninsula to Port Stewart, and then inland to Coen.

In the evenings, when we had made a fire, the blacks would come in from the bush—they were wild, but fairly friendly—and I would sing to them. I can't sing, but they used to like it, anyhow. Their favourite song was "Oh, By Jingo!" and whenever I would sing it they would just go wild and break out into howls of laughter. They would also dance for me, and held several corroborees, which were very entertaining.

From Coen I travelled with a man who was driving a dray through to the Batavia goldfield. With him I travelled as far as the Mein telegraph station, and there I made connection with a droving plant which was taking cattle up to a place called Red Island, some thirteen miles from Cape York itself. There they slaughtered cattle for meat for Thursday Island. I travelled with these drovers as far as the Moreton telegraph station—the telegraph line runs all the way up the Cape peninsula—and from there I travelled with drovers who met us to take the cattle to Red Island. My next move was to Thursday Island, in a launch which called for the meat.

There I was lucky enough to make the acquaintance of a planter from Papua, who offered to take me to his plantation in his cutter. He took me with him to Daru, then to Port Moresby, back to the mouth of the Fly River, then 80 miles up the river to his plantation, and thence back to Thursday Island. From there I travelled by boat to Cairns, down the coast to Brisbane, through the New England tableland to Sydney, where I caught the Maunganui for New Zealand. In New Zealand I have already travelled from Auckland to Wellington, from Wellington to Napier, then to Taupo, to Rotorua, back again to Auckland, and up to Whangarei and Kaitiaki. South once again to Auckland, and then to Dargaville, through to the Waipoua Forest, where I spent two days with the rangers, and then back to Auckland and down once more to Wellington.

I want to travel for about six more years, and as I am now 20 I won't be more than about 26 when I am through. Then I hope to return to America and travel about the United States, writing and lecturing about for about three or four years, after which I hope to get a yacht of my own and travel through the world in that, writing, lecturing, and exploring.

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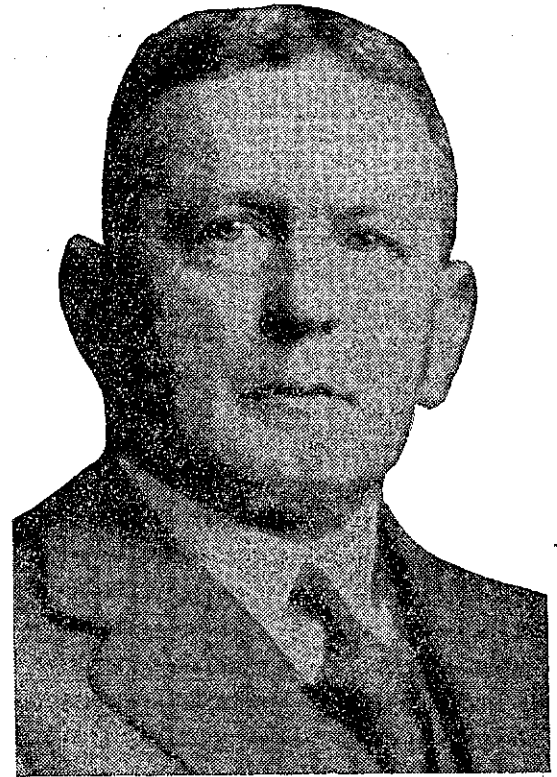
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Japan WILL stay in Manchuria

In the following article, delivered recently from 2YA as a talk by Dr. Guy H. Scholefield, is given an illuminating recital of hard economic facts which portend a permanent Eastern change. In view of the latest development of serious hostilities between Japan and China, this article will be of especial topical interest.



*Dr. Guy H. Scholefield, O.B.E.,
Parliamentary Librarian, and author of several
authoritative works on national affairs. Every
Wednesday evening he delivers a talk on
international affairs from 2YA.*

THE position in Manchuria to-day seems very much as it has been for the past three months. The main difference is that Japan has taken firmer hold of the control of the country and has made it clear to the League of Nations that she does not intend to relinquish it. She asserts that the position is not changed, except for the better, and that she has no intention of usurping the sovereignty of the country.

The Chinese troops are quite incapable of resisting the Japanese. Many of them have been ordered to withdraw so as to avoid a collision, while others are held checkmated by the Japanese.

Japan claims that her energy just now is absorbed in combating the bandits in Manchuria. And no doubt they are. You must remember that not long ago Manchuria was a wilderness, with a very sparse population, mostly of nomads—a happy hunting ground for bandits. In fact, the outer provinces of a country like China are normally infested by robbers. (It is not so very long since Australia and even New Zealand had their lawless characters in the back-blocks). They were eliminated by the construction of railways and roads into the interior. In Manchuria there are vast tracts which are still uprooted, and there are herds of men who have not settled down, and find it easier to make a living by robbery than by work. It is alleged that the Japanese, even if they have not "rigged" this bandit menace, have been only too glad to be able to point to it as a reason for their operations in Manchuria, but it is wise to be careful of accepting suggestions of this sort from either side. Times of great excitement do not tend

to produce reliable news.

Observers all seem to agree that the Chinese themselves are quite incapable of keeping order in Manchuria, just as their soldiers are incapable of resisting those of Japan. The Chinese are not a martial people. It is pathetic to see them put into a position when they must either fight or suffer a great loss of territory and of self-respect.

Mr. O. D. Rasmussen, in the December "Fortnightly Review" gives an interesting description of the Chinese soldier of the present day.

They have no military traditions at all. As fighting men they are rarely effective in attack. For this reason a most successful Chinese general, Chang tso Lin, used Russians and Japanese as shock troops in the recent faction wars. The Chinese have many old-fashioned notions about war. During the revolution in 1912 the fighting at Hankow started at sunrise each day, and stopped punctually at 11 o'clock for lunch. When Hankow was in danger twelve months ago the rebels estimated carefully the time it ought to take for the Government troops to reach the town, and made their arrangements for resistance accordingly. When the troops arrived by forced marches a few days earlier and took the



Japanese soldiers on duty at a city street barricade in Shanghai—a scene typical of the military operations in the affected area.

(Concluded on page 21.)

Editorial Notes

Wellington, Friday, Feb. 5, 1932

THE indications are that a major dispute is looming in connection with gramophone records and their use for broadcasting purposes. A summary of the position which appears in another column shows that the negotiations which have been proceeding in Australia between the representatives of the Gramophone Companies and the broadcasting stations have failed. It is further announced that the Gramophone Companies state their terms for the use of records for broadcasting purposes to be: (1) a fee of 2/6 for each performance of such records as the broadcasting stations are permitted to use; (2) a limitation as to the number of times an individual record may be put over the air. These terms naturally are unacceptable to the broadcasting stations, particularly the "B" class stations, which are dependent for their revenue, not upon any proportion of listeners' fees, but upon revenues derived from advertising. Following upon the failure of negotiations, representations have been made to the Postmaster-General of the Commonwealth, Mr. Fenton, and in all likelihood the battle will be transferred to the political arena in order that the politicians may exercise such guardianship as is possible over the interests of broadcasting companies and listeners.

ANOTHER phase of the situation is its possible reaction upon the Australian Performing Right Association. This association always claimed in the past that it possessed, by agreement with similar associations elsewhere, approximately 95 per cent. of the copyright of all musical works of the world, and although it would appear to have always successfully evaded the necessity of giving absolute proof of its claims, it has had sufficient backing in the letter of international law to "get away with it." Up to the time of the Gramophone Companies making their claim, it was assumed that the payments made to the Performing Right Association, in virtue of agreements entered into both in Australia and New Zealand, covered the situation. Apparently it does not, so that the Australian Performing Right Association may well be called upon for an explanation of the position, and may have to face a reduction in the royalties paid it if the gramophone people want a separate "cut" for themselves. An indication of this has already been given in Australia, and

the Association, alive to its own interests, has made representations to the Australian Cabinet that its copyright fees should not be reduced, claiming that they were fair and equitable. Listeners, however, are more valuable politically than the Performing Right Association, and if the issue is to be fought in political circles, the Association may well have to accept a lower percentage of the revenue it has hitherto extracted from broadcasting.

SO far as the Gramophone Companies are concerned, it may be accepted that those companies which have been issuing the more expensive records have suffered recently compared with their earlier successes. Just how far that reduction in their turnover is due to the general depression, or to the actual practice of indiscriminate broadcasting of their records of which they complain, is a matter for argument. Up to the time when the full weight of the depression fell upon the community, listeners who liked a record and were able to buy it, bought it for their own personal pleasure. Now, however, primarily because of the depression and not through any lack of desire to personally possess the record they want, many people are finding it impossible to give full rein to their tastes. In those circumstances it is natural that the Gramophone Companies are finding their revenues suffer, and are seeking avenues for reimbursement. Their obvious course is to seek to control broadcasting by the demands they have formulated. Those demands are far beyond broadcasting in either Australia or New Zealand, and an adjustment must be affected in the interests of radio.

THE gramophone organisations concerned in the present demand are the H.M.V., Columbia and Parlophone Companies. Each of these companies in the past has been extremely well paid by the public for the services rendered it. Dividends of so sky-high a character as in these days of depression to read like the dreams of Aladdin were paid, and relatively recently H.M.V. and Columbia, for purposes of economy and self-interest, merged their forces in a seventeen-mil-

lion-pound amalgamation. Their shareholders in the past have thus done extraordinarily well, but if other gramophone companies are prepared to enter the lists and render service at lower prices, then there is no reason why listeners should yield too much under pressure of the present attack. And that raises a point that is now being discussed in trade circles in Britain and of which an indication is given in our news article bearing on this situation on another page. The view advanced is that radio broadcasting has created a tremendous new market for the sale to individual listeners of gramophone records of numbers which they liked. But this is essentially a low-price market. Hundreds and thousands of listeners have had their musical taste lifted and enlarged by radio. The process is continually going on, and the listener by simply following his taste and passing from one class of musical attraction to another, is developing into a gramophone record buyer of great importance. The gramophone record is thus playing a notable part in gradually broadening the field of music. This influence cannot be better put than by this summary of the viewpoint of a big retailer of records in London. A great number of inquiries, he states, come from customers who ask for certain numbers because "they have heard them on the wireless." Finding the number in stock available only in the form of high-priced records, these customers refuse to buy because they cannot afford to pay that price. Sometimes they buy a cheaper record because they were wanting to take one home for some special occasion, but more often than not the inquiry does not lead to a sale at all. Accordingly in his organisation, said the dealer, he had adopted the practice of recording such inquiries, and immediately the particular number desired became available in a cheaper record, he produced it to the customer, and in nine cases out of ten effected a sale.

THAT statement clearly shows the new market created for gramophone records by broadcasting. But it is to be noted that it is a cheap market, and that the price-paying capacity of the purchaser must be

met. This point has been noted by many of the smaller and alert gramophone companies at Home, and has led to the production of many cheaper records. Those concerns, by meeting the buying power of the market, have been doing well, and are not complaining of the influence of broadcasting on their business. The producers of these cheap records, of course, have not hitherto been able to secure those high-class artists and combinations of musical performers which the more powerful manufacturers have been able to hold to themselves by the power of their purse. But that position is passing. The wall of exclusiveness which has hedged round the inner circle of performers is gradually being broken down. To-day there is an abundance of really first-class orchestras, singers, instrumentalists and dance bands available for record purposes. The price of these is within the scope of the manufacturers of cheaper records, and consequently the product can be issued to the public at a price much below that of the more exclusive organisations. To-day by its very magnitude this demand for popular music is enabling the manufacturer concerned to raise the quality of his offering, and it by no means follows that cheap records to-day are poor records. Many of them are exceptionally good, both in the quality of music made available and in the actual quality of the record itself.

IT comes back to the old question of supply and demand. The gramophone and radio have mutually widened the circle of music lovers. In so doing they have broadened the market for performers and increased the supply of capable musicians. That extra supply of performers has broken down the ring of exclusiveness, and so cheapened the cost of production. By cheapening the cost of producing records, lower prices have been extended to the public, and that new price level in its turn has again broadened the buying market. Having regard to all the circumstances, therefore, considerable caution should be exercised by those guarding the interests of listeners in entering into any hard and fast agreement with the Gramophone Companies regarding the payment of royalties and the acceptance of hard and fast conditions. While the standard of the cheap recordings available may not as yet be quite up

Broadcasting Ban on Records

Suggested Royalty of 2/6

to that of some of the older established concerns whose names are household words, they are rising stars on the market, and the older organisations must recognise and face the coming competition. Radio listeners, of course, will want the best, and that is the strength of the gramophone companies' case. No one wants to see any injustice done to the Gramophone Companies by the practice of indiscriminate broadcasting of their best records. They have a case, therefore, for adjustment and co-ordination in protection of their interests. Some payment of a reasonable character might even be required, but if negotiations be started on the one hand by an exorbitant figure, then the old Egyptian method of haggling by a counter offer at the other end of the scale may be invoked. In the background lies the possibility of adjudication by the political machine, which in safeguarding the interests of listeners to the enjoyment of international music and the amenities of civilisation, may be prepared to amend any law regarded as unjust or unduly harsh. While listeners are closely concerned in the future course of the gramophone situation, we do not see that they are without possibility of protection.

Mock Trial at IYA

By Auckland Comedy Players

NEXT Wednesday evening, February 10, Mr. J. F. Montague will present his Comedy Players in a delightful comedy interlude (not a play) entitled "Heavy Damages," a mock trial in an alleged collision case, the damages claimed being set at £5000. The sketch is crisply written and the humour bright and refreshing throughout. The situations that arise can only be described as hilariously funny from beginning to end. The case will be heard before Mr. Justice Knagge, and some of the other characters are: Dr. Adney Payne, L.S.D., Sir Hugo Honne (defending counsel), Mr. Ellis Dee (for the plaintiff), Esau Backfire, Charles Higham Larkin, P.O. MacHinery (for the police), Nurse Marion Earle, Count von Richman, Mr. O. B. Kwiot (usher), and a number of others. Those who enjoy an evening of bright comedy should not miss this broadcast.

Use Our Booking Offices in Advance

S-O-S

TRAVEL IN COMFORT BY
CAR

WELLINGTON — PALMERSTON
NEW PLYMOUTH

NO solution has yet been reached in connection with the gramophone dispute, and all the indications point to a somewhat protracted struggle between the negotiating parties before finality is attained. Early in December last, it will be remembered, the main gramophone companies, including the His Master's Voice, Columbia and Parlophone organisations, served notice upon all broadcasting stations, both "A" and "B" class throughout Australia and New Zealand, forbidding them to broadcast records issued by them save under direct permit from themselves. The broadcasting stations concerned immediately got into touch with the headquarters of the gramophone companies in question and arranged for a conference to take place in Sydney. So far as New Zealand was concerned, no action was taken, as it was recognised that the decision, if any, reached in Australia would give a lead to this country.

Advices to hand from Australia show that no agreement has been reached. The latest position is that the gramophone companies concerned have issued a demand for a royalty of 2/6 on each one of their records broadcast, with a limitation upon the number of times a record can be used. This sum is claimed to be exorbitant by the broadcasting authorities, and beyond their capacity to pay. Particularly is this the case in connection with the "B" class stations, for they are dependent for their revenues upon sums derived from sponsored programmes or advertising. The case for the gramophone companies, as was pointed out at the time of the demand by special articles in the "Radio Record," has some merit in that the indiscriminate repetition of popular tunes has undoubtedly affected the sale of individual records, thus depriving the gramophone companies of the return they might legitimately expect for their enterprise in producing the records in question. On the other hand, it can equally fairly be claimed that a good deal of publicity value attaches to the performance of records by broadcasting stations in that a wider public is reached and a demand created for such records. There is obviously a case for a compromise, but the whole question is at what level can a fair and legitimate figure be reached, that will be satisfactory on the one hand to the gramophone companies and on the other to the broadcasting companies who have to pay the piper in their efforts to serve the public.

Appeal to the Government.

AN appeal to the Government has been made in Australia, and, in all likelihood, when the situation in New Zealand makes that necessary, the same course will be taken here. In Melbourne last week a deputation presented to the Postmaster-General the claim of broadcasting stations for consideration in connection with this demand of 2/6 royalty from the gramophone companies. The deputation set out that, in addition to that royalty, the gramophone companies sought the

right to restrict the number of times an individual record could be broadcast. In its turn the Australian Performing Rights Association opposed any reduction in the existing charges for the use of copyright, as it is claimed they were fair.

The representatives of "B" class broadcasting stations throughout Australia strongly protested to the Attorney-General, Mr. Latham, and the Postmaster-General, Mr. Fenton, against the claims of the record manufacturers. As an alternative they urged that if the record manufacturers insisted upon their claims for payment for the use of records, then the Government should adjust the tariff so as to permit records intended exclusively for broadcasting use to be introduced free of duty.

The Ministers listened carefully to the statements and requests formulated to them, and promised that full consideration would be given, and in all probability an early announcement made of their viewpoint.

So far as New Zealand is concerned, it is anticipated that the question will speedily become one of definite interest in that the new Radio Board is likely to be immediately confronted with a demand from the gramophone companies concerned. Since early December, all new records coming to the country have had a label on the paper cover announcing that they were not to be used for broadcasting purposes. In actual fact, no station in New Zealand has complied so far with the requirements of the gramophone authorities to refrain from broadcasting records altogether.

A New Cheap Market.

IN England certain aspects of the matter have been under discussion in trade papers. Broadcasting, it is contended, has created an entirely new market for gramophone records, in that it has popularised music with a class of people that formerly were not recognised as buyers of gramophone records. This new market necessarily must be supplied with cheap records, and certain trade papers have emphasised the point that the gramophone companies, by maintaining unduly high prices for their records, have been stultifying their opportunity and neglecting to supply the broader market opening to them. Some of the smaller gramophone companies, who are content to issue records on a cheaper scale, have been meeting the demand and reaping splendid profits. The higher class organisations, however, which have concentrated upon issuing good records, have so far refused to make any real concession in their prices, and it is the representatives of this class of manufacturer that are mainly concerned in the demand now being made.

Hawera's Golden Jubilee

Celebrations to be Broadcast

THIS month the borough of Hawera is celebrating its golden jubilee, and great preparations are being made for the occasion. The proceedings which will interest listeners, will be the entertainments to be given on Sunday evening, February 21, and on Wednesday evening, February 24, when 2YA will carry out relays.

The broadcast on Sunday evening will be of a performance of Haydn's "Creation," while a minstrel show, followed by a vaudeville entertainment, will be the attraction on Wednesday evening.

The B.B.C.'s Programmes

MR. HAROLD WHITTLE, the well-known Wellington musician, who is at present visiting England, writes to a friend in this strain concerning the B.B.C. service:—

"I have heard a great many radio programmes, all of them containing merit here and there. The public are always growling about the B.B.C., but that is not common to England only. It is impossible to attempt to please all."

Australian Radio Licenses

Now Total Over 330,000

AN increase of over 11,000 licenses in three months is revealed by statistics of the number of licenses in force in Australia as at December 31, 1931. At the end of the preceding quarter the grand total was 323,599. Details of licenses in force at the end of last year are as follow:—

State	No. in force at Dec. 31, 1931.	Ratio of Licenses to 100 of population.
New South Wales	125,409	5.00
Victoria	134,173	7.46
Queensland	26,449	2.76
South Australia	32,160	5.51
Western Australia	10,800	2.57
Tasmania	8,667	3.96
Commonwealth	337,658	5.19

WHEN installing a new earth, do not forget that it is a good plan to bring the lead up through a gas-pipe, down which water may be poured to moisten the soil around the earth plate in dry weather.

Mullard
THE MASTER VALVE

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

B or A Stations.

WITH reference to the editorial in the current "Radio Record," I am very greatly surprised indeed to find your paper taking such a stand. I meet a fair number of listeners—mostly in the country—and all are agreed that the type of so-called entertainment that the A stations specialise in is more the wails of souls in torture in some horrible inferno than music. In fact, the local A station is known as "the morgue" for miles around here. These German and Austrian compositions are the products of an age that is dead, and they should not be allowed to intrude themselves on us through our radios as they do. For the most part they are extremely depressing and we dread those periods when our local B stations are off the air.

It seems very weak to me to accuse 22W of having such immense resources that the A station could not possibly compete with it when this same A station is reported to have access to 20,000 records and £25,000 per year in cash. Surely no B station could be better equipped than this.

Further, you state that, if the B stations do not cease to put on programmes that find favour with the public, they will be washed out, or words to that effect. Why, if that were done it would be tantamount to a crime. You are suggesting—apparently with some knowledge of the present position—that the new board would say: "That fellow's putting on a better and more popular programme than we are; let's wash him out—that will be easier than trying to put on a decent, enjoyable programme ourselves, and, once he has gone, the listeners will just have to take what we think is good for them, whether they like it or not." That sounds like a terrible autocracy to me. Things are bad enough with the A stations as it is—heavy, dull, monotonous stuff that is quite out of keeping with our time. Why can we not have a greater percentage of the music of our day and time? If buyers of new radios really knew of the tremendous amount of funereal recordings they would have to put up with, radio sales would fall very considerably, and if ever your idea of one big station eventuates, sales will promptly fall away to nothing. When the powers that be realise that we buy expensive radios because we want light entertainment, then, maybe, we will get a little more of it.—"Country Listener."

Our Mail Bag

While we welcome the expressed views of listeners on topics pertaining to radio, we ask that these communications be kept to minimum length, as heavy demands are made upon space. Mere reiteration of arguments cannot be accepted for publication, and we cannot take responsibility for views expressed. Address communications to the Editor, and sign all correspondence, though a nom-de-plume may be used for publication.

[Our correspondent has read much into our article that is not there. The tenor of our remarks was that listeners' interests would be materially bettered if arrangements were made for programmes of contrasting and not competitive types to be given. At present there is no co-ordination and because of that listeners are not getting the best out of the fine programmes being given by both stations. We want to see radio improved and not reduced in effectiveness, and our article was written with that end in view.—Ed.]

Oliver Cromwell.

MY set gives very good reception, yet the play "Oliver Cromwell" came over in some of the characters very indistinctly. One lady read a letter, of which only every other line was audible. The actor playing Charles I was certainly quite clear. Otherwise, though, my set was excellent; the remaining characters, through poor diction, were very bad. This includes Victor Lloyd. He was a great disappointment, and from what I hear has now a decidedly small (almost negligible) following, in spite of letters appearing lately in the "Radio Record." I am a stranger to all concerned and have no axe to grind. The work of Mr. Drummond, announcer, was clear and delightful. It was the bright light in the show. I would suggest that Cromwell was unsuitable for playing, since Cromwell was such a butcher in Ireland and sold over 20,000 to slavery in the West Indies. Humorous plays would be generally

acceptable according to hundreds I speak to.—S. K. Smith (Masterton).

A Beginner's Lament.

WOULD you kindly try to persuade the Broadcasting Company to

A Listener's Lament

*I've spent my leisure listening in,
For many a year gone by—
I've had some fun and done a grin,
And sometimes dropped a sigh.*

*I've done a growl, and done a cuss,
And applauded quite a lot,
But never have I heard such fuss,
Nor such trifling tommy-rot*

*As the guy who gave Our Olive to know
That his last call was not right,
To oblivion let this blighter go,
We want our old good-night.*

*I spend my waking hours by day
Thinking tortures that will fit,
I've ground my teeth nigh right away,
"The Pit! For him, the Pit!"*

*But still I guess I'll hope away,
And I trust in this I'm right,
That Olive will sometimes slip and say,
"Good-night all! Goo-oo-ood night!"*

—"1916"

get the "stations" to broadcast their number and town they are in after every item. We are only new starters at picking up stations, and it is a setback when they don't announce the station. It would be a great pleasure if they could grant this favour to assist us out of this difficulty. Please do your best to help the learners of New Zealand.—"New Starter."

Classic and Popular Music.

MAY I once again presume upon your space to make a reply to "Hydrargyrum," who in the current issue of the "Record" passes some remarks upon a previous letter of mine. This gentleman accuses me of having learned to hate classical music. In this he is wrong, for I did not express such a view. What I said was that there was too much of it, especially "fifth movements and symphony orchestras," and that there was not enough humour and popular music.

Just in case that "Hydrargyrum" should be in doubt of my meaning by the term "popular" music, I will say that it does not consist of jazz, neither does it consist of pieces like "Danse Macabre," but does really cover musical pieces of a type enjoyed by about 90 per cent. of the listeners, such as "Donauwellerl Waitzes," "Rendez-vous," "Waters of Minnetonka," "O Sole Mio," "La Serenata," "The Road to Mandalay," "Rose Mousse," "Whispering Flowers," "The Fly's Courtship," and novelty humorous pieces, even down to "Abdul-Abul-Bul Amir." Whatever type of humour is put over it must be of the very best to receive applause from the "Radio Audience," and the same applies to orchestral pieces. Our orchestras and orchestras very often play pieces more suited to display the technique of the individual performer than to provide a rhythmic melody which can be enjoyed. Russian and Oriental music just "flops!" and there it is.

Your correspondent also recommended me to go back to school if I could not enjoy "high-brow." Well, just what to say to this I cannot think. What good would it do, anyway? It is a goodly number of years since I went to school, but I am afraid, judging by the school children with whom I come in contact, that their musical education is very little better, if any, than mine.

Anyway, it is pleasing to note that at least we have one point in common: we are both "still hoping!" It is pleasing to see so many letters regretting the fate of our "Goo-oo-ood-night," and also Mr. Ball's "Oh! By the way—" and it is to be trusted that your readers will make such a din that even some small part of it will be able to penetrate the deep bonds of red tape that surround all Government affairs. If a handful of 100 listeners can stop the "Good-night," surely the rest can bring it back again! Here's hoping!—"1916."

Amalgamation of Radio Clubs.

THERE seems to be a desire for the various radio clubs to amalgamate, and it appears that we all know just what we want, but don't know exactly how to get it. I would like to suggest that, in order to save a great deal of time and to start the ball rolling, that each club secretary write in to some person who could embody all suggestions and views and immediately circularise all the clubs concerned. Amalgamation is co-operation, and unity is strength. There are many people who are capable of getting the thing in working order without much undue delay, and I am quite sure that the listeners of New Zealand would appreciate that each District and each member would have representation.—A. B. McDonagh (Wellington).

Points from Pahiataua.

AT a large informal meeting of radio fans the following minutes were adopted:—

(1) The "Radio Record" publishes the same photos too often. It should look for more new photos, including those of "uncles" and "aunts."

(2) Plays like "Oliver Cromwell" (who butchered many) are quite in bad taste, and are often like Cromwell, frequently turned off by thousands. The delivery of Cromwell—excepting the splendid announcing—was lamentably weak.

(3) The Radio Board are looking for (Continued on page 22.)

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WELLINGTON

Day and Night Service



From

Vienna to Tin Pan Alley



was the title of a gramophone lecture-recital delivered from 2YA last Monday evening by Mr. Karl Atkinson. The recital was prefaced by the following brief descriptive account of the origin of the waltz, which—"more than any other dance, stands for pure melody, whose traditions it enshrines and keeps inviolate."

WELL over a century ago, Lord Byron said in a poem:

*"Endearing Waltz!—to thy more melting tune,
Bow Irish Jig and ancient Rigadoon."*

Later, in the same poem, he went even so far as to describe the dance as "seductive" and "voluptuous," as, indeed, it must have seemed to English dancers when, at the very end of the 18th century, it was introduced into an English ballroom for the first time. How it conquered all Europe, Great Britain, and America is now a matter of history, and its victorious march from its first home, Vienna, to the modern dance publishing centre of Tin Pan Alley, New York, is one of those fascinating romances which will *not* be found in the standard musical dictionaries, but depends for its elaboration upon students of the human interest side of music rather than the technical and theoretical experts.

Byron's poem invites us to picture a country gentleman of his day, who is supposed to come to town with his wife and daughter, and in the fashionable assemblies of the time, saw the waltz as a new dance of which he could not at first wholly approve. "Judge of my surprise," he says, "to see poor dear Mrs. Hornem with her arms half round the loins of a huge hussar-looking gentleman I never set eyes on before; and his, to say truth, rather more than half round her waist, and turning round and round to a see-saw, up-and-down sort of tune till it made me giddy wondering if they were not so." "Like two cockchafers spitted on the same bodkin" the dancers look, and in the closing words of the preface to the poem, Mr. Hornem admits:—"Now that I know what it is, I like it of all things," and so, I think, say all of us.—Why is this?

More than any other dance the waltz stands for pure melody, whose traditions it enshrines and keeps inviolate. It is therefore not difficult to rhapsodise about it. The waltz also represents more than in any other dance the real poetry of motion. All the grace, dignity and animation of the old minuet, gavotte, and saraband have, in a measure, been passed on to us in the music of the waltz, if not in its movements. Added to which it possesses its own romantic charm, and its inherent capacity for an infinite variety of moods and styles.

But the waltz is not only a dance with a most engrossing musical history; it may even be said to embody in itself one of the fundamental elements of musical expression. Of Bohemian

origin, and popularised by the Germans, it gains its name from the German word *walzen*—to revolve, spin or roll. Its first mention in England was at the very start of last century, when what ultimately became the German Empire comprised more than 300 sovereign states, to which an Englishman went to reside for five years. Appropriately enough, his name was Robinson, and in his letters home to his brother Thomas, he describes "waltzing as a form of dancing unlike anything you ever saw." Mr. Robinson's impressions in 1805 are worthy of quotation. He goes on to say: "A fair lady may repose her head on the bosom of her partner, particularly when they embrace so closely as to revive the idea of Plato's primitive man. Dancing makes them giddy, and a couple sometimes fall; in that case the gallant male gets undermost and receives his partner."

A CENTURY ago, Chopin, who wanted to play in Vienna, mourned the fact that "the Viennese have finished with the serious; everything is pushed into the background by Lanner, and Strauss (the elder) and their waltzes." The eroticism that was the basis of the recent jazz and dancing craze was the central force of the old waltz, as many a moralist testified, and as many a self-appointed censor maintained. The waltz-writers, like their jazz descendants, had to be perpetually producing something new; a dance band would have had short shrift from its followers unless its conductor-composer gave them a fresh repertory every week.

There was one great difference, however, between the older situation and the new—between the waltzes of last century and the jazzes of this. In those days the world had not yet been completely vulgarised and commercialised. It may have been that the waltz and the polka, too, had to make their way in a society the tone of which was finally given by aristocratic traditions; and insensibly the people's dances received the polish of breeding. The waltz in its heyday was written by people of breeding for people of breeding; whereas jazz was mostly written by people of little breeding for people of less. The waltz attracted some of the world's greatest composers, and what Weber and Chopin did for it in transferring it from the ballroom to the concert platform was little short of marvellous. From the Teutons we have had much music of varied and beautiful character. But the annals of music know no more alluring thing than a good waltz well played by a good orchestra. (Concluded overleaf.)



Johann Strauss, popularly known as the "Waltz King."

They are a source of gaiety and cheerfulness for the old as well as for the young, for do not our grandparents even now love what they call "a dreamy waltz"?

Six choice recordings illustrated the recital, and on each of these musical items illuminating comment was made prior to the playing of the selections.

The initial record was Weingartner's superb orchestral version of "The Invitation to the Waltz," which Weber composed and dedicated to his wife Caroline a few months following his happy marriage. This piece is usually credited with being the most important forerunner of compositions known as programme music—those pieces that present an actual picture of some scene in nature or experience in life, as distinct from what is called absolute music.

Arditi's tuneful vocal waltz followed, and this exquisite little song was irreproachably rendered by Amelita Galli Curci.

No programme of waltzes could be called complete without the inclusion of Strauss's "Blue Danube." The rise of the Strauss dynasty was outlined, and this most famous of all the 400 dances by the "Waltz King" was described. Just a century ago, in 1832, Vienna had a population of 400,000, out of which some 200,000 danced at 772 balls at carnival time. The original musical idea of the "Blue Danube" was jotted down by Strauss on his shirt cuff, as were all the ideas of his fertile brain. Arnold Bennett paid it the compliment of being "that unique classic of the ballroom, which, more than any other work of art, unites all Western nations in a common delight." Another writer called it "one of those irresistible waltzes that first catch the ear, and then curl round the heart, till on a sudden they invade and will have the legs."

Chopin, the greatest composer to etherealise the waltz, was drawn on for an example, and his "Waltz in C Sharp Minor, Op. 64, No. 2," as played by Moriz Rosenthal, was chosen. This is one of the most beautiful of the whole series of Chopin waltzes.

The waltz chorus from Gounod's "Faust" was given, and a delightful programme was capped by a particularly fine rendering of a modern Tin Pan Alley specimen, "After the Ball," by Harris, and played by the Edith Lorand Orchestra. Over three million copies of this composition were sold in America alone, and between this and his numerous other compositions of the sob-stuff genre (including "Break the News to Mother") Harris made a decent fortune.

COMMON causes of instability in an R.F. amplifier are inefficient screening and stray couplings between the various battery leads.

THE prestige of "static-hunting" parties recently formed in Germany to locate interference with broadcast reception has suffered a severe blow from the discovery that some of these ardent sleuths are nothing more than burglars in search of free electrical apparatus. Under the guise of public-spirited citizens these individuals have been able to enter workshops and private dwellings and collect their spoil under the very eyes of their victims. The public are being advised not to admit static-hunters who are unprovided with identity cards.

Radio Licenses in N.Z.

Substantial Increase Recorded

An increase of nearly 2000 in the number of licenses in force in New Zealand was recorded during last December, the grand total at the end of that month being 73,147, as compared with 71,297 at November 31. Details are as follow:—

	Receiving	CLASS OF LICENSES.			
		Private Experimental	Dealers' Experimental and Special	Free	
AUCKLAND	21,344	108	279	—	96
CANTERBURY	11,471	104	157	2	46
OTAGO	8,908	75	133	2	32
WELLINGTON	29,730	191	409	4	56
	71,453	478	978	8	230

Grand Total 73,147

Rowing Championships

Broadcast from Hamilton

JANUARY 29, Anniversary Day of Auckland Province, was a gala day for Hamilton, where for the first time in seven years the Dominion Sculling Championships were held.

The day was gloriously fine, and in the early afternoon the riverbank was thronged with many thousands of residents and visitors from places as far distant as Christchurch.

From the traffic bridge the scene was one to be remembered. Flowing laz-



Perhaps the most precarious of the three vantage points along the river, which were in constant touch by telephone with the announcer on the railway bridge.

—J. F. Loudon, photo.

ily northward was the Waikato, on whose placid surface the contests for sculling supremacy were to be held. On either side the willows and other trees which clothe the banks provided shade for those who had gathered along them, while in the distance was the railway bridge lined with many spectators. Scurrying to and fro on the river were many canoes whose owners were having a glorious day out and were, for the most part, very anxious to exhibit their prowess. Many

were just a little too keen and took headers into the stream, to be helped ashore by their more fortunate mates. All this, however, provided diversion for the visitors.

A running description of the various races was broadcast by stations 1YA and 1ZH, Hamilton, Mr. Gordon Hutter being the announcer. By special permission of the General Manager of Railways a stage was erected beneath the high-level railway bridge spanning the Waikato River, and from that venue, some 80 feet above the river and about halfway along the course, the announcers had a thrilling bird's-eye view of the races, and as a result were able to give unusually clear descriptions.

Listeners could plainly hear the roar of trains passing overhead (and the announcer's remarks about the risk of hot cinders down his neck!)

A feature of the broadcast was the fact that the whole of the race was described in each case, although the announcer could not see the beginning or the end of the course. This was made possible by a system of telephone communication installed by the P. and T. Department, and arranged by Mr. G. S. Anchor, of station 1ZH, Hamilton. The telephones were placed at vantage points on the riverbank, the first near the two-mile starting point, the second at the bend at the mile peg, the third on the bridge with the radio announcer and the fourth on the boatshed at the finishing post. There was an announcer with field glasses at each 'phone. When a race started, Mr. Hutter at 'phone No. three listened to the description of the progress from points one and two and repeated it over the microphone. When the boats rounded the bend and could be seen from the bridge, a first-hand description was given till practically the end of the race. If it was a close finish, the announcer at 'phone four described the last few lengths. At 'phone four there was also another microphone connected to the public address system and the descriptions of the races were also broadcast from this point to a crowd of some 6000 on the banks of the river.

Reports from listeners indicate that the broadcast from Station 1YA and the relay from Station 1ZH were very much appreciated by listeners over a wide area.

The events were all closely con-

Radio "Pirates"

Relatively Few in Dominion

APPROXIMATE figures that have been compiled show that something like one New Zealand family in every six owns a radio set. The number of licenses issued for the financial year up to December 30 was 73,147, against 62,467 licenses in existence at the end of March last. Owing to licenses not being renewed the number dropped to below 46,000 by the end of April, and from then on to the end of December there were nearly 28,000 registrations.

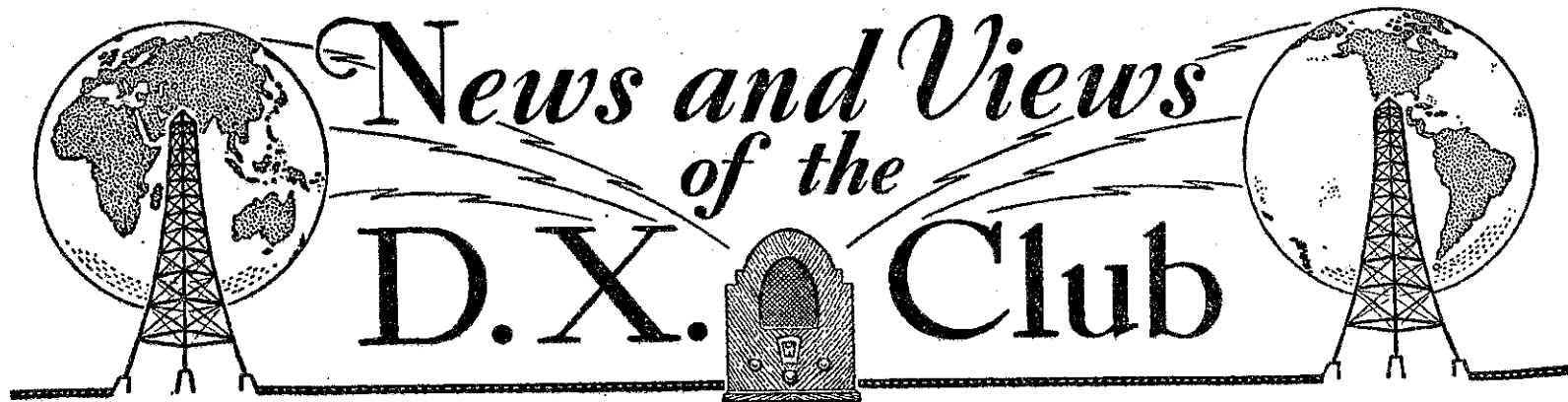
There are prosecutions occasionally of those who have installed wireless sets and have neglected to take out a license, but it is officially considered that there is comparatively little radio piracy in New Zealand. The Post and Telegraph Department relies upon information and observation to detect unlicensed listeners-in. The facts that radio dealers are required to take the name and address of customers purchasing radio equipment and that inspectors of the department regularly inspect these registers make the risk of detection too great to be neglected. It is considered that most of the offenders are those who make up their own crystal sets—a fairly simple matter—and those who purchase second-hand sets privately, of which the department receives no record. Officers of the department are always on the look-out for those who are evading payment of the license fees, the penalty under the Act being £50, although the fines vary from £1 to £5.

The department possesses a van which is engaged in detecting interference of any kind, and when the source is discovered little difficulty is encountered in getting the matter put right.

There are so few unlicensed sets in use in New Zealand that it has not been found necessary to adopt the course taken in London of sending round detecting vans. This method was adopted about October last, when the Post Office organised a hunt to trap radio pirates. A newspaper man went in one of the five detecting vans to a quiet road in North London. The engineer stopped the van opposite some houses which appeared aerial-less, and for some minutes listened on a pair of telephones attached to a receiver, while a companion rotated a circular hoop aerial on the roof of the van. Finally he said: "he was certain that there were wireless sets in each house. At the first house the owner had a portable set—and a newly-acquired license. At the second a wife admitted that her husband had made a set four and a half years ago. He used an indoor aerial.

The vans work up to 4 a.m. each day, assisted by a secret car, known throughout the Post Office as "the ghost car," which bears no signs of its purpose and uncanny equipment.

tested, and as the Hamilton four again secured the championship the pride of the district and province was satisfactorily thrilled by the day's broadcast.



News and Views of the D.X. Club

Answers to Correspondents

DX28MC (Chch.) and others: Your letters will appear in the next "Radio Log."

DX10HB (Woodville): If your aerial is well insulated and your lead-in and earth short and direct, your installation is excellent.

DX760C (Dunedin): I will make every endeavour to be present. DX1350C.

G. A. McL. (Chch.): Try Te Aro Book Depot, Courtenay Place, Wellington.

"Wainui" (Gisborne): Many apologies.

"Amuri" (Invercargill): No, 2CO and 2SM would not be allowed for the DX Competition.

Addresses and Addresses Wanted

DX48A (Pokeno): 4BH, Bryce's Buildings, Queen Street, Brisbane.

Identification Wanted

Station heard on Jan. 14 from 9 to 9.30 p.m. on 650 kc. (461 m.). No numbers were recognised. Would this be KCPB, Seattle, Washington?—DX730C (Oamaru).

What station heterodynes 2NC after about 8 p.m. nearly every evening now?—DX10HB (Woodville).

Station heard at 12.17 p.m. on Jan. 19 testing on approx. 980 kc. (306 m.). Items and times were heard: 12.17 a.m., "Wedding of the Painted Doll"; 12.22 a.m., "Walking with Susie"; 12.26 a.m., "Blue Danube"—all orchestral. Another station was heard at 3.14 a.m. on the same date, on 930 kc. (322 m.), playing "When Your Hair has Turned to Silver." 3.47 a.m., a fox-trot, "I Love You So Much," was heard. Both came in at R2-3. Fading badly and static bad.—G.A.McL. (Chch.).

Station on about 870 kc. (345 m.), heard on 1YA's frequency (date and time?—Ed.). Speech was in a foreign tongue. The first few musical numbers were marches and the last the "Cuckoo Waltz." A woman and then a man spoke for about fifteen minutes in a foreign language. Also a station on about 980 kc. (306 m.), heard on Jan. 18, playing musical numbers, the last item being "Old Black Joe." Call sounded like "CFON." The time was announced as 2 o'clock, and the announcer stated they would be on the air at 7 o'clock to-morrow morning.—"Meteor" (Morrinsville).

Station heard on 250 m. (1200 kc.), giving a call which sounded like "KFECC." The announcer speaks very quickly and is hard to understand. This station can

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be picked up from 7 to 8.15 p.m.—DX64A (Mokau).

On Jan. 22 between 8 and 9 a.m., station broadcasting records was heard. The announcements of recordings could be plainly heard. One was "Vienna Woods" and the other "Blue Bird." At 9 a.m. they closed down with "Good-night, everyone." Dial reading between 80 and 81.—R.B. (Wanganui).

Foreigner heard at about 9 p.m. on Jan. 22, almost exactly on 3DB's frequency. No announcement was heard. Other new stations heard between 7.30 and 9.15 p.m. on January 21 were, firstly, one on about 1520 kc. (197 m.), or 1 1/2 deg. below 2AY, and another, probably American, between 2AY and 2WL, Wollongong.—A.G.H. (Timaru).

Stations Identified

"Farnleaf" (Nelson): Your curiosity appears to be still unsatisfied re the identity of the station heretodyneing KGU on Dec. 10 at 11.45 p.m. I think that what you heard was from KGU itself, as there are no other stations on or near that frequency to provide a heterodyne. Secondly, you remark that you heard a relay of a football match between two teams—one from California and the other from Ohio. The latter word could quite easily have been mistaken for Oahu, which, of course, is the name of the island on which Honolulu is situated. At least once a year a game (of American football) is played between the Hawaiian team and one from an American university, usually California. Incidentally, I stayed at Honolulu six weeks before proceeding to California, and there was no broadcasting station there then.—H.E. (Ross).

"Sparks" (Waverley): Station you heard at 8 p.m. on Jan. 14 was WFAA, Dallas, Texas, 800 kc. (375 m.), on a special test programme.—DX2W (Wellington).

DX52MC (Christchurch): This is the twin station to JOAK and operates on 590 kc. (508 m.). It is mostly confined to speech (lectures, etc.), and seldom broadcasts music. "Puzzled" (Waitaha): I have not heard your station at 7.30 p.m., but at 1 a.m. on several mornings during January. I have heard 4ZL, Dunedin, rebroadcasting G5SW, Chelmsford, on test programmes. This may help you.—"Amazon" (P.N.).

A.G.H. (Timaru): Jap on 830 kc. (361 m.) is JOIK, Sapporo, and that on 790 kc., JOGK, Kumamoto.—N. Jenkins (Masterton).

DX Topics

VERIFICATIONS recently received include those from KFBI, Milford; WMBI and WMAQ, Chicago; KDKA, Pittsburgh; WBSO, Needham, Mass.; and Heilsberg and Muhlacher, Germany. The latter station replied within ten weeks. By the last mail I also received a card from VK3GK, after waiting for four months). DX1W (Hataitai): I notice you are having trouble in getting replies from KMOX and KZRM. Both these stations replied to my reports within two months, while KMOX sent a fine

Ekko stamp. According to verifications from KJR, Seattle, KGA, Spokane, and KEX, Portland, these are the only stations connected with the North-west broadcasting system. Some of my "black-listed" stations are: KHQ, KGB, WABC, WKBF, 2XL, 3HA, and 3SH. However, I am not giving up hope until six months have passed. DX840C and DX3NW: I was just curious to know how many dxers have received verification from XEX, Mexico City. I heard him on 910 kc. (330 m.), on May 26, and received a verification exactly three months later. I think it was soon after I heard this station they changed their frequency to 1210 kc. (248 m.), and XEW came up to 910 kc. (330 m.). The address of the station as given on the verification is: "Apartado 120 Bis., Bucareli 17, Mexico DF."—N. Jenkins (Masterton).

Reports Wanted by KFOX.

In a verification recently received from KFOX they state they are now working on a 24-hour continuous service, and would like reports on their transmission from New Zealand dxers. KVOO would also appreciate reports. Latest verifica-

Philips American Type Valves

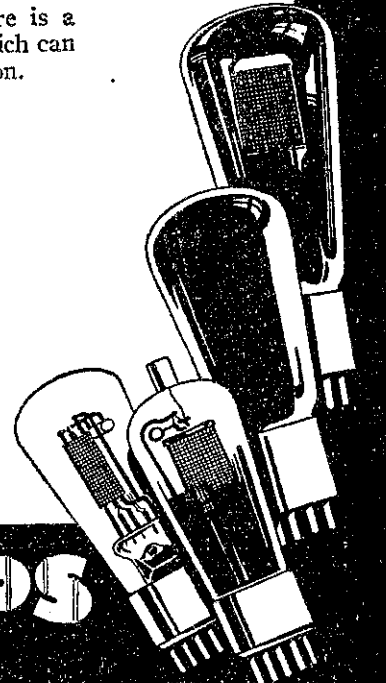
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tions to hand include KJR, Seattle; KVOO, Tulsa; KEX, Portland; JOBK (asks for reports); and 2CO, Corowa. Stations on black-list are: KZRM, KMOX, SHA, XBR, and 7LA.—DX135 OC (Dunedin).

Australian Schedules.

SCHEDULE of 2SM is as follows:—Week-days: 9.30 a.m. to 10.30 a.m.; 12 noon to 2 p.m.; 7.45 p.m. to 12.30 a.m. Sundays: 1 p.m. to 3 p.m.; 8 p.m. to 12.15 a.m. (N.Z. summer time). Another new B station in Australia is 5PI, Midlands Broadcasting Service, Ellen Street, Port Pirie, 1041 kc. (288 metres), power 50 watts. Schedule is: 9.30 p.m. to 1 a.m. daily (N.Z. summer time).—H. Walker (Bluff).

22K Coming in Well.

HAS 22K, Wanganui, increased power lately? The loudest I could hear him

last winter was about R5-6, and every Saturday morning now I receive him at R9. He is not always on his right frequency—600 kc. (439 m.)—as he has been picked up several times on 575 kc. (521 m.)—"Red Bird" (Wellington).

Opening of 2GN.

DX conditions in Wellington improved last week, Jan. 26 being a good night, especially for the small Australian "B's." On Jan. 14 WFAA, Dallas, Texas, 800 kc. (375 m.), was heard at R8 on a test programme, which concluded at 8.55 p.m. N.Z.S.T. What was apparently the official opening of 2GN, Goulburn, N.S.W., was heard being relayed from 2SM, Sydney, 1370 kc. (236 m.), at 10 p.m. on Jan. 25. At 1 a.m. on Jan. 27 4ZL, Dunedin, was carrying out an interesting rebroadcast of G5SW, Chelmsford, England.—DX2W (Wellington).

Particulars of CFON.

LATEST loggings include WFIW, Hopkinsville, who was coming in so loudly that I could separate him from KOIN and KGU, KREG, KXRO, and KSO. Verifications are just to hand from KYW, KXL, KMPC, and CFON. Particulars of the latter are:—Frequency, 985 kc. (304.5 m.); power, 10 kw. It is owned by "The Voice of the Prairie, Ltd." No schedule is given.—"Wainui" (Gisborne).

Two Well-known Broadcasting Systems.

THERE seems to be a great deal of discussion about stations belonging to the Pacific North-West System. I received a verification from KHJ, Los Angeles, recently, and they enclosed a list of all stations belonging to the two systems to which they belong. They are as follows:—Pacific North-West System: KHJ, Los Angeles; KOIN, Portland; KVI, Tacoma; KOL, Seattle; and KFPY, Spokane. Californian System: KHJ, Los Angeles; KFRC, San Francisco; KGB, San Diego; KDB, Santa Barbara; KMJ, Fresno; KFBK, Sacramento; and KWG, Stockton.—"Amuri" (Invercargill).

A Novel Earth.

FROM 7-8 p.m. on Jan. 24 the dial was simply "alive" with American stations. KGER, Longbeach, California, although only a 1 kw. station, was twice as loud as the more powerful KFI and KGO. Since making an addition to my earth system I am receiving the Americans twice as loudly as before. Beside a six-foot metal earth pipe my earth lead is taken to three 3ft. wooden stakes, 6 feet apart, and the first of them 4 feet distant from the main earth pipe. Round each of these I have taken 10 turns of earth wire, continuing on from the bottom of one to the top of the next. The earth is kept damp. Was 22W broadcasting at 12.45 a.m. on Jan. 23, because I heard a station on that frequency?—DX94W (Raetihi).

"Better Late than Never."

"JOEY" (Hokianga), J.P.C. (P.N.), and others. Information from America is to the effect that the North-West Broadcasting Company, which operated stations KGA, KJR, and KEX, found itself in financial difficulties about six months ago, and the three stations were bought by the N.B.C. at a forced sale. The best midnight Americans heard here are KFBI, Milford; WTAM, Cleveland; and KMOX, St. Louis. 2CO, Corowa, is easily the loudest Australian heard here at present, while 4BH and 2SM are the best of the new "B's." 4ZL is wonderful for a 100-watter. On Jan. 21 at 11.30 p.m. I had him at R9 with a small loop antenna. Black-listed stations are JOHK, WBBM, 2XL, and 3ZO. In the case of 2XL I blame an inadequate report. However, in all these cases I have hopes that the persons responsible will remember the maxim, "Better late than never." Congratulations, 94W, on joining the club.—DX42W (Wellington).

N.Z. Shortwave Club

The Secretary Writes

AT the club's December meeting of the Wellington members, about 54 members and friends were present, though a number of familiar faces were conspicuous by their absence. The idea of a radio shack was discussed, but nothing definite was done beyond explaining the advantages of such a place.

The main item of the evening was another lecture by one of the leading members, Mr. G. R. McCarthy, better known as "Mack." I hope to get details for publication. Dealing with a special horizontal aerial, Mack passed on to tuning

and stressed the necessity for tuning just under reaction, especially in view of "the man around the corner," who might also want to listen. Passing on to valves, he explained many interesting points, then as a sideline described the difference in tuning between code and broadcast signals from the listener's and the amateur's point of view. Dealing with apparatus, he pointed out the danger of trouble through using unsuitable condensers, such as larger ones cut down, and others with loose washers, etc. There were special short-wave condensers manufactured especially for this branch of radio. Likewise, aerial condensers must be suitable for the set. Mack emphatically states that good headphones are absolutely essential. An interesting point was that a three-valve set was not always strong enough to put stations on the speaker without causing interference, and that the two-valve set was better. This because when a valve had been in use some time it developed crackling noises, and therefore, by using phones on two valves, there was less magnification of these parasitic noises.

When the membership of the club justifies it, Mr. McCarthy promises to consider a special short-wave club circuit for members, and, also, for those wishing to experiment with ultra short-waves, he will be willing to give assistance.

Will all short-wavers please note that I have changed my address, and am now at No. 4 Queen Street, Mount Victoria. Now that I am away from a locality notorious for interference, I hope to be able to get better results.

When writing, please address: A. B. McDonagh, Secretary N.Z.S.W.C., 4 Queen Street, Wellington. Your fraternally,—MAC.

Jottings

THREADED brass rod should not be held directly in the metal jaws of a vice, but should be placed between two pieces of soft wood which can with safety be gripped by the vice.

AS it is difficult to make perfectly clean cuts through brass rod without spoiling the thread, a useful method is to affix one or two nuts to the rod before cutting it, so that when these are unscrewed the thread displacement is restored.

IF your cone loudspeaker is enclosed in a box and reception is a trifle "boomy," try the effect of removing the back of the case, when, if results are improved, an open-work back is indicated.

AMONG common causes of distortion are batteries running down, use of unsuitable valves, too much reaction, insufficient A, B, or C voltage, and an unsuitable value of grid leak.

T.C.C.

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Accuracy and Quality

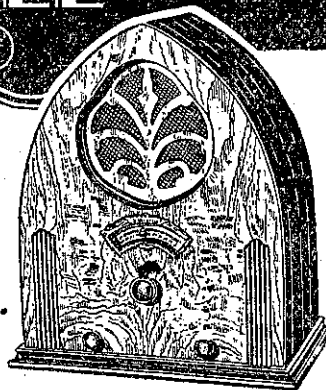
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Smooth operation without oscillation, minimising interference, and static due to Three Multi-mu screengrid tubes with 227 Power Detector.

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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.

"CICERO" (Dunedin): Why does biasing the cathode in an indirectly-heated a.c. valve equal direct bias in the grid circuit of a d.c. valve? I cannot understand how negative bias in the cathode lead should affect the electron flow from cathode to anode in an a.c. valve.

A.: The bias on the grid of any valve is determined by the voltage difference between the grid and the filament or cathode of the valve, irrespective of the remainder of the circuit. Examine an ordinary d.c. bias circuit and you will find that the grid is negative with respect to the filament, or, alternatively, the filament is positive with respect to the grid. Examine now the bias circuit of an a.c. valve, forgetting in the meanwhile about the electron stream, and consider the current as flowing from the plate to the cathode in a conventional manner. In that resistor between cathode and earth or B—there is the plate current flowing from the cathode to complete the circuit to B—. As this current is flowing from the cathode portion of the circuit, the cathode is positive with respect to B— or earth. It will be seen that the grid is connected to earth also, therefore the cathode is also positive with respect to the grid, thus giving a negative potential to the grid (with respect to the cathode), of a value determined by E equals $C \times R$, where "C" is the plate current of the valve, and "R" the resistance between cathode and B—.

2. I am so disgusted with the overwhelming preponderance of heavy classical musical from 4YA that I am seriously considering not renewing my license in March. Should I do this, what action, if necessary, can the authorities take?

A.: Should you operate your set without a license you will most certainly be

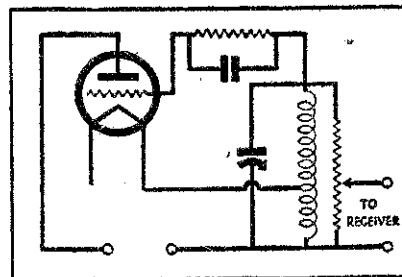
prosecuted and fined. If you do not wish to listen your installation must be dismantled.

3. Is there any license fee payable on a short-wave receiver? If so, why?

A.: Yes, and for reasons too obvious to outline.

UX (Te Kuiti): I wish to couple the output of an oscillator direct to the aerial terminals of receivers, and also to use an attenuator.

A.: We would suggest the use of a potentiometer as attenuator in the manner shown by the accompanying diagram.



2. What size coil should I use in my oscillator with condensers as specified?

A.: A 250-turn honeycomb coil answers this purpose quite well.

3. Some time ago a description of the Loftin-White amplifier using specified parts appeared. If I halve the value of the resistors in the main chain can I parallel the output valve with another 245?

A.: This change is not advised, as it would necessitate numerous other changes to provide for the increased load.

4. Can you give me the plate current limits of the better-known American valves when tested with the usual a.c. set tester?

A.: This depends on the make of tester, and for full details you should apply to the agents.

5. Will brass gauze do for shielding the oscillator or will I have to use aluminium or brass sheet?

A.: You will probably find metal sheet necessary for screening, although it might be worth while trying the gauze if you have this on hand.

(N.B.—You appear to realise that the maximum number of questions which can be answered without payment of a shilling, is three, as you have successfully kept your number down to this by including extra questions as sub-clauses, etc. Play the game.)

PM16 (Otago).—Would the enclosed circuit radiate? The wiring is shielded as in the super six.—No.

2. Can I couple a dynatron oscillator to a screen-grid first detector in a battery operated super-het?

A.: Coupling to the grid coil of the detector by means of a pick-up coil is likely to be the most effective method.

3. The I.F. is to be 175 k.c. Would semi-variable .0003 mfd. condensers tune

the grid coil of the I.F. transformers?—Yes.

4. I propose making this receiver an all-wave one by cutting the stators of the .0005 mfd. variable condensers into two sections, say, .0001 and .0004 mfd., with means of coupling both sections in parallel. Plug-in coils will be used for both bands.

A.: This is a good idea if the separation and mounting of the sections of the condenser can be done satisfactorily. The switching could be automatic by using the contacts of the plug-in coils to effect it.

5. My t.r.f. screen-grid set has one stage of resistance coupling after the detector. After switching on there is a time lag as with a.c. receivers, which is not present with the stage of r.c.c. cut out.

A.: This trouble may be overcome by reducing the value of either the coupling condenser or the grid-leak. Use a mica

condenser. R.c.c. amplifiers are subject to this fault.

6. I use 90 volts on the plate. What is the best plate resistor to use?

A.: Not higher than 100,000 ohms. Wire-wound types are best.

"OIDAR" (Auckland).—I am forwarding a sketch of a dynatron oscillator which I propose using for servicing. What would be the approximate number of turns, and gauge of wire, wound on a Pilot "super-wasp" coil former, required to cover (a) the 1300 to 550 k.c. band, and (b) to cover the 185 to 120 k.c. band?

A.: (a) 100 turns of No. 32, d.s.c. (b) You will have difficulty in accommodating enough turns on one of these formers for intermediate frequencies. If you are pre-

(Concluded on page 22.)

Mr. Radio Fan
Puzzled, Want the latest?
"Tune in" on these publications at

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LATEST ARRIVALS

"Audel's Radioman's Guide," 5/6. (Recommended for servicemen's exam with "Modern Magic Carpet," 5/-.)

"Radio Amateur Call Book," Dec., 6/6. (Please note there is a rise of approx. 63 per cent. on all American publications, and don't blame us.)

Scott's Broadcast Time Chart (Including log and complete list of world's long and S.W. stations), 7d.

"Radio Call Book and Technical Review," (formerly Citizens' Call Book Quarterly), January, 1932, 2/-.

"Wireless: The Modern Magic Carpet," by Ralph Stranger, 5/6. (New stocks just arrived—The "Radio Record" and Mr. Dawson, Philips Lamps, say no set owner should miss this.)

Mack's List of World Short-wave Stations, 7d. (Don't miss this.)

"The How and Why of Radio, 1931," by Hunter. Illustrated—Recommended, 3/6.

"101 Hook-ups" ("Radio news"), 2/11.

OUR LOCAL AGENTS:

Auckland: F. E. 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.
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(Part III)

[illegible]

404 WORCESTER STREET, CHRISTCHURCH.

picted in Fig. 7. At the extreme top of the coil former small flats should be filed on the ribs of the former to accommodate the primary, which consists of 40 turns of No. 44 S.W.G.

"CATHODE SUPER" COILS.

COIL 1.—Fixed Aerial Coil for Broadcast Band:
52 turns 3in. diameter, spaced 24 turns per inch.

COIL 2.—R.F. Transformers:
Plug-in Colvern Formers used.

Broadcast Band:
Primary, 40 turns No. 40 enamel, close wound at top of secondary.
Secondary, 68 turns 30 d.s.c. spaced 40 turns per inch.

80 Metres:
16 turns No. 22 d.c.c. No Primary.

20/40 Metres.
6 turns No. 22 d.c.c. spaced slightly. No Primary.

COIL 3.—Oscillator Coil:
Plug-in Colvern Formers used.

Broadcast Band:
38 turns 30 d.s.c. tapped 24 turns from bottom; spaced 40 turns per inch.

80 Metres:
20 turns 22 d.s.c. tapped at 5 turns.

20/40 Metres:
10 turns 22 d.c.c. tapped at 2 turns; spaced slightly.

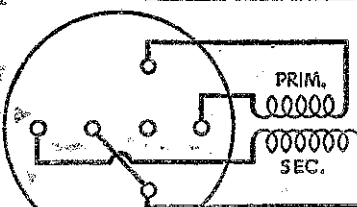
enamelled. This must be wound very closely and evenly in order to accommodate it in the very limited space available. The secondary winding of 68 turns of No. 30 D.S.C. is spaced about a sixteenth of an inch from the primary and is wound in the threads on the former. It will be found to take up about 1½ inches. It will be noted that the pin to which the high-potential end of the secondary is connected is also connected by a small scrap of wire to an adjacent pin. This connection must not be omitted.

The detector coils for the shortwave bands differ from that just described in having only one winding and in the connections to the pins. The 80-metre coil comprises 16 turns of No. 22 D.C.C. and the 20-40 metre coil 6 turns of the same wire spaced slightly. The threads on the former are, of course, neglected. The arrangement of the connections is also shown in Fig. 7, and here, too, it is important that the short connections between pins should not be neglected.

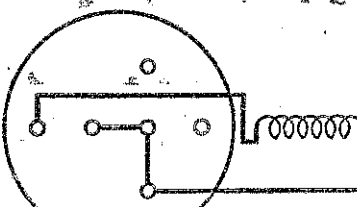
The oscillator coils follow the same arrangement for all wave bands, the connections being shown in Fig. 7. The winding for the broadcast coil consists of 88 turns of No. 30 D.S.C. wound in the threads provided on the former. The former will only just accommodate about this number of turns, so that care must be taken to start the winding right at the end of the former. As shown in the diagram, this coil is tapped, and for the broadcast coil the tapping should be 24 turns up—that is, 24 turns from the plate end of the coil.

R. F. TRANSFORMERS

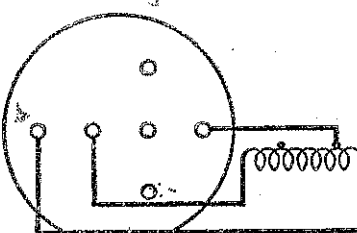
CONNECTIONS LOOKING FROM ABOVE



BROADCAST.



SHORT WAVE.



OSCILLATOR COIL.

Figure 7.

The oscillator winding for the 80-metre band comprises 20 turns of No. 22 D.C.C., the tapping in this instance being 5 turns from the plate end of the coil. For the 20-40 metre band a winding of 10 turns of the same wire spaced slightly is required, the tapping being 2 turns from the end of the coil.

GREAT care should always be taken with grid bias wiring and connections, as a failure to provide sufficient bias means that the audio valves are placed in jeopardy when the anode current is on.

Radio Serviceman's Examination

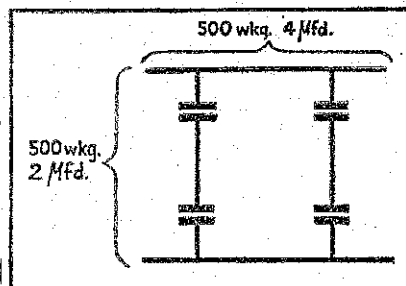
Condensers in Series Parallel

"A 4-mfd. section of a power filter condenser is blown. The voltage across it is 325 and the only condensers available are 250 volts d.c. working of 4 mfd. capacity. Show how these could be used for the repair."

If we interpret the question correctly, all the examiner wants is a diagram and this we have reproduced. The explanation is simple. We cannot use a single condenser across the circuit for it would break down, but if two are connected in series the total working voltage of the bank is doubled. The capacity, however, is halved. You remember the formula $C = \frac{C1 \times C2}{C1 + C2}$, where C is the total capacity and $C1$ and $C2$ the capacities to be added. These mathematics are not required when we are called upon to connect two condensers of equal capacity, for obviously the total capacity would be equal to half that of one condenser, and in the case in question the total capacity across the circuit will be 2mfd. only, but they

will now have a working voltage of 500v.

In order to bring the capacity up to 4mfd. it will be necessary to connect another bank in parallel, for it will be



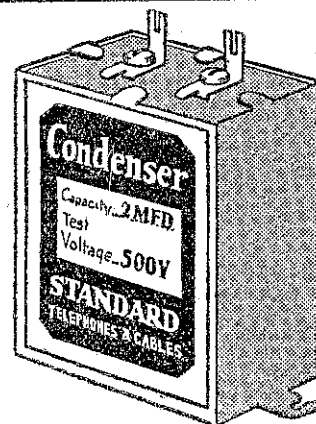
remembered that capacities in parallel are added. Therefore, the total capacity now in the circuit would be 4mfd. and the working voltage 500v.

REMEMBER that celluloid as used for coil formers, etc., is very inflammable, so that great care should be taken if any of this material is lying on a work-bench when soldering.

A 25,000-ohm resistance instead of an R. F. choke will sometimes allow smoother reaction control to be obtained.

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Feature Peeps

At

Future Programmes

SUNDAY

From Auckland

CANON WM. FAN COURT will be the preacher at St. Mary's Cathedral on Sunday evening, when the service will be broadcast. Mr. Edgar Randall will be organist and choirmaster.

A relay of the concert to be given in Albert Park by the Municipal Band will follow. A popular programme has been arranged by Mr. Geo. Buckley, the conductor.

From 2YA

THE evening service in Vivian Street Church of Christ, which will be relayed, will be conducted by Pastor W. G. Carpenter. The after-church concert in the studio will be given by the Wellington Municipal Tramways Band and assisting artists.

Christchurch Notes

THE service in East Belt Methodist Church will be relayed. The Rev. Edward Brake will be the preacher.

The relay of 4YA's concert programme will follow.

4YA Features

THE service to be conducted in St. John's Anglican Church by the Ven. Archdeacon Fitchett will be broadcast.

The studio concert to follow will comprise a first-class vocal programme, comprising solos, duets and choruses, while the instrumental side of the programme will be provided by the Octet.

MONDAY

Wellington Features

AT 7.40 a representative of the New Zealand Institute of Opticians will speak.

The evening's concert will be of a popular classical nature.

Tchaikowsky will be taken as the subject of the "Musical Portrait" series, a recital of works by this popular composer being given by Kathleen Jansen (mezzo-soprano), Hilda Chudley (contralto), Gordon Short (pianist), and the 2YA Orchestra.

The same performers will also contribute to the miscellaneous portion of the programme, on which will appear Walter Brough, the popular baritone, singing two Australian bush songs as well as "The Muleteer of Malaga" and "Nirvana."

Also on the programme will be a scene from "Sherlock Holmes," to be acted by Messrs. Norman Aitken and Sydney Tingey.

From Christchurch

A CONCERT programme featuring the Woolston Band will be broadcast in the evening. This will be the last occasion that the band will be on the air before going to the contest. The Melody Trio will be an acquisition to the programme, providing violin and 'cello solos and trios, as well as accompanying the singers.

Dunedin Notes

A SPECIALLY selected recorded programme will be presented.

TUESDAY

From Auckland

THE W.E.A. speaker will be Mr. H. Hollinrake, his subject being "Music."

A comprehensive selection of recorded items will be presented in the evening.



WALTER BROUGH,

A baritone, singing from 1YA on February 8.

—S. P. Andrew, photo.

Wellington Notes

Miss Daisy M. Chown, English authoress and traveller, speaks at 9 o'clock on "A Woman's Wanderings Through Africa."

A popular programme of variety will be presented in the evening. Novelty instrumental items—a pot-pourri of the latest melodies and Hawaiian airs—will be played by Frank Toser, while Florence Penney will be heard in songs at the piano.

Dunedin Features

IT is "band night" at 4YA, and the programme will be provided by the St. Kilda Band and assisting artists. The recordings will comprise orchestral, vocal quartet and humorous numbers. Miss Mae Matheson, soprano, will sing three well-known solos, in-

Featurettes

"Sherlock Holmes"
2YA, Monday

"Heavy Damages"
1YA, Wednesday

"The 2YAleans"
2YA, Thursday

The Melodists
4YA, Friday

"A Pierrot Fantasy"
1YA, Saturday

cluding the operatic "Scenes that are Brightest."

WEDNESDAY

From Auckland

A COMEDY, "Heavy Damages," in the form of a mock trial, will be presented by the Auckland Comedy Players under the direction of Mr. J. F. Montague.

2YA Notes

THE evening's programme will consist of selected recordings, with a topical talk at 9 o'clock by Dr. Guy H. Scholefield.

Christchurch Features

A CLASSICAL programme full of variety will be presented by Cicely Audibert (soprano), Percy Nicholls (tenor), and A. J. Miles Cadman (bass-baritone).

The items by the Christchurch Salon Orchestra under Francis Bate will include an orchestrated song melody entitled "Vision." The melody was written by Percy Nicholls, and the accompaniment was written and orchestrated by Arthur Lilly. Mr. Lilly has brought out the dignity and grandeur of the melody in his impressive accompaniment.

From Dunedin

THE afternoon home science talk from 4YA will be "Getting the Kids Ready for School."

The Dunedin Returned Soldiers' Choir, under Mr. John T. Leec, will provide the evening's programme. Part songs and choruses, including humorous numbers such as Root's "Laughing Chorus" and Martin's "Tickling Trio," will be featured by the choir. The programme will include vocal solos and duets, also 'cello and saxophone solos.

THURSDAY

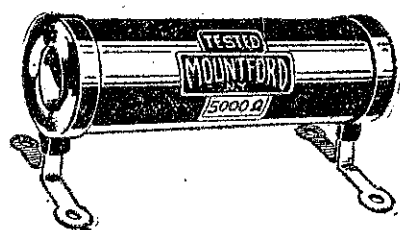
From Auckland

THERE are a number of outstanding local artists on the evening's programme. Eva Stern, noted American radio performer, will give two piano-forte recitals, and 1YA listeners who have heard her on previous occasions will look forward to her appearing again. Phyllis Gribbin, whose visits to Auckland are always welcomed by 1YA listeners, will be heard in contralto solos, while Mr. J. Ainsley Daglish, tenor, will sing several old

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favourites, including "Kathleen Mavourneen" and "Sally in Our Alley."

Mr. and Mrs. J. W. Bailey will present two sketches, and Mrs. Bailey will be heard in a child impersonation. Haydn Murray, violinist, will play, to orchestral accompaniment, "Legend" and "Liebeslied."

2YA Notes

A party of entertainers, named "The 2YAleas" will provide a "Happy-Go-Lucky Hour." The party consists of Will McKeon, Joyce Woodward, Fred Barker, Lynda Hastings and Owen Pritchard, in conjunction with Frank Crowther and the Majestic Lounge Quintet. The party will also be augmented on this occasion by the special engagement of Phil Smith, comedian, of the Gilbert and Sullivan Opera Company. In the second half of the evening's programme, a one-act play, "Passengers," will be presented.

Balancing up the programme will be selections by the Quintet and selected recordings introducing some old-time songs.

Christchurch Notes

MR. E. E. WILTSHIRE will give his monthly review of books and Dr. F. W. Hilgendorf, of Lincoln Agricultural College, will speak on "Progress of Wheat Research."

The evening's concert programme will be of recorded music.

From 4YA

DURING the afternoon 4YA will be on the air to cover the D.J.C. meeting at Wingatui.

FRIDAY

Auckland Notes

A NUMBER of combinations will contribute to the evening programme. The Mounce Sisters will sing duets of a popular type, while the Purdy-Black Duo will contribute whistling and baritone numbers, solos as well as duets. The contributions of Garsden Fowler and his band will be of a novelty nature. Reno and Arta, whose xylophone and marimba items are always popular, are also on the programme.

During the evening, Mr. A. B. Chappell will give one of his topical talks.

Wellington Features

AT 7.40 Mr. F. Chapman, chairman of the Royal Life Saving Society, will speak on "Ideals of Life Saving."

A miscellaneous programme has been arranged for the evening.

Christchurch Notes

LIGHT entertainment can be expected from 3YA. Variety is the keynote, provided by local artists and recordings. Edna Jarden will entertain with piano improvisations, and Mr. N. G. Goffin will contribute cornet solos, to orchestral accompaniment. On the humorous side will be the "Radio Rascal" and his "Rascalette."

Dunedin Features

THE Melodists, singing some of the latest popular songs, including a number of plantation melodies, will provide the vocal portion of the musical programme.

SATURDAY

From Auckland

THE light vaudeville programme will feature the Black-Bennetts Duo in novelty turns entitled "A Pierrot Fantasy."

Wellington Jottings

AT intervals from 2.30, 2YA will broadcast results from the sports meeting (Dewar Shield) on Athletic Park.

The week-end programme will be of a variety nature—solos, songs at the piano, sketches, mandolin and guitar numbers, violin solos, orchestral selections, and a thrilling lecturette by Mr. B. S. Merlin on his experiences with the Bolsheviks.

From Dunedin

DURING the afternoon, results of the D.J.C. meeting will be broadcast by 4YA.

Choruses and solos from some of the most popular musical comedies will form a very attractive section of the evening programme, which will be broadcast by 3YA. The singers will be the Majors, their numbers being augmented by vocal recordings, while humour in song and story will be provided by Stan Lawson and his party.

Children's Sessions

Monday, February 8.—To-night the children of Radioland are to have a treat, for Traveller Daisy Chown is going to take them on a trip to Japan. You will hear all about the games, concerts, and festivals little children in "The Land of the Rising Sun" have. Uncle Jeff will be in the party, with Kipling Lady.

Tuesday.—Jumbo wants you to listen in to-night, because he is going to take the little people in the Studio and "Sambo" to see all over the milk depot. Sambo has promised to sing in the entertainment hall in his big building.

Wednesday.—This is Aunt Daisy's night, so listen for the Cheerful Chirpers with their Community Songs, and be sure you join in with the singing. "Uncle Alfred" is going to show Aunt Daisy some



MRS. SEN JOWETT,

Mezzo-soprano, who will broadcast from 3YA on February 8.
—Steffano Webb, photo.

more interesting things about Railway Signals and she will describe them to you.

Thursday.—Big Brother Jack and Uncle George are going to tell you all about the films and machinery used in the making up of a "Talkie" picture; and there will be Birthday Greetings, of course, and songs and choruses by Uncle George's "Sunbeams."

Friday.—We are to have your favourite fairy story, "The Three Bears," told this evening in music. There are to be songs, stories, and greetings also, and Uncle Jim has a surprise—can you guess what it is?

Saturday.—Aunt Molly and Uncle Jasper, not forgetting Spot, will be in the Studio this evening to welcome the girls from the Kilbirnie Convent, who are coming to sing some more of their delightful choruses.

Sunday, February 14.—The children's choir from the Aro Street Mission will be in the Studio to-night. Uncle George will conduct the service.

HAVE you renewed your subscription to the—
"Radio Record and Home Journal."
Write "Radio Record," Box 1032.
Wellington.

Broadcasting in Australia

System May Be Altered

SOME little time before the Scullin Government retired and submitted itself to the decision of electors in Australia, it was announced that the adoption of a system of broadcasting control similar to that of the British Broadcasting Corporation was contemplated. The present company's tenure of office expires in June next, and it was planned that legislation should be introduced for a board to take over at that time.

The decision of the electors, however, removed the Scullin Government from office, so that the new Government headed by the Hon. J. A. Lyons requires to formulate its own policy for the future control of broadcasting. The issue is naturally exciting a certain amount of interest in circles connected with broadcasting, and a number of deputations have been placing their views before members of the Federal Cabinet. Last week in Melbourne a strong deputation from independent Victorian organisations and leading citizens presented to the Postmaster-General, Mr. Fenton, a strong case for the British system of broadcasting control, namely, the appointment of an independent board of persons of culture and standing to administer the national broadcasting service. The educational value of broadcasting as a medium for the development of culture and public opinion was emphasised, together with the strong need for the controlling authority to be free from sectional or political bias.

In replying to the representations made, the Postmaster-General stated that no policy had yet been decided upon by the Ministry. A careful investigation of the many features of the service, however, was proceeding. An early decision would be reached, and he believed that the Ministry would evolve a form of control that would result in a definite improvement of the service.

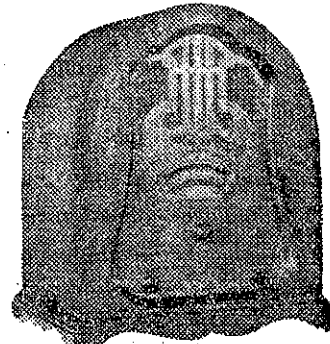
A NOTED Russian pianist, Paul Vinogradoff, formerly director of the Imperial Musical School of the Russian Musical Society in Tomsk, Siberia, is to pay a holiday visit to New Zealand in March. Dates have been pencilled in for recitals at 2YA.



JAMES SHAW,

A popular 3YA tenor, singing on February 14.

—Steffano Webb, photo.



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Programmes for Week ending Feb. 14

Sunday, February 7

1YA (875 Kc.)—SUN., FEB. 7.

3.0—Chimes. Selected recordings and literary selection.

6.0—Children's song service, conducted by Uncle Leo.

7.0—Relay of service from St. Mary's Cathedral. Preacher: The Rev. Canon William Fancourt. Organist and choir-master: Mr. Edgar Randall.

8.30—Relay from Albert Park of municipal band concert under the conductorship of Mr. George Buckley. March—The Band, "The Blue Ridge Division" (Rocerto). Overture—The Band, "Rosamunde" (Schubert). Cornet duet—Messrs. F. Bowes and J. Davies, "Nightingale and Thrush" (Kling). Selection—The Band, "The Mikado" (Sullivan). Piccolo—Mr. Hal. C. McLennan, "La Tourterelle" (Damare). Selection—The Band, "Chopiniana" (arr. Finck). Xylophone—Mr. Rowland Jackson, "Bagatelle" (Bartolli). Hymn—The Band, "Sandon" (Purdy). March—The Band, "Feneraki" (Locton). 10.0—God save the King.

2YA (720 Kc.)—SUN., FEB. 7.

3.0—Selected recordings.

6.0—Children's song service, conducted by Uncle George, assisted by the children's choir from St. Mark's Anglican Church (St. Mark's Glee Club).

7.0—Relay of evening service from Vivian Street Church of Christ. Preacher: Pastor W. G. Carpenter. Organist: Mr. Robert Coombe.

8.15 (approx.)—Concert by the Wellington Municipal Tramways Band (conductor, Mr. E. Franklin) and 2YA artists. March—The Band, "Stars and Stripes" (Souza). Overture—The Band, "Lustspiel" (Kela Bela). Soprano—Miss Monica Malfroy, three songs from "Golden Hours" (Drummond): (a) "Give Me Youth and a Day"; (b) "The Old Clock"; (c) "You've Got Your Mother's Eyes." Violin—Miss Ava Symons, (a) "Andante" (Mendelssohn), (b) "Air and Variations" (Corelli-Kreisler). Cornet duet—Bandmen Stevenson and Bowman, "Ida and Dot" (Louisey). Baritone—Mr. Val. Jones, "The Lord is My Light" (Allitsen). Weather report and station notices. Record—Zonophone Light Opera Company, "Les Cloches de Corneville" (Planquet). Violin—Miss Ava Symons, "Introduction and Rondo Capriccio" (Saint-Saens). Characteristic march—The Band, "The Mountain Gnomes" (Fletcher). Hymn—"Lead, Kindly Light" (Sandon). Soprano—Miss Monica Malfroy, (a) "The Cloths of Heaven" (Dunhill), (b) "I Know Where I'm Goin'" (Hughes). Piano recording—Mischa Levitski, (a) "Staccato Etude" (Rubinstein), (b) "La Campanella" (Paganini-Liszt). Baritone—Mr. Val. Jones, (a) "The Great Awakening" (Kramer), (b) "Uncle Rome" (Homer). Selection—The Band, "Gounod" (arr. Rimmer). God save the King.

3YA (980 Kc.)—SUN., FEB. 7.

3.0—Gramophone recital.

5.30—Children's song recital.

6.15—Selected recordings.

6.30—Relay of evening service from

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East Belt Methodist Church, Fitzgerald Avenue, Christchurch. Preacher: Rev. Edward Drake. Organist: Mr. A. M. Owen. Choir conductor: Mr. J. Chapman.

7.45—Selected recordings.

8.15—Relay of programme from 4YA, Dunedin.

10.0—God save the King.

4YA (650 Kc.)—SUN., FEB. 7.

3.0—Selected recordings.

5.30—Children's song service, conducted by Big Brother Bill.

6.15—Selected recordings.

6.30—Relay of evening service from St. John's Anglican Church. Preacher: Ven. Archdeacon W. A. R. Fitchett, M.A., Cantab.

7.45—Selected recordings.

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

8.24—Solo and chorus—Mr. Ernest Drake and Chorus, "Alleluia" (O'Connor

Morris). Soprano—Miss Mae Matheson, "Indian Bell-Song" from "Lakme" (Delibes).

8.32—Suite—Instrumental Octet, under Mr. H. H. Pettitt, "Summer Days" (Coates).

8.44—Duet—Messrs J. E. Davies and Cecil Hawes, "Pickle-hearted Mimi" (Puccini).

8.48—Piano—Mrs. C. Drake, (a) "Valse Brillante" (Chopin); (b) "Polonaise in A" (Chopin).

8.54—Contralto—Miss Mary Pratt, (a) "Sad Little Bird" (Arensky); (b) "Ann's Cradle Song" (Gibbs).

9.0—Weather report and station notices.

9.2—Selection—The Octet "Dorothy" (Cellier).

9.12—Duet—Miss F. Elmes and Mr. E. Drake, "What Then, Santuzza?" (Mascagni).

9.16—Harp—Mildred Billing, (a) "Arabesque No. 1," (b) "At the Spring."



Frank Crowther.

—S. P. Andrew, photo.

Maud Russell.

—S. P. Andrew, photo.

A duo who will be very popular with 2YA listeners. Both are entertainers of the front rank, equally at home before the foot-lights as they are now before the microphone. Mrs. Russell and her husband, Mr. Albert Russell, made names for themselves at the community singing last year, as also did Frank Crowther, pianist. The duo will next appear at 2YA on Thursday, February 4, in two fifteen-minute recitals, one a potpourri of English, Scottish and Irish songs, and the other being "Light Opera and Musical Comedy Memories." The entertainment will be arranged by Frank Crowther.

9.24—Soprano—Miss Evelyn Shepherd, with violin obligato, "On My Shepherd I Rely" (Bach).

9.28—Suite—The Octet, "Four Northern Dances" (Grieg).

9.45—Chorus—Male Voices, "Jerusalem" (Parry). Contralto—Miss B. Rawlinson, "Che Faro" (Gluck).

9.47—March—Bald of H.M. Coldstream Guards, "Tannhauser" (Wagner).

9.51—Tenor—Mr. Ernest Drake, "Group of Nursery Rhymes" (Hughes). Soprano—Miss D. Sligo, "Ah! 'Tis Too Late Now" (Donizetti).

9.58—Selection—The Octet, "Juliska Czardas" (Michiels).

10.4—God save the King.

2YB (1230 Kc.)—SUN., FEB. 7.

7.0 to 8.15—Church relay.

8.15 to 10.0—Studio concert.

Monday, February 8

1YA (875 Kc.)—MON., FEB. 8.

Silent Day.

2YA (720 Kc.)—MON., FEB. 8.

10.0—Chimes. Selected recordings. 11.12—Lecturette—"Cooking." 11.37—Lecturette—"Health Hints or First Aid."

12.0—Lunch hour music.

2.0—Selected recordings.

3.30 and 4.30—Sporting results.

5.0—Children's hour, conducted by Uncle Jeff.

6.0—Dinner music session.

7.0—News, reports and sports results.

7.40—Lecturette, under the auspices of the New Zealand Institute of Opticians.

8.0—Chimes. Record—Berlin State Opera House Orchestra, "Beautiful Galathea" (Suppe).

8.8—"Musical Portrait" Series—"Tschalkowsky." Mezzo-Soprano—Miss Kathleen Jansen, (a) "Tell Me, Why Are The Roses So Pale"; (b) "Whether By Day." Piano—Mr. Gordon Short, "Theme and Variations." Contralto—Miss Hilda Chudley, (a) "A Legend"; (b) "New Hopes." Piano—Mr. Gordon Short, "Sleigh-Ride."

8.33—Instrumental—2YA Orchestra (Conductor—Signor A. P. Truda), "Sleeping Beauty" (Tschalkowsky); "Symphony Pathetique" (Tschalkowsky).

8.43—Scene from "Sherlock Holmes" (arr. Tingey). Cast—Mr. Norman Aitken, Mr. Sydney Tingey.

9.0—Weather report and station notices.

9.2—Baritone—Mr. Walter Brough, (a) "The Stockrider's Song"; (b) "Comrades of Mine" (from "Six Australian Bush Songs") (James).

9.6—Instrumental—2YA Orchestra, "Rosamunde Ballet Music" (Schubert).

9.15—Mezzo-soprano—Miss Kathleen Jansen, (a) "Sylvain" (Sinding); (b) "Cradle Song" (Kreisler).

9.21—Record—Tito Schipa, (a) "Guapparia" (Tagliaferri); (b) "Piscatore 'E Pusilleco" (Tagliaferri).

9.29—Instrumental—2YA Orchestra, (a) "Mazurka" (Saint-Saens); (b) "Pas Des Amphores" (Chaminade).

9.36—Contralto—Miss Hilda Chudley, (a) "Gartan Mother's Lullaby" (arr. Hughes); (b) "Little Birdie" (Dellus); (c) "The Valley and the Hill" (Quilter).
9.43—Baritone—Mr. Walter Brough, (a) "Muleteer of Malaga" (Trotiere); (b) "Nirvana" (Adams).
9.50—Suite—2YA Orchestral, "Per Gynt Suite" No. 1 (Grieg).
10.0—Dance programme.
11.0—God save the King.

3YA (980 Kc.)—MON., FEB. 8.

3.0—Gramophone recital.
4.30—Sports results.
5.0—Children's hour, conducted by Aunt Pat.
6.0—Dinner music session.
7.0—News and reports.
7.30—Talk—Mr. R. W. Marshall, District Manager Government Tourist Department—"Tourist Resorts."
8.0—Chimes. Programme by the Woolston Brass Band (Conductor R. J. Estall) and 3YA Artists. March—Band, "Harlequin" (Rimmer). Overture—Band, "Pique Dame" (Suppe).
8.12—Mezzo-Contralto—Mrs. Sen Jewett, (a) "Sigh No More, Ladies" (Keel); (b) "Gretna Green" (Oliver).
8.17—Instrumental Trio—The Melody Trio, (a) "Scarf Dance" (Chaminade); (b) "A Little Love, A Little Kiss" (Silesu).
8.24—Recording—Light Opera Company, Vocal Gems from "Sunny" (Kern).

8.27—Humoresque—Band, "March of the Mannequins" (Hesher).
8.32—Bass-Baritone—E. B. Chambers, (a) "To Anthea" (Hatton); (b) "Grendon Fair" (Paul Marie).
8.37—Instrumental Trio—The Melody Trio, "Walzerlied" (Goertner-Kreisler). Cello—Mr. Hamilton Dickson, "Berceuse De Jocelyn" (Godard).
8.45—Contralto—Miss Alma Caryll, (a) "My Dear Soul" (Sanderson); (b) with Instrumental Trio, "When You Come Home" (Squire).
8.51—Humorous Record—Michael Casey, "Casey at the Hospital" (Casey).
8.54—Humorous Varié—Band, "Keel Row" (Rimmer).
9.0—Weather forecast and station notices.
9.2—Talk—Mr. Arthur Cone, "Hitch Hiking Around The World."
9.17—Record—London Orchestra, "On With The Show" (Nicholls).
9.23—Mezzo-Contralto—Mrs. Sen Jewett (with Instrumental Trio), (a) "All Souls Day" (Lassen); (b) "The Blacksmith" (Brahms).
9.28—Waltz—Band, "Grenadiers" (Rimmer).
9.33—Bass-Baritone—E. B. Chambers (a) "Don Juan's Serenade" (Tschalkowsky); (b) "The Brave Old Oak" (Loder).
9.38—Violin—Miss Norma Middleton, "A Perfect Day" (Bond). Instrumental Trio—The Melody Trio, "Two Guitars" (Horlick).

9.45—Contralto—Miss Alma Caryll, (a) "Leave Me Something To Remember" (Burke); (b) "That's Why I'm Homeward Bound" (Boutelze).
9.50—Foxtrots—Band, "Yellow Dog Blues" (Hanely).
9.55—Humorous Record—Michael Casey, "Casey's Birthday Party" (Casey).
9.58—March—Band, "The Mouse" (Lincke).
10.2—God save the King.

4YA (650 Kc.)—MON., FEB. 8.

3.0—Selected recordings.
4.30—Sports results.
5.0—Children's hour, conducted by Uncle Jack.
6.0—Dinner music session.
7.0—News and reports.
8.0—Programme of selected recordings. Selection—Herman Finck and Orchestra, "Schubertiana" (arr. Finck).
8.16—Chorus—Principals and Chorus of La Scala Milan with Orchestra, "Qui Desiata Giungi" (Verdi); "Invitato Qui Seguirmi" (Verdi).
8.24—Cello—Pablo Casals, "Goyescas" (Granados).
8.28—Concerto—Arthur de Greef and New Symphony Orchestra, "Concerto in G Minor, Op. 22" (Saint-Saens).
8.43—Baritone—Alexander Kisseburgh, (a) "The Song of the Flea" (Moussorgsky); (b) "Danny Deever" (Darmrosch).
8.51—Popular Melodies—The All-Star Orchestra, "Steppin' Along" (Kernell); "Too Wonderful For Words" (Stamper).
8.56—Organ—Terence Casey, "Annie Laurie" (arr. Casey).
9.0—Weather report and station notices.
9.2—Instrumental—Ferdy Kauffman and Orchestra, "Danube Waves" (Ivanovici); "Danube Legends" (Fueck).
9.10—Soprano—Elisabeth Gero, "L'Estasy" (Arditi); "Chanson Espagnole" (Delibes).
9.18—Band—Band of H.M. Grenadier Guards, "Ivanhoe" (Sullivan).
9.26—Chorus—The Vanity Singers, "An Old-Time Music Hall."
9.33—A Spiritual and Selection—Paul Whiteman and His Orchestra, (a) "High Water" (Brennan); (b) "Caprice Futurist" (Malneck).
9.41—Male Chorus—The Famous Forty Elks, "Song of the Anvil" (Gibel); "Soldiers' Chorus" from "Faust" (Gounod).
9.47—Waltzes—Gil Dech Ensemble, "Italian Nights" (Roberts); "Valse Parisienne" (Roberts).
9.53—Contralto—Essie Ackland, "Parted" (Tosti).
9.57—March—Band of the Salvation Army, "The Scout Leader" (Kirk).
10.0—God save the King.

2YB (1230 Kc.)—MON., FEB. 8.

7.30 to 8.0—News and information.
8.0 to 10.0—Studio concert.

Tuesday, February 9

1YA (875 Kc.)—TUES., FEB. 9.

3.0—Selected recordings and literary selection.
4.30—Sports results.
5.0—Children's hour conducted by Uncle Dave.
6.0—Dinner music session.
7.0—News and market reports.

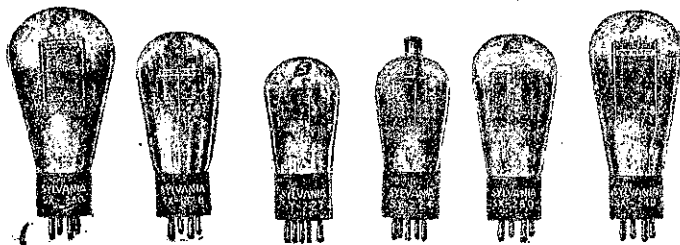
7.30—W.E.A. Session—Speaker, Mr. H. Hollinrake, "Music."
8.0—Chimes. Programme of recordings, "Overture—Berlin State Orchestra, "Stradella" (Flotow).
8.9—Bass—Robert Radford, (a) "Hear Me, Ye Winds and Waves" (Handel); (b) "I'm a Roamer" (Mendelssohn).
8.17—Instrumental—Squire Celeste Octet, "Good Company Medley" (arr. Willoughby).
8.21—Humour—Milton Hayes, "Is Lipstick Nourishing?" (Hayes).
8.27—Quartet—Capet String Quartet, "Minuet from Quartet in A Major" (Beethoven).
8.33—Chorus and Orchestra—The Halle Orchestra with the St. Michael's Singers, "The Rio Grande" (Lambert).
8.49—Soprano—Dusolina Giannini, (a) "Louise"; (b) "Ohia Menche" (arr. Giannini).
8.55—Waltz—Gallo Trio, "Moonlight and a Gondola." Polka—Gallo Trio, "La Riddicola."
9.1—Evening weather forecast and announcements.
9.3—Waltzes—Russian Novelty Orchestra, (a) "The Love of a Gipsy"; (b) "Greetings of Spring."
9.9—Minstrels—Zonophone Minstrels, "The White Blackbirds."
9.15—Violin—Bronislaw Huberman, (a) "La Capricieuse" (Elgar); (b) "Waltz in C Sharp Minor" (Chopin).
9.23—Tenor—Beniamino Gigli, (a) "Quanto E Bella" ("Elisir d'Amore") (Donizetti); (b) "Mandolin Serenade" (Tagliaventi).
9.31—Orchestral—Philadelphia Symphony Orchestra, (a) "Arab Dance"; (b) "Chinese Dance"; (c) "Dance of the Flutes" (Tschalkowsky).
9.39—Sketch—Harry Tate and Company, "Motoring."
9.47—Variety—The Variety Singers, "An Old-Time Music-Hall."
9.53—Orchestra—Grand Symphony Orchestra, "Dance of the Waves" (Catalani).
10.1—God save the King.

2YA (720 Kc.)—TUES., FEB. 9.

10.0—Chimes. Selected recordings.
11.12—Lecturette—"Fabrics and Fashions."
12.0—Lunch-hour music.
2.0—Selected recordings.
3.30 and 4.30—Sporting results.
5.0—Children's hour, conducted by Jumbo.
6.0—Dinner music session.
7.0—News, reports and sports results.
7.40—Lecturette—Representative of Agricultural Department, "For the Man on the Land."
8.0—Chimes. Record—Band of H.M. Coldstream Guards, "Floradora" (Stuart).
8.8—Baritone—Mr. R. G. Blow, (a) "Crown of the Year" (Martin); (b) "O Western Wind" (Brahe).
8.14—Overture—2YA Salon Orchestra (Conductor, Mr. M. T. Dixon), "Russian Fantasia" (arr. Tobani).
8.22—Record—Flanagan Brothers, (a) "Reviewing St. Patrick's Day Parade"; (b) "Widow McCarthy."
8.28—Novelty Instrumental—Mr. Frank Tozer, "Potpourri of Up-to-date Melodies" (arr. Tozer).
8.36—Songs at the Piano—Miss Florence Penney, (a) "For You" (Burke); (b) "Sleepy Hollow Tune" (Kountz).
8.42—Suite—2YA Salon Orchestra, "Scenes from an Imaginary Ballet" (Coleridge-Taylor).
8.52—Record—Nat Shilkret and His Orchestra with Jubilee Singers, "Stephen Foster Melodies" (Foster).

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AUCKLAND — CHRISTCHURCH — WELLINGTON.

9.0—Weather report and station notices.

9.2—Lecturette—Miss Daisy M. Chown, "A Woman's Wanderings Through Africa."

9.17—Tone Poems—2YA Salon Orchestra, (a) "Berceuse" (Friml); (b) "Canzonetta" (Friml).

9.27—Baritone—Mr. R. G. Blow, (a) "Tommy Lad" (Margeson); (b) "Requiem" (Homer).

9.33—Novelty Instrumental—Mr. Frank Tozer, "Hawaiian Airs Medley" (arr. Tozer).

9.41—Songs at the Piano—Miss Florence Penney, (a) "Slog Eyes" (Monckton); (b) "Cinnamon Tree" (Monckton).

9.47—Record—Angela Baddeley and L. du Garde Peach, "Motoring Without Tears" (du Garde Peach).

9.53—Saxophone—Mr. J. Barrett with Orchestra, "At Dawning" (Cadman). Dance novelties.

10.2—God save the King.

3YA (980 Kc.)—TUES., FEB. 9.

Silent Day.

4YA (650 Kc.)—TUES., FEB. 9.

3.0—Selected recordings.

4.30—Sports results.

5.0—Children's hour, conducted by Aunt Leone.

6.0—Dinner music session.

7.0—News and reports.

8.0—Programme by the St. Kilda Band (Conductor, Mr. Jas. A. Dixon) and assisting artists. March—The Band, "Twentieth Century" (Hume). Waltz—"Emerald Queen" (Greenwood).

8.14—Contralto—Miss D. L. Stentiford, (a) "Summer Rain" (Willeby); (b) "Now Sleeps the Crimson Petal" (Quilter).

8.20—Record—"The Roosters," "Army Reminiscences" (Merriman).

8.26—Selection—The Band, "Tschai-kowsky" (Rimmer).

8.40—Bass—Mr. F. C. Cooper, (a) "Oh, Oh, Hear the Wild Winds Blow" (Mattei); (b) "A Hundred Fathoms Deep" (Cristabel).

8.47—Cornet—Mr. Vic. Aldridge with Band, "Australis" (Lithgow).

8.54—Soprano—Miss Mae Matheson, (a) "Love's a Merchant" (Carew); (b) "The Cuckoo" (Lehmann).

9.0—Weather report and station notices.

9.2—Record—The New Mayfair Orchestra, "Follow Through" Selection (de Sylva).

9.10—Contralto—Miss D. L. Stentiford, (a) "Whither Must I Wander?" (Williams); (b) "Dearest, Believe" (Giordani).

9.17—Fantasia—The Band, "Sailor's Memories" (Hawkins).

9.27—Record—Gillie Potter, "Mr. Potter's Sporting Broadcast" (Potter).

9.33—Bass—Mr. F. C. Cooper, "Neath the Rolling Tide" (Jude).

9.37—Selection—The Band, "Pique Dame" (Suppe).

9.49—Record—The Rounders Male Quartet, "Singing in the Rain" (Brown); "Deep Night" (Henderson).

9.55—Soprano—Miss Mae Matheson, Recitative and Aria, "Scenes that are Brightest" (Wallace).

9.59—March—The Band, "The Red Gauntlet" (Rimmer).

10.3—God save the King.

Wednesday, Feb. 10

1YA (875 Kc.)—WED., FEB. 10.

3.0—Chimes. Selected recordings, and literary selection.

5.0—Children's hour; conducted by Uncle Reg.

6.0—Dinner music session.

7.0—News and market reports.

7.30—Talk.

8.0—Chimes. The Auckland Comedy Players, under the direction of Mr. J. F. Montague, present the comedy—"Heavy Damages"—(A Mock Trial).

9.30—Programme of dance music.

11.0—God save the King.

2YA (720 Kc.)—WED., FEB. 10.

10.0—Chimes. Selected recordings. 11.37—Lecturette—"Hollywood Affairs."

12.0—Lunch hour music.

2.0—Selected recordings.

2.30 and 4.30—Sporting results.

5.0—Children's hour, conducted by Aunt Daisy.

6.0—Dinner music session.

7.0—News, market reports and sports results.

7.40—Lecturette—Mr. A. E. Wilson, "Tourist and Holiday Resorts."

8.0—Chimes. Programme of recordings. Overture—Great Symphony Orchestra, "Vienna Operetta Revue" (Robrecht).

8.9—Soprano—Yvonne Printemps, "Le Pot-pourri D'Alain Gerbault" (arr. Labis).

8.17—Instrumental Trio—De Groot (violin), David Bor (piano), H. M. Calve (cello), (a) "Mirage" (Coates); (b) "I Zingari" (Leoncavallo).

8.23—Concerted—Columbia Vocal Gem Chorus, "No, No Nanette" (Youmans).

8.31—Pianoforte—Benno Moisevitch, "The Bat" Paraphrase, (Strauss).

8.39—Bass-Baritone—Peter Dawson, (a) "Vulcan's Song" (Gounod); (b) "A Bachelor Gay" (Tate).

8.45—Instrumental—Berlin State Opera Orchestra, "Der Rosenkavalier" (Strauss).

8.53—Vocal Duet—Gladys Moncrieff and John Valentine, "If You're In Love You'll Waltz" (Tierney-McCarthy); "The Desert Song" (Romberg).

8.59—Weather report and station announcements.

9.1—Lecturette—Dr. Guy H. Scholefield, O.B.E.

9.16—Concerted—Regal Light Opera Company, "The Three Musketeers" (Gray and Friml).

9.24—Violin—Fritz Kreisler, (a) "Chanson Louis XIII" (arr. Kreisler); (b) "La Praelense" (arr. Kreisler).

9.30—Tenor—Aureliano Pertile, (a) "Ammore Canta"; (b) "Nun Me Sceta" (Tagliaferri).

9.36—Selection—Reginald King and His Orchestra, "Song O' My Heart" (Davis).

9.44—Vocal Duet—Harold Williams and Francis Russell, (a) "Witness Yonder Marble Heaven" (Verdi); (b) "I Lay With Cassio" (Verdi).

9.52—Selection—The Band of H.M. Coldstream Guards, "Patience" (Sullivan).

10.0—God save the King.

3YA (980 Kc.)—WED., FEB. 10.

3.0—Gramophone recital.

4.30—Sports results.

5.0—Children's hour, conducted by Cousin Beatrice.

6.0—Dinner music session.

7.0—News and reports.

7.30—Addington stock market reports.

8.0—Chimes. Record—Berlin State Opera House Orchestra, "The Mastersingers" Overture (Wagner).

8.4—Bass-Baritone—Mr. J. Miles Cadman, "Sylvain" (Sinding); "Nich-avo" (Mana Zacca).

8.10—Organ Record—W. G. Alcock, "Reverie" (Lemare).

8.14—Tenor—Mr. Percy Nicholls with Orchestra, (a) "Serenata" (Toselli); (b) "On With The Motley" (Leoncavallo).

8.20—Orchestral—Christchurch Salon Orchestra, (Conductor, Francis E. Bate), (a) "Hindu Song" (Bemberg); (b) "At Evening" (Debussy); (c) "Open Thy Blue Eyes" (Massenet, arr. by Langey).

8.30—Record—Miguel Villabella, Rouard and Billot, "Duel Trio" (Gounod).

8.34—Orchestral—Salon Orchestra, Pastoral Sketches, (1) "A Legend"; (2) "Lover's Lane"; (3) "A Village Festival" (Mayell).

8.44—Soprano—Miss Cecily Audibert, (a) "La Nina Querida" (Buzzi-Peccia); (b) "All in a Garden Green" (Lidgey).

8.49—Piano Record—Mischa Levitzki, "Staccato Etude" (Rubinstein).

8.52—Bass-Baritone—Mr. J. Miles Cadman with Orchestra, (a) "I Will Not Grieve" (Schumann); (b) "The Erl King" (Schubert).

8.58—Orchestral—Salon Orchestra, "Vision" (arr. Lilly).

9.2—Weather forecast and station notices.

9.4—Record—Chicago Symphony Orchestra, (a) "Serenade Op. 63" (Volkmann); (b) "Flight of the Bumble Bee" (Rimsky-Korsakov).

9.7—Soprano—Miss Cecily Audibert, (a) "Who Is Sylvia" (Schubert); (b) with Orchestra, "Una Voce Poco Fa" (Rossini).

9.13—Record—Musical Art Quartet, "To a Wild Rose" (McDowell).

9.16—Tenor—Mr. Percy Nicholls, (a) "Sacrament" (Macdermid); (b) "Ah! Moon Of My Delight" (Lehmann).

9.22—Selection—Salon Orchestra, "La Boheme" (Puccini).

9.30—Dance music.

11.0—God save the King.

4YA (650 Kc.)—WED., FEB. 10.

3.0—Selected recordings.

3.15—Talk—Home Science Extension Department of Otago University, "Getting the Kiddies Ready For School."

4.30—Sports results.

5.0—Children's hour, conducted by Big Brother Bill.

6.0—Dinner music session.

7.0—News and reports.

8.0—Programme by Dunedin Returned Soldiers' Choir. Conductor, John T. Leech. Overture—Berlin State Opera House Orchestra, "If I Were King" (Adams).

8.9—Part Song—The Choir, "Hail to The Chief" (Bishop); "Sleeping" (German).

8.18—Cello—Miss V. Moffett, (a) "Gnomes Tanz" (Popper); (b) "Maori Lullaby" (James).

8.27—Part Songs—The Choir, "A Prayer of Thanksgiving" (Trdtl.); "Sweet and Low" (Barnby). Duet—Messrs. P. S. Anderson and W. N. Satterthwaite, "Poet and Peasant" (Bonheur).

8.38—Saxophone—Mr. J. McCaw, "Juliana" (Gurewich); "Seguidilla" (Gurewich).

8.46—Chorus—The Choir, "Border

Ballad" (Maunder); "Laughing Chorus" (Root). Solos—Mr. George Swan, "The Tollers" (Piccolomini); Mr. A. J. Parker, "Love's Garden of Roses" (Wood).

9.0—Weather report and station notices.

9.2—Selection—Regal Cinema Orchestra, "Sally" (Kern).

9.10—Part Songs—The Choir, "Vineta" (Abt); "Autumn Sea" (Abt).

9.16—Cello—Miss V. Moffett, "Adagio Cantabile" (Zartini).

9.21—Trio—The Choir, "Peace To The Souls Of The Heroes" (Callcott). Humour—The Choir, "Tickling Trio" (Martin).

9.27—Saxophone—Mr. J. McCaw, "Suite Orientale" (Gurewich).

9.30—Dance session.

11.0—God save the King.

2YB (1230 Kc.)—WED., FEB. 10.

7.30 to 8.0—News and information.

8.0 to 10.0—Studio concert.

Thursday, February 11

1YA (875 Kc.)—THURS., FEB. 11

12.0—Selected recordings.

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

3.0—Selected recordings.

3.15—Home science talk.

4.30—Sports results.

5.0—Children's hour, conducted by Skipper.

6.0—Dinner music session.

7.0—News and market reports.

8.0—Chimes. March—1YA Chamber Orchestra under direction Mr. Harold Baxter, "Viscount Nelson" (Zehle). Overture—"Hungarian Lustspiel" (Bela).

8.12—Contralto—Miss Phyllis Gribbin, (a) "Bitterness of Love" (Dunn); (b) "The Dawn Has a Song" (Phillips).

8.17—Cello record—Pablo Casals, "Nocturne in E Flat Major" (Chopin).

8.20—Pianoforte Recital by Eva Stern, late of New York, U.S.A.—(a) "Gavotte" (Handel); (b) "Wings of Song" (Mendelssohn-Liszt); (c) "Rondo" (Mozart).

8.28—Record—Chorus of Covent Garden Opera, "Ding-Dong" (Leoncavallo).

8.32—Violin—Mr. Haydn Murray with Orchestra, (a) "Legend" (Wieniawski); (b) "Liebeslied" (Kreisler).

8.40—Child Impersonation—Mrs. J. W. Bailey, "Naughty Words" (Longstaffe and Sullivan). Sketch—Mr. and Mrs. J. W. Bailey, "H.M.S. Incomprehensible" (Thomas).

8.50—Banjo Record—Fred. Turner, "Romping Rosie."

8.53—Tenor—Mr. J. Ainsley Daglish, (a) "Bonnie Wee Thing" (Fox); (b) "Kathleen Mavourneen" (Crouch).

8.58—Orchestra—1YA Chamber Orchestra, "Three Dances" (Finck).

9.2—Evening weather forecast and announcements.

9.4—Contralto—Miss Phyllis Gribbin, (a) "My Jewels" (Sanderson); (b) "St. Nicholas Day in the Morning" (Martin).

9.9—Cello Record—Pablo Casals, "Prelude" (Chopin).

9.13—Pianoforte Recital by Eva Stern, (a) "Mazurka" (Chopin); (b) "Naila Waltz" (Delibes-Dohnanyi).

9.21—Record—Chorus of Covent Garden Royal Opera House, "Opening Chorus" (Leoncavallo).

9.24—Orchestral—1YA Chamber Orchestra, "Ballet Tzigane" (Lisane).

9.35—Sketch—Mr. and Mrs. J. W. Bailey, "The Drawback" (Anon.).
9.45—Piccolo Record—Middle Elgar, "Hornpipe Medley."
9.48—Tenor—Mr. J. Ainsley Daglish, (a) "Sally in Our Alley"; (b) "The Pilgrim of Love" (Bishop).
9.53—Selection—1YA Chamber Orchestra, "Plantation Songs" (Clutsam).
10.2—God save the King.

2YA (720 Kc.)—THURS., FEB. 11.

10.0—Chimes. Selected recordings.
10.45—Lecturette—"Cooking."
12.0—Lunch-hour music.
2.0—Selected recordings.
3.15—Lecturette—Miss I. F. Meadows, 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.
7.0—News, reports and sports results.
7.40—Lecturette—Member of Wellington Lawn Tennis Association, "Tennis and How to Play It."
8.0—Chimes. The 2YAlans (Will McKeon, Joyce Woodward, Fred Barker, Lynda Hastings, and Owen Pritchard). A Happy-go-lucky Hour, assisted by Frank Crowther and the Majestic Lounge Instrumental Quintet. Special feature, Mr. Phil. Smith, comedian, of Gilbert and Sullivan Opera Company.
9.0—Weather report and station notices.
9.2—Record—Light Opera Company, "Lily of Killarney" (Benedict).
9.10—Instrumental—Majestic Lounge Quintet, "Melodies Past and Present" (arr. Crowther).
9.22—One-act Play—"Passengers" (Lucas). Cast—Olga White, Lynda Hastings; Welford Polk, Fred Barker; Captain Stone, Owen Pritchard.
9.42—Record—The Maestros, (a) "After the Ball" (Harris); (b) "Two Little Girls in Blue" (Graham).
9.48—Instrumental—Majestic Lounge Quintet, "Opera versus Jazz" (arr. Crowther).
10.0—God save the King.

3YA (980 Kc.)—THURS., FEB. 11.

3.0—Gramophone recital.
3.15—Home science talk.
4.25—Sports results.
5.0—Children's hour, conducted by Ladybird and Uncle Frank.
6.0—Dinner music session.
7.0—News session.
7.15—Talk—Mr. E. E. Wiltshire, "Books of the Month."
7.30—Talk—Dr. F. W. Hilgendorf, Lincoln Agricultural College, "Progress of Wheat Research."
8.0—Chimes. Selected Recorded Programme. Orchestral—Drury Lane Orchestra, "Rose Marie" (Friml).
8.8—Tenor—J. Rogatchewsky, "Lohegrin's Narration" (Wagner).
8.12—Cello—Guilhermina Suggia, "Kol Nidrei" (Bruch).
8.20—Vocal Gems—Parlophone Variety Company, "Veronique" (Messenger).
8.26—Piano—Wm. Murdoch, "Cubana" (De Falla).
8.30—Chorus and Orchestra—Bayreuth Festival Orchestra, "Parsifal"—The Grail Scene (Wagner).
8.38—Soprano—Lucrezia Bori, Waltz Song, "Ciribiribin" (Pestalozza).
8.41—Organ—Sandy Macpherson, "In An Old-World Garden" (Pepper).
8.44—Vocal—Columbia Light Opera Company, "Lionel Monckton Memories" (Monckton).

8.48—Instrumental Trio—Major Bowes' Capitol Theatre Trio, "My Isle of Golden Dreams" (Blaufuss).
8.51—Baritone—Harold Williams, "The Lute-Player" (Alhisen).
8.54—Orchestral—Association des Concerts Lamoureux, "Petite Suite" Menuet (Debussy).
8.58—Choral—Berlin Union of Teachers, "The Lorely" (Silcher).
9.2—Weather forecast and station notices.

9.4—Orchestral—Light Opera Orchestra, "The Mikado" (Sullivan).
9.12—Tenor—Mr. W. F. Watt, "My Little Maid" (Macmurrough).
9.15—Piano—Mr. W. M. Murdoch, "El Puerto" (Albeniz).
9.19—Vocal Gems—Zonophone Light Opera Company, "Les Cloches de Corneville" (Planquette).
9.23—Orchestral—Zurich Tonhalle Orchestra, "Gavotte from 'Idomeneo'" (Mozart).
9.27—Duet—Dora Labette and Norman Allin, "At Love's Beginning" (Lehmann).
9.30—Orchestral—Edith Lorand Orchestra, "The Dollar Princess" (Fall).
9.38—Baritone—Alexander Carmichael, "Oor Ain Glen" (MacLeod).
9.41—Fiddle and Guitar—Kessinger Brothers, "Durang Hornpipe" (Clark and Luches).
9.44—Russian Songs—Chauve Souris Company, "Round the Hay Wain."
9.48—Novelty—Winkler Trio, "Bavarian Jokes" (Winkler).
9.53—Miniature Musical Comedy—Soloists, Chorus, and Orchestra, "The Balcony Girl" (Holt).
10.1—Orchestral—Edith Lorand Orchestra, "Toreador and Andalous" (Rubinstein).
10.5—God save the King.

4YA (650 Kc.)—THURS., FEB. 11.

12.0—Results of Dunedin Jockey Club's Cup meeting held at Wingatui.
5.0—God save the King.

Friday, February 12

1YA (875 Kc.)—FRI., FEB. 12.

3.0—Selected recordings and literary selections.
4.30—Sports results.
5.0—Children's hour, conducted by Nod and Aunt Jean.
6.0—Dinner music session.
7.0—News and Market reports.
7.30—Sports talk.
8.0—Chimes. Record—H.M. Coldstream Guards Band, "1812—Overture" (Tschalkowsky).
8.5—Whistling and baritone—The Purdy-Black Duo. Whistling—"Four Little Blackbirds" (O'Connor). Baritone—"Here in the Quiet Hills" (Carne). Duo—"Simple Aveu" (Thome).
8.12—Novelty Instrumental—Garsden Fowler and His Band, Foxtrot—"Yes, Yes" (Conrad). Waltz—"Girl of a Million Dreams" (Gay).
8.19—Popular Duets—The Mounce Sisters, (a) "Paradise" (Zamecnik); (b) "Hang On to Me" (Green).
8.26—Xylophone and Marimba—Reno and Arta, "Hungarian Dance No. 6" (Brahms); "Carolina Moon" (Davis); "Carry On" (O'Hagan).
8.33—Record—Horace Kenny, "A Music Hall Trial Turn" (Kenny).
8.41—Cornet—Mr. Norman G. Goffin, Violin solo, "Hejre Kati" (Hubay).
8.45—Talk—Mr. A. B. Chappell—**Topical talk.**

9.0—Evening weather forecast and announcements.

9.2—Novelty Instrumental—Garsden Fowler and His Band. Waltz—"Valse Lente" (Delibes). Foxtrot—"Falling in Love" (Mayer).

9.12—Whistling and Baritone—The Purdy-Black Duo. Baritone—"Norah the Pride of Kildare" (Parry). Whistling—"Donau Wellen" (Ivanovici).

9.19—Record—Tommy Handley, "Tommy Handley Calling" (Handley).
9.25—Popular Duets—The Mounce Sisters, (a) "Goodnight Sweetheart" (Noble-Campbell-Connelly); (b) "Million Dollar Baby" (Davis).

9.32—Novelty Instrumental—Garsden Fowler and His Band. Trumpet solo with Orchestra—"Love's Old Sweet



—S. P. Andrew, photo.

Mrs. Mildred Kenny,

Conductor of the Mandolin and Guitar Quartet, next appearing at 2YA on February 13.

Song" (Molloy). Foxtrot—"A Foxtrot Medley" (arr. Fowler).

9.45—Record—Walter Glynn and Stewart Robertson, "The Larboard Watch" (Williams).

9.48—Xylophone and Marimba—Reno and Arta, (a) "Bubbling Over With Love" (Russell); (b) "Popular Song Medley of Old Favourites".

9.55—Record—Herman Fincke and His Orchestra, "Bacchanalia" (arr. Finck).

10.1—God save the King.

2YA (720 Kc.)—FRI., FEB. 12.

10.0—Chimes. Selected recordings.
11.12—Lecturette—"Fashions."
12.0—Lunch-hour music.
2.0—Selected recordings.
3.30 and 4.30—Sporting results.
5.0—Children's hour, conducted by Uncle Jim.
6.0—Dinner music session.
7.0—News, reports and sports results.
7.40—Lecturette—Mr. F. Chapman, Chairman Royal Life-saving Society, "Ideals of Life-saving."
8.0—Chimes. Overture—2YA Orchestra (Conductor, Signor A. P. Truda). "Pique Dame" (Suppe).
8.10—Baritone—Mr. Frank Campbell, (a) "In the Gloaming" (Harrison); (b) "A Brown Bird Singing" (Haydn Wood).
8.16—Concertina—Mr. R. M. Stratmore, "Minstrel Memories" (arr. Stratmore).

(a) "Light is My Heart" (Jones); (b) "My Crinoline" (Jones).

8.27—Selection—2YA Orchestra, "Sometime" (Friml).

8.38—Duet—Miss Ena Rapley and Mr. Edwin Dennis, "Come to Arcady" (German).

8.42—Concertina—Mr. R. M. Stratmore, "Medley of Scotch Airs" (arr. Stratmore).

8.48—Tenor—Mr. Edwin Dennis, (a) "Yes, Let Me Like a Soldier Fall" (Wallace); (b) "Sing, Break into Song" (Mallinson).

8.54—Record—Fritz Kroeger, (a) "Espanita" (Kroeger); (b) "The Dreaming Snowdrop" (Oertel).

9.0—Weather report and station notices.

9.2—Instrumental—2YA Orchestra. Tango—"Recuerdo de Alzaga" (Arnel). Valse Lente—"Dreams of Heaven" (Arthur).

9.10—Baritone—Mr. Frank Campbell, (a) "Marie, My Girl" (Aitken); (b) "Mighty Lak a Rose" (Nevin).

9.16—Duet—Miss Ena Rapley and Mr. Edwin Dennis, "When We are Married" (Jones).

9.20—Barcarolle—2YA Orchestra, "Le Chant du Gondolier" (Mezzacapo). Fantasia—"Faust Frivolities" (Black).

9.30—Dance programme.

11.0—God save the King.

3YA (980 Kc.)—FRI., FEB. 12.

3.0—Gramophone recital.
4.30—Sports results.
5.0—Children's hour, conducted by Aunt Pat.
6.0—Dinner music session.
7.0—News and reports.
8.0—Chimes. Record—Band of H.M. Coldstream Guards, "H.M.S. Pinafore" (Sullivan).
8.8—Baritone—Mr. A. G. Thompson, (a) "I Gave You Roses" (Aylward); (b) "Your Looking-Glass" (Woolmer).
8.14—Piano Improvisations—Miss Edna Jarden, (a) "Breakaway" (Conrad); (b) "That's You, Baby" (Mitchell).
8.20—Record—Light Opera Company, Vocal Gems from "The Street Singer" (Fraser-Simson).
8.23—March—Studio Orchestra (Conductor, Harold Beck), "The London Scottish" (Haines). Overture—"Comrades in Arms" (Gruenwald).
8.35—Tenor—Mr. H. J. Francis, (a) "I Pitch My Lonely Caravan" (Couttes); (b) with orchestra, "I'll Sing Three Songs of Araby" (Clay).
8.41—Cornet—Mr. Norman G. Goffin, (a) "I Hear You Calling Me" (Marshall); (b) "Just a-Wearying for You" (Bond).
8.47—Record—Gladys Moncrieff, "Some Day" (Friml).
8.50—Valse—Studio Orchestra, "Southern Roses" (Strauss).
8.59—Vaudeville—The Radio Rascal and His Rascalette, "Sweetheart, We Need Each Other" (Tierney); "Chin Wag" (arr. Hegan); "Making Whoopee" (Donaldson).
9.9—Weather forecast and station notices.
9.11—Record—Van Phillips and His Concert Band, "Song of the Flame."
9.15—Baritone—Mr. A. G. Thompson, (a) "The Hand of a Friend" (Russell); (b) "Over the Wall of My Garden" (Charles).
9.21—Piano Improvisations—Miss Edna Jarden, "When My Dreams Come True" (Berlin).
9.25—Record—Columbia Light Opera Company, Vocal Gems from "Oh Kay" (Donaldson).

9.29—Cornet—Mr. Norman G. Goffin with Orchestra, "Dear Heart" (Mattel).

9.32—Tenor—Mr. H. J. Francis, "Jock o' Hazeldean" (Scottish trditi).

9.35—Selection—Studio Orchestra, "Florodora" (Stuart).

9.46—Vaudeville—The Radio Rascal and His Rasclette, (a) "Maizie" (Monte Carlo); (b) "More Chin Wag" (arr. Hegan); (c) "Tap Dancing Specialty" (arr. Hegan).

9.56—Record—National Military Band, (a) "The Bells of St. Malo" (Rimmer); (b) "The Gladiators' Farewell" (Blankenburg).

10.2—God save the King.

4YA (650 Kc.)—FRI., FEB. 12.

3.0—Selected recordings.

4.30—Sports results.

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

6.0—Dinner music session.

7.0—News and reports.

8.0—Record—Band of H.M. Coldstream Guards, "Les Cloches de Cornerville" Selection (Planquette).

8.9—Chorus—The Melodists, (a) "Give Yourself a Pat on the Back" (Wallace); (b) "Believe Me, If All Those Endearing Young Charms" (arr. Stewart).

8.15—Foxtrots—Arthur G. Frost and His Symphonic Dance Band, (a) "Rigoletto" Paraphrase (arr. Frost); (b) "Four Indian Love Lyrics" Paraphrase (arr. Frost).

8.23—Humour—Mr. Lester F. Moller, (a) "Old Mother Hubbard"; (b) "Private and Confidential" (Thomas).

8.30—Choruses—The Melodists, (a) "De Ring-Tailed Coon" (Scott-Gatty); (b) "De Ole Banjo" (Scott-Gatty).

8.36—Popular Selection—The Dance Band, "Plantation Melodies" (arr. Frost).

8.42—Organ Record—Reginald Foort, (a) "In the Heart of the Sunset" (Nicholls); (b) "Forever" (Ager).

8.48—Quartet—The Melodists, "O, Who Will O'er the Downs?" (Pear-sall).

8.52—Foxtrot—The Dance Band, "Good-night, Sweetheart" (arr. Frost). Clarinet Novelty—The Dance Band, "Clarinet Marmalade" (arr. Frost).

9.0—Weather report and station notices.

9.2—Record—London Theatre Orchestra, "Maid of the Mountains" Selection (Fraser-Simson).

9.10—Quartets—The Melodists, (a) "Bells of St. Michael's Tower" (Stewart); (b) "Come Where My Love Lies Dreaming" (Foster).

9.16—Novelty Foxtrot and Xylophone—The Dance Band, (a) "Maori Hula" (Frost); (b) "Brightlights" (Frost).

9.23—Humour—Mr. Lester F. Moller, "A, B, and C."

9.28—Chorus—The Melodists, "Rose Marie" (Friml). Bass—Mr. R. B. MacDonald, "Cloze Props" (Charles).

9.35—Popular Selection—The Dance Band, (a) "Potpourri in Viennese Nights" (arr. Frost). One-step—The Dance Band, (b) "Faust" (arr. Lange).

9.43—Accordion Record—Charles Magnante, "Beautiful Days" (Magnante); and P. Frosini, "Visions of Love" (Curtis).

9.49—Chorus—The Melodists, "Good-night" (Scott-Gatty).

9.53—Waltz—The Dance Band, "Merry Widow" (Frost).

9.58—March—Band of H.M. Grenadier Guards, "The Middy" (Alford).

10.1—God save the King.

Saturday, February 13

1YA (875 Kc.)—SAT., FEB. 13.

3.0—Selected recordings, and literary selection.

5.0—Children's session, conducted by Cinderella.

6.0—Dinner music session.

7.0—News and market reports.

8.0—Chimes. March—1YA Chamber Orchestra, under the direction of Harold Baxter, "Sons of the Brave" (Biddgood). Overture—"Morning, Noon and Night" (Suppe).

8.11—Bass-Baritone—Mr. H. A. Barton, (a) "The Trumpeter" (Dix); (b) "The Admiral's Broom" (Bevan).

8.18—Record—Short Brothers, (a) "Whistling Coon" (Old-time); (b) "Whistling Rufus" (Old-time).

8.24—Selection—1YA Chamber Orchestra, "Chu Chin Chow" (Norton).

8.32—Novelty Entertainment—Black-Bennetto Duo, "Pierrot Phantasy," part 1.

8.40—Concertina Record—Alexander Prince, "Jackanapes" (Prince).

8.43—Bass-Baritone—Mr. H. A. Barton, "The Song of the Wagoner" (Breville-Smith).

8.47—Record—The Trix Sisters, (a) "Ready For The River" (Kahn); (b) "A Hundred Years From Now" (Silvers).

8.53—Waltz—1YA Chamber Orchestra, "Blue Danube" (Strauss).

9.1—Evening weather forecast and announcements.

9.3—Record—London Mouth Organ Band, (a) "The Royal Return" (Leslie); (b) "Joyous Greetings" (Leslie).

9.9—Novelty Entertainment—Black-Bennetto Duo, "Pierrot Phantasy," part 2.

9.17—Suite—1YA Chamber Orchestra, "Americana" (Thurban).

9.27—Sports results.

11.0—God save the King.

2YA (720 Kc.)—SAT., FEB. 13.

2.30—Relay from Athletic Park of Amateur Athletic sports meeting—Dewar Shield Competition.

5.0—Children's hour, conducted by Aunt Molly and Uncle Jasper.

6.0—Dinner music session.

7.0—News, reports and sports results.

8.0—Chimes. Record—Edith Lorand Orchestra, "The Merry Widow" (Lehar).

8.8—Songs at the piano—Mr. H. E. Wilson, (a) "Captain Mac" (Sanderson); (b) "The Longshoreman" (Chesham).

8.14—Instrumental—2YA Salon Orchestra (Conductor, Mr. M. T. Dixon), "Entry of the Boyards" (Halvorsen).

8.22—Contralto—Edna Thornton, (a) "On the Banks of Allan Water" (Horn); (b) "The Sweetest Flower That Blows" (Hawley).

8.28—Novelty—Mrs. Mildred Kenny's Mandolin and Guitar Quartet, (a) "Kiss Me Again" (Herbert); (b) "Good-night Sweetheart" (Connolly).

8.35—Sketch—Miss Gracie Kerr and Mr. R. D. Maunsell, "The Experiment."

8.45—Suite—2YA Salon Orchestra, "Hyde Park" (Jalowicz).

8.55—Vocal Quintet—The Maestros, (a) "Venetian Song" (Stephenson and Tosti); (b) "Passing By" (Purcell, arr. Evans).

9.1—Weather report and station notices.

9.3—Lecturette—Mr. B. S. Merlin, "My Experiences with the Bolsheviks."

9.17—Selection—2YA Salon Orchestra, "Maid of the East" (Neale).

9.27—Songs at the piano—Mr. H. E. Wilson, (a) "Fat L'il Feller" (Gordon); (b) "Heaps O' Lickins" (Clarke).

9.33—Novelty—Mrs. Mildred Kenny's Mandolin and Guitar Quartet, (a) "White Hearts Are Singing" (Strauss); (b) "Hungarian Dance" (Engel).

9.39—Sketch—Miss Gracie Kerr and Mr. R. D. Maunsell, "Reported Miss-in."

9.48—Violin—Mr. Wm. Haydock with Orchestra, "Meditation" from "Thais" (Massenet); "Mock Morris" (Grain-ger).

10.0—Dance programme.

11.0—Sporting summary.

11.10—God save the King.

3YA (980 Kc.)—SAT., FEB. 13.

3.0—Gramophone recital.

4.30—Sports results.

5.0—Children's hour, conducted by Aunt Pat.

6.0—Dinner music session.

7.0—News and reports.

7.30—Sports results.

8.0—Chimes. Relay of Vaudeville programme from 4YA Dunedin.

10.0—Dance music.

11.0—God save the King.

4YA (650 Kc.)—SAT., FEB. 13.

12.0—Results of Dunedin Jockey Club's Cup meeting held at Wingatui.

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

6.0—Dinner music session.

7.0—News and reports.

8.0—Record—Regal Cinema Orchestra, "Broadway" (Gottler).

8.8—Chorus and Solos—The Majors, (a) "Someone's Fiance" (Monckton); (b) "Have a Heart" (Monckton).

8.13—Ventriloquial Humour—Mr. H. McL. Eggers, "Comedy Sketches" (arr. Eggers).

8.19—Trio—The De Rose-Hunter-Baker Trio, (a) "The Flying Dutchman" (arr. Alder); (b) "Habanera" (Chouders).

8.30—Humour in Song and Story—Stan. Lawson and Company, "The Originals" (arr. Lawson).

8.44—Recording—Debroy Somers' Band, "The Singing Fool" (arr. Connolly).

8.48—Solos and Chorus—The Majors, (a) "Rackety Coo" (Friml); (b) "Alah's Holiday" (Friml); (c) "Peace, Peace" (Monckton).

8.55—Xylophone—Mr. E. J. Andrews, (a) "The Mill" (arr. Pettitt); "Softly Unawares" (Lincke) (arr. Pettitt).

9.0—Weather report and station announcements.

9.2—Recording—The Salon Group, "Kiss Me Again" (Herbert); "The Fortune Teller" (Herbert).

9.10—Ventriloquial Humour—Mr. H. McL. Eggers, "Comedy Sketches" (arr. Eggers).

9.16—Trio—Instrumental Trio, "Love's Dream After The Ball" (Czibulka).

9.22—Solos and Chorus—The Majors, (a) "Sly Cigarette" (Monckton); (b) "The Singing Girl" (Monckton).

9.28—Record—Layton and Johnstone, "Leslie Stuart Memories" (Stuart).

9.36—Xylophone—Mr. E. J. Andrews, (a) "The Dripping Well" (arr. Pet-

titt); (b) "Four Little Blackberries" (arr. Pettitt).

9.42—Choruses and Solos—The Majors, (a) "Mary" (Monckton); (b) "La Belle Parisienne" (Kerker); (c) "Moonstruck" (Monckton).

9.52—Trio—Instrumental Trio, "Lakme" (Delibes).

10.0—Dance music.

11.0—God save the King.

2YB (1230 Kc.)—SAT., FEB. 13.

7.30 to 8.0—News and information.

8.0 to 10.0—Studio concert.

Sunday, February 14

1YA (875 Kc.)—SUN., FEB. 14.

3.0—Selected recordings and literary selection.

6.0—Children's song service conducted by Uncle Leo.

7.0—Relay of service from St. Andrew's Church. Preacher, The Rev. Ivo Bertram; Organist and Choir-master, Dr. Neil McDougall.

8.30—Relay of Municipal Band Concert from Albert Park, conducted by Mr. George Buckley. March—The Band, "Loyal Order" (Panella). Overture—The Band, "Maritana" (Wallace).

Clarinet—Mr. Ed. Pheloung, "Caprice" (Mayeur). Symphony—The Band, "Symphony in F, Op. 93" (Beethoven). Piccolo—Mr. Hal C. McLennan, "Comet" (Brewer). Serenade—The Band, "Bamboula" (Morelli).

Selection—The Band, "The Bohemians" (Puccini). Ballet—The Band, "La Gioconda" (Ponchielli). Hymn—The Band, "The Roseate Hues of Early Dawn" (Stiver). March—The Band, "The Pitt Panther" (Panella).

10.0—God save the King.

2YA (720 Kc.)—SUN., FEB. 14.

3.0—Selected recordings.

6.0—Children's song service conducted by Uncle George, assisted by the children's choir from the Aro Street Methodist Mission.

7.0—Relay of evening service from Trinity Methodist Church, Wellington South. Preacher, Rev. T. W. Vealie; Organist, Miss Lillian Thawley, L.A.B.; Choirmaster, Mr. W. McLellan.

8.20 (approx.)—Studio concert by Leon de Mauny's Light Symphony Orchestra. Overture—The Orchestra, "William Tell" (Rossini). Piano record—Vladimir Horowitz, (a) "Paganini Etude in E Flat Major" (Paganini-Liszt-Busoni); (b) Children's Suite Corner No. 3, "Serenade for the Doll" (Debussy). Violin—Mr. Léon de Mauny with Orchestra, "Meditation" from "Thais" (Massenet). Record—Sophie Breslau, (a) "The Erl King" (Schubert); (b) "Death and the Maiden" (Schubert). Instrumental—The Orchestra, "La Source" Ballet (Delibes). Weather report and station notices. Record—Dan Beddoe, (a) "Open the Gates of the Temple" (Knapp-Crosby); (b) "Hosanna" (Granier-Dole). Fantasia—The Orchestra, "La Tosca" (Puccini). Recorded Recital—Henry Ainley, "O, That This Too Solid Flesh" (from "Hamlet"—Shakespeare). Cornet—Mr. T. Goodall with Orchestra, "Serenade" (Schubert). Baritone—Mr. L. M. Assheton Harbord, (a) "When the House is Asleep" (Haigh); (b) "Trade Winds" (Keel). Instrumental—The Orchestra, (a) "Berceuse" (Jarnfeldt); (b) "Prelude" (Jarnfeldt). Record—

Elsie Suddaby, (a) "The Almond Tree" (Schumann); (b) "The Mocking Fairy" (Besy). March—The Orchestra, "Sigurd Jorsalfar" (Grieg). God save the King.

3YA (980 Kc.)—SUN., FEB. 14.

3.0—Gramophone recital.
5.30—Children's song service by Children of Church of Christ Sunday schools.

6.15—Selected recordings.

7.0—Relay of evening service from the Church of Christ, Moorhouse Avenue. Preacher, Pastor Stuart Stevens; Organist, Miss E. Hepburn; Choir Conductor, Mr. H. Ames.

8.15—Studio Programme. March—Returned Soldiers' Association Orchestra, "Wagner" (Troutman).

8.20—Soprano—Miss Millicent O'Grady, (a) "Depuis le Jour" (Chapmanier); (b) "Annie Laurie" (arr. L. Mann).

8.28—Record—Harold Williams, "O, Falmouth is a Fine Town" (Hanley and Ronald).

8.31—Orchestral—R.S.A. Orchestra, "Carnival" (Suppe, arr. Letter).

8.38—Tenor—Mr. James Shaw, "Sound An Alarm" (Handel).

8.42—Cello Record—Pablo Casals, "Spanish Dance" (Granados, arr. Casals).

8.45—Contralto—Miss Nellie Lowe, (a) "The Light That Leads Me Home" (Nicholls); (b) with Orchestra, "Home Song" (Liddle).

8.52—Record—Grand Russian Balalaika Orchestra, "Russian Medley" (Michailowsky).

8.57—Orchestral—R.S.A. Orchestra, "Angels and Imps" (Dicker, arr. Winter).

9.2—Weather forecast and station notices.

9.4—Record—Band of H.M. Grenadier Guards, "The Thistle" (Myddleton, arr. Winterbottom).

9.12—Soprano—Miss Millicent O'Grady, "Ave Maria" (Kahn).

9.15—Violin Record—Fritz Kreisler, "Deep in My Heart" (Romberg).

9.18—Orchestral—R.S.A. Orchestra, (a) "Spanish Dance" (Moszkowsky, arr. Moses Tobani); (b) "Variation 'Callirhoe'" (Chaminade); (c) Scarf Dance, "Callirhoe" (Chaminade).

9.26—Tenor—Mr. James Shaw, (a) "The Scent of the Lilies" (Cobb); (b) with Orchestra, "Come Into the Garden, Maud" (Bafte).

9.32—Record—Raymond Newell, "A Bit, a Saddle, and a Horse" (Sleever).

9.35—Selection—R.S.A. Orchestra, "Offenbach" (John Answell).

9.44—Contralto—Miss Nellie Lowe, (a) "Little Holes in Heaven" (Hope); (b) "Ring, Bells, Ring" (Day).

9.49—Piano—Mischa Levitzki, "La Campanella" (Paganini-Liszt).

9.53—Record—Parlophone Musical Comedy Company, "One Heavenly Night."

9.56—March—R.S.A. Orchestra, (a) "Forward" (arr. Winter). Melody, (b) "Toreador Song" (Bizet, arr. Wright).

10.5—God save the King.

4YA (650 Kc.)—SUN., FEB. 14.

3.0—Selected recordings.

5.30—Children's song service, conducted by Big Brother Bill.

6.15—Selected recordings.

6.30—Relay of evening service from Moray Place Congregational Church. Preacher, Rev. Albert Mead, M.A.; Choirmaster, Mr. Alfred Walmsley.

7.45—Selected recordings.

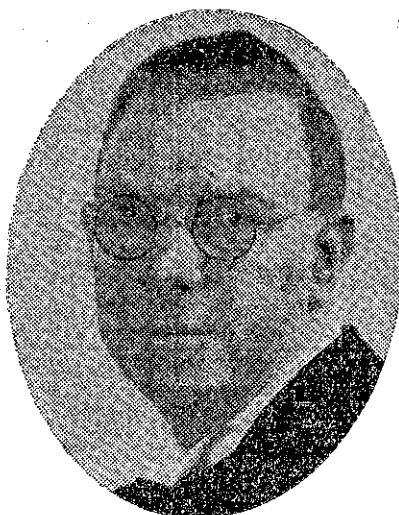
8.15—Relay of programme from 3YA, Christchurch.

10.0—God save the King.

2YB (1230 Kc.)—SUN., FEB. 14.

7.30 to 8.15—Church relay.

8.15 to 10.0—Studio concert.



PASTOR W. G. CARPENTER, or "Uncle George," as he is more popularly known by small listeners to 2YA.

Japan Will Stay in Manchuria

(Continued from page 3.)

town by surprise the rebels were quite offended. They resented the enemy's tactics, and complained that it was "not the custom" to march during the night. Chiang Kai Shek, one of the most successful generals, could not persuade his men to fight in the rain. They only agreed to march in rain if they had umbrellas.

As for the bandits, they are a sort of irregular soldiery. Generals have a habit of counting their success by the number of men they can enrol, and bandit troops are often taken into the service on the spur of the moment. Sometimes the leader is made a general, and given a lump sum of money for his adherence, occasionally £10,000 to £20,000. The line between peasant, bandit, soldier, and farmer is not very clear. A man can fill all these roles in a very short time.

At the same time Chinese are capable of making fine soldiers, under proper training and leadership. We must not forget what General Gordon did with his Ever Victorious army against the Taipings 70 years ago. At the present day, too, there is the Wei hai wei Chinese Regiment, which is a very fine unit.

Not only is the army ineffective, but China itself is powerless owing to the state of its finances and its weak hold on the administration. The National Government is practically bankrupt. Only the other day an arrangement was made with the banks. They agreed to advance £2,000,000 a month to the Government on condition that they had a say in its disposal. It is hardly likely they would permit it to be used for purposes of war. What a shadowy position the Government is in is evident from the complaint that three of their number (including Chiang Kai Shek) refuse to come to Nanking to enable the arrangement with the banks to be

completed. You see, therefore, how hopeless is the idea that China will be able to offer any resistance at all to the advance of the Japanese.

The question is: What does Japan intend to do? There can be no doubt that she is in Manchuria to stay. They have seized the governing authority over 20,000,000 Chinese and an area of 200,000 square miles; and they have made it clear that they do not intend to relinquish it. China has appealed to the League of Nations to take stronger steps. The League is faced by a difficulty which must be appreciated even by China's best friends. What can the League propose that will be at all workable? It has no military force at its command. Even if it could eject Japan, what steps could then be taken? The League has set up a commission, of which Lord Lytton has been elected chairman, to report upon the whole Manchurian position. This will of course take time, and China already complains that too much time has been given to Japan to achieve her objects. Lord Lytton is a many-sided man of wide experience, political, official and commercial. He was once Under-Secretary for India and was leader of two Indian delegations to the League of Nations Assemblies. He is also director of sundry big commercial undertakings.

Meanwhile Japan has solemnly reiterated that she has no designs on the sovereignty of Manchuria. She declares that she will maintain the policy of the open door (i.e., equal opportunities for all nations and no discrimination) until such time as she can evacuate Manchuria without danger to Japanese residents there. The question is what sort of settlement can the commission possibly propose that will be acceptable to both parties? It is plain that China has neither the strength nor the experience to administer the country under modern conditions. She is in a state of pupillage herself; and her own Government within China proper is anything but stable.

Manchuria, when all is said and done, is essentially a case for a mandate. But to what Power should it be entrusted? No European nation would think of taking up such a task. They are, all too exhausted by the war and by their own economic troubles. Perhaps also they are a little disillusioned.

The only possible mandatory Power is Japan. She could carry out the task. Her material interests are a guarantee of stability and order. But she is not guiltless of the charge of ruthlessness. That has been in evidence in Korea. China would undoubtedly protest on the grounds that she is the sovereign Power in Manchuria; and democratic people generally would be inclined to protest against 20 million Chinese people being subjected to the rule of Japanese administrators. In any case, Manchuria would be a hotbed of intrigue.

Feeling Cannot Counter Facts.

MEANWHILE feeling between Japan and China has become steadily worse. Miss Elizabeth Green, of the Institute of Pacific Relations, who has just returned from the East to Honolulu, writes that in China

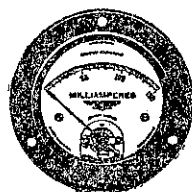
"National shame and an inflamed patriotism find their ready expression in the public prints; while the economic boycott steadily grows in strength and student zeal is more and more difficult to curb."

As you know, there have been outrages against Japanese in China proper, including more than one murder; and China has been called upon for substantial redress and for the suppression of the anti-Japanese associations in China. This is asking a good deal. The Chinese Government is obviously incapable of controlling the passions of its people. Japan has threatened retaliation against the Chinese in the immediate hinterland of Shanghai. This is a more serious matter. Shanghai is in China proper, 700 miles from Manchuria and only 150 miles from the national capital at Nanking. It is, moreover, an international city, and the centre of the principal foreign settlements in China. Its municipal government is a striking example for the Chinese themselves to follow. The foreign naval squadrons generally lie off the town of Shanghai, and there are in the district detachments of troops from various countries (America, Britain, Japan and France) aggregating something about 5000 of all ranks. This is for the protection of Shanghai in times of trouble.

The foreign settlement of Shanghai is over 80 years old and the foreign inhabitants maintain a defence force of their own, which was established as far back as 1854. It numbers about 1600 and consists of separate companies of American, British, Japanese, Chinese, Russian and Portuguese. The old Portuguese colony of Macao dates back to 1600. There is also a separate Scottish company.

You will agree, I think, that the position between China and Japan is full of anxiety for all the nations which belong to the League. The sympathies of Western people will naturally be with China; but the hard facts of economic necessity fully explain (if they do not justify) the overbearing conduct of Japan. It is only fair to quote once more from Miss Green. She says elsewhere:

that at least in the circles in which she moved in China one heard two denunciations of Manchurian official incompetency for every one against Japanese aggression, and more bitterness and sorrow expended on a certain vacillating military figurehead and on the aptness of Chinese irresponsibles in general to be used as tools, than on the tendency of foreign influences to make use of such incompetence and venality.



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Questions and Answers

(Continued from page 11.)

pared to bank wind about 400 turns on to the former, you will not be far out with the condenser you specify.

2. What will be the point of attachment for coupling the oscillator to a receiver to be tested?

A.: Couple to the aerial terminal or any grid circuit on high frequency, and to grid circuits on intermediate frequencies.

J.G.S. (Christchurch).—I enclose a diagram of my "B" eliminator. What is the correct value for the voltage divider?

A.: The value of 20,000 ohms, which you are using at present is quite O.K.; but regulation will possibly be improved by reducing the value to, say, 15,000 ohms.

2. The eliminator delivers only 14 mls. Would my choke be the cause of this low output?

A.: No. You will, however, find that if you replace the 2 mfd. fixed condenser before the choke with a 4 mfd., a slight increase in output will result. The small output obtained may be due to a poor rectifying valve, which should be of the 280 type. Have the rectifier tested.

3. It makes no difference whether the earth is connected or not to the set, even on weak signals. Why is this?

A.: Electric receivers generally work just about as well with no earth connection, as the set is actually earthed through the capacity between the secondary and primary of the power transformer. Incidentally, in connection with your eliminator, we would suggest the addition of 2 mfd. condensers between the 50 and 100 voltsappings on the voltage divider and "B".

A.T.H. (Khandallah).—Could you tell me where I could obtain a good circuit for an all-electric one-valve crystal amplifier?

A.: A one-valve would not be powerful enough, while a two would not cost much more. A suitable circuit was published in the "All About the All-Electric." As 22W has commenced transmissions since this booklet was published, however, you will need to modify the crystal circuit, making it more selective. This could be easily accomplished by adopting the circuit of the "Rejecta Two" crystal set described several months ago in the "R.R." However, we think your best proposition would be the "Direct-Coupled Two," a simple and cheap local station receiver

which will give high quality results. This will be described shortly.

W.R.K. (Pahiatua).—My commercial five-valve neutrodyne works well on medium volume, but immediately it is switched to loud the programme is drowned out by a loud, roaring sound.

A.: More than probably a faulty audio transformer. We would suggest that you have the one in the second stage tested, as it sounds as though the primary is faulty.

DX4500 (Dunedin).—What value fixed condenser do I need to reduce (a) .0005 to .000125; (b) .00035 to .00015?

A.: About .00015 and .00025 mfd.

2. I enclose a circuit of my home-built "B" eliminator. Where is the best place to put a 12 mfd. electrolytic condenser? Will it reduce the hum I now get?

A.: Substituting this condenser for either "C2" or "C3" in your sketch will probably reduce the hum. Also, if "B1" 45 volts operates the detector valve, put a 2 or 4 mfd. in place of the 1 mfd. If the hum still persists, connect .1 mfd. condensers of at least 1000 volts test between the ends of the secondary and centre tap of same.

"SPARKS" (Carterton).—Could you give me the number of turns for primary, secondary and reaction, on Colvern formers to tune between 20-85 metres? Tuning condenser is .0001 mfd. double-spaced, and the reaction .0002 differential.

A.: 80-metre band; pri. 6, sec. 25, react. 12.

40-metre band; pri. 6, sec. 15, react. 12.

20-metre band; pri. 2, sec. 5, react. 4.

20 or 22-gauge wire will be suitable for primary and secondary, and 28 or 30 for reaction, either silk or cotton covered. When winding the coils, space the aerial and secondary windings in every other groove on the Colvern formers.

"SUNLIGHT" (Stratford).—Which is the more powerful—the "Super Six" or the "Cathode" super-het?

A.: The latter easily, as it has one more valve, is a.c., and is intended for operation on an outdoor aerial.

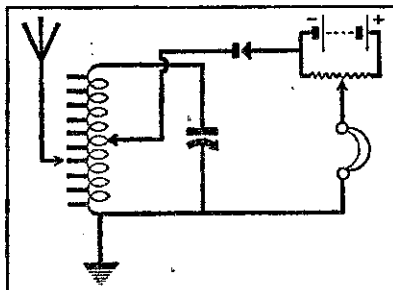
2. Which is the easier to build?

A.: The "Super Six"; the construction of the "Cathode" super should not be attempted except by the more advanced amateurs.

[N.B.—We cannot make the comparison you ask for.]

W.J.W. (Birkenhead).—"To get the maximum amount of power from a crystal set, both the aerial and the crystal should be tapped into the tuned circuit." ("Radio Record," January 8, page 27, "Tips and Jottings.") What is meant by this?

A.: If, instead of taking the aerial and crystal to the top of the coil they are tapped part of the way down the latter, as shown in the accompanying circuit diagram, volume and selectivity will be



noticeably improved. For example, if an 80-turn coil is tapped every ten turns, it will be found that reception is best when the crystal is tapped down approximately half-way, and the aerial a little below that.

2. How is a battery and potentiometer used with a carborundum type semi-permanent detector?

A.: See the accompanying circuit.

M.U.I. (Mamakau).—My five-valve commercial set is very hard on "A" current. Should I replace my valves with 221's and a B605?

A.: These would be quite suitable, and also much more economical on "A" current.

2. Would the B605 work satisfactorily with 90 volts "B" or would it require 135?

A.: Reproduction will be fairly satisfactory using 90 volts "B" and 9 volts bias, but you would notice a distinct improvement when using 135.

3. How many Daniells Cells would be required to keep the "A" battery fully charged?

A.: Not less than six.

CONSTANT READER (Seatoun):

The 23 plate midget condenser will have a capacity of .0001 mfd. and the 13 plate .00005. We would suggest 20-24 turns on reaction. Reception will be slightly weaker with the smaller condenser.

R.E.C. (Raetihi): Which shortwave set would you advise a beginner to build?

A.: The "Night Owl Three," which was described in the "R.R." issue dated Nov. 13, 1931. The "Kestrel Three" was described in the issues dated July 24 and 31, 1931.

2. Would the trees in the accompanying diagram interfere with reception?

A.: Not to any appreciable extent.

E.M.T. (Murchison): I wish to replace the valves in my five-valve commercial set. What would be the best types?

A.: In r.f., detector, and 1st audio stages use type 221. Power valve may be of type B605.

Our Mailbag

(Continued from page 6.)

trouble if they are going to be ruled by a few "narrow brows" (sometimes mis-called "high brows"), who want rudeness in announcing and dry programmes.

(4) The lack of more humorous combinations like minstrels, pierrots, savage clubs, optimists is going to create

dissatisfaction. We want vaudeville groups.

(5) Too many violins make an orchestra sound asthmatic. More drums, etc., needed.

(6) The B.B.C. can be turned off and the Continental stations used. We cannot do that. B.B.C. ideas too stiff and costly and dry. They should be ignored.

(7) The idea of a combined march of radio owners to the Minister with banners demanding more humorous items and less classical, and songs about the moon and stars and birds and trees, etc., may be considered later.

(8) 2YA Orchestra's too wheezy owing to too much violin and too little drum, cornet, etc.

(9) Plays short and humorous wanted. Long plays no good unless can attend whole time. Oftentimes badly acted.

(10) New Zealand talent splendid. Far better than much that is heard in records.

(11) This does not refer to some singers of dismal stuff and "Hark, Hark, the Lark."

(12) What has happened to that prince of comedians—Bill Bishop?

(13) Candid criticism by "Radio Record" much appreciated. Pity paper so poor. Matter splendid.

(14) What says the board about starting so late as 10 o'clock? A start at 7 a.m. is demanded.

(15) The Radio Board should not pay big sums to any artist. General payment to pierrot, troupes, etc., desired. Classical artists should not get good money for boring us stiff.—J. Thompson (Pahiatua).

Early Session Desired.

I WOULD like to express my views concerning the hours of the Radio Board's stations. I think it high time we followed the policy of other countries and commenced a broadcast at 7 a.m. I would not ask for more than recorded music—something bright to start the day with for preference. In winter time I am lucky enough to receive Sydney, but nowadays when I twirl the dial (always hoping) I switch off and meditate over the listeners' £85,000 supplied yearly. To-day (Sunday) the YA stations open at 3 p.m., when the day is almost done, and if it were not for 22W and 22O (who are splendid), the man on his only day at home would be forced to look at his beautiful piece of furniture (the radio cabinet) and imagine the rest. No, sir, the service is not good enough, and I sincerely hope that per medium of

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Number of valves

Name

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(2) Write legibly, and on one side of the paper.

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the "Radio Record" we shall in the near future have at least one of the YA stations commencing its day at 7 a.m.—"Music Lover" (Hawera).

The "Good-night" Issue.

I NOTICE that in your last issue of the "R.R." there is no further comment on the loss of our good-night, etc. Why? Are the listeners waiting for each other to write or are the letters being "laid on the table"? I understand that the board are running the YA stations, which they say are owned "by the people, for the people." Now, sir, you are, or should be, neutral, and the buffer between the listeners and the board. How can the listeners express their views of the board's policy except through their own official organ, the "Radio Record"? I suggest that if a point is of importance it is up to the "Record" to get a vote from the listeners, which would, or should, carry weight with the board, also that the number of votes for and against be published. The elimination of all personality from broadcasting is "bosh," and an endeavour to make radio more mechanical than it is. Trusting a more able pen than mine will take the matter up.—N.Z.21A (Hawera).

[Our columns are quite open for the expression of listeners' views.—Ed.]

Morse Interference.

IS it possible to obtain any relief from the nuisance caused by Morse interference with radio reception? For some weeks past Morse interference has been especially bad in this district, so bad in fact that on practically every night it is almost impossible to listen in between 550 and 700 kilocycles.

Now that the board has taken over the control of the service, it should take steps to abate this aggravating nuisance to those who pay £1/10/- per annum for a license to operate a receiver.—"Disgusted" (Eltham).

[The interference you complain of is almost undoubtedly due to a nearby amateur transmitting station, whose owner, if approached, will no doubt refrain from operating during broadcast hours.—Ed.]

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WRITE FOR CATALOGUE.

"The Favourite of the King"

Another De Clive Lowe Success

THE radio play, "The Favourite of the King," the latest production from the versatile pen of Dr. George de Clive Lowe, of Auckland, gave listeners a splendid picture of the intrigues and machinations of the courtiers who controlled England's destinies when James the First was King.

Although not so good as the same author's "Kirk o' Field," this play was outstanding in merit, and shows what can be done by New Zealand artists when play-acting in front of the microphone. To produce a play on the stage is relatively a simple matter in comparison with its production over the air. Artificial aids can be brought in to assist the actor, but radio artists must depend on the voice, and the voice alone, to make a success of a broadcast. And there are very few artists available with voices suitable for radio. When we are told by such an authority as the chief director of the British Broadcasting Company that there is only one male voice in five thousand and one female voice in seven thousand suitable for broadcasting, one can appreciate the difficulty the producer of a radio play is up against. Almost without exception this difficulty was overcome by Mr. J. M. Clark, who produced and directed "The Favourite of the King," for each artist chosen in the cast was of outstanding merit.

The play was highly dramatic in complex, and several of the scenes were thrilling in their intensity. The plot of the play was founded on the notorious intrigues of the Countess of Essex, and my history tells me that the incidents of the play were truthfully portrayed by Dr. de Clive Lowe.

Power and love and hate were personified by the artists who represented the various characters in the play, and all had ability to personify their characters. The first act opened with delightfully worded dialogue between the Countess of Essex (Mrs. M. N. MacCallum) and her uncle, Lord Northampton (Mr. J. M. Clark), and listeners were given a full outline of the plot in a manner which left nothing to be desired. Mrs. MacCallum has a voice of outstanding purity, and is undoubtedly the most accomplished lady artist I have yet heard in a radio play. Mr. J. M. Clark is known to all listeners who tune in to 1YA, and the secret of his success is due to the fact that he is always natural.

Sir Thomas Overbury was the chief character in the play, and I was enthralled by the manner in which Mr. Gaston Mervale carried out his very difficult task. In the quarrel scene with the Earl of Rochester (Mr. Allan Mac-

Skimming) he was excellent, but in the murder scene in the Tower of London, Mr. Mervale rose to dramatic heights which I have never before heard from any broadcast artist.

Mr. MacSkimming has well earned his favouritism with Auckland listeners. He did much better in this play than he did in "Kirk o' Field." His voice in all ranges is free from harshness and artificiality.

The character of Weston, the Keeper of the Tower of London, was a difficult one to portray, but it was most ably done by Mr. John Brown. This is a new name in Auckland broadcast circles, and I think that I have heard this artist before under a different alias. There is nothing more difficult to do than to keep up a change of voice in a rendition. "Mr. Brown" did this most excellently. As a loquacious old man, with endless garrulity, his part was perfection. His "dead as mutton" and "dead as two muttons" were exclamations which blended a splendid touch of humour with the tragic. I would suggest to the author that more of such piquant interludes could have been brought into the play without marring its tragedy.

Miss Althea Parker did very well as Mistress Turner. She could, however, have done much better by modulating the higher ranges of her voice. This lady has a perfect contralto voice, but occasionally is inclined to force her breathing, which, being intensified at the receiving set, causes a harshness which the artist could obviate by correct inhalation. If this lady pays attention to this minor defect she will go very far in the radio world, because she has timbre and resonance in her voice which are very seldom found with the gentle sex.

The artists who took the minor parts all did well, and their voices were well chosen. Stage effects were brought into the play most effectively, and were well thought out. The only defect I noticed in the play was an uncalled-for rustling of paper, as if the artists were reading their parts and carelessly turning over the pages of their manuscript.

I offer my sincere congratulations to the author, Dr. de Clive Lowe, and, on behalf of listeners, I thank the artists who took part in the play for a most enjoyable entertainment. I trust that some of the members of the Broadcasting Board listened to this play. If they did, I am sure that they were surprised that we have such talent in our midst. I would also suggest that arrangement should be made to broadcast the De Clive Lowe radio plays at southern centres to enable listeners generally to appreciate what local artists can do.

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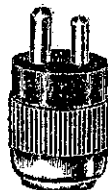
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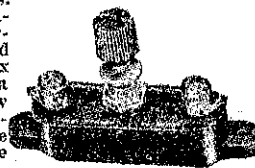
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Short-wave Notes

German Programmes for America.

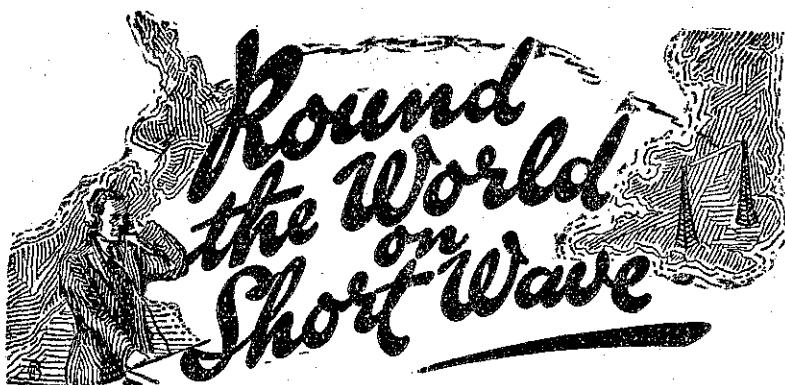
RECENT relays of Berlin concerts specially destined for the United States of America for retransmission over the National Broadcasting network have been carried out by the Zeesen station on 19.72 metres simultaneously with the normal transmission on 31.38 metres.

In this manner the programmes have been perfectly received on the other side of the Atlantic with minimum fading effect.

Zeesen, Germany.

THE following is the translation of a letter recently received from Germany:—

"The German Postal Department thank you for your observations and report on reception of the German world transmitter on a wavelength of 31.38 metres. The sender is at Zeesen, near Berlin. It works daily from 2 to 3 p.m., 4.30 to 7.30 p.m., 8 p.m. to 12.30 a.m., and in some cases until 1.30 a.m., mid-European time (1 a.m. to 2 a.m., 3.30 a.m. to 6.30 a.m., 7 a.m. to 11.30 a.m., New Zealand summer time). He relays mainly the programme offering at the German transmitting station BZW (1634.9 metres), Berlin. The power is 8 kilowatts in the aerial. No special call name is used by the sender. At the present time this short-wave transmitter is the only one sending out entertainment programmes in Germany."



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.

XGO, China.

THE Chinese short-wave station XGO, which transmits a programme of native music on Friday mornings from 1 a.m. to 3.15 a.m., sent the following letter of confirmation in reply to a report sent:—

"We take this opportunity of informing you that XGO is one of our high-powered short-wave stations, 20 to 40 k.w., established for international telegraphic services. No regular broadcasting is made, but tests on phone are only operated now and then with San Francisco and Manila. Its wavelength is 39.53 metres, or 7580 k.c., and is crystal-controlled. The address of the station is: Chinese Government Radio Administration, Central Traffic Office, Sassoon House, Jinkee Road, Shanghai, China."

VSIAB, Singapore.

SHORT-WAVE station VSIAB, Singapore, broadcasts a programme on 41.70 metres every Monday and Thursday between 2.30 a.m. and 4 a.m. The power used is only 30 watts.

Empire Station Testing.

A CORRESPONDENT to an Australian radio journal reports hearing a shortwave station relaying the "regional programme" on about 20.7 or 20.93 metres, while G5SW were transmitting the regular 12.30 p.m. to 1.30 p.m. G.M.T. (12.30 a.m. to 1.30 a.m. N.Z.S.T.) session on their usual wavelength of 25.53 metres. The report states that reception on the lower wave was weak, but much clearer than from G5SW.

Log for Week Ending Jan. 30

ALTHOUGH reception on the whole is below normal, quite a lot is to be heard on the short waves, and surprises often come along when least expected. Zeesen has, to most of us, been a pleasant memory only, but one morning during the week it was possible to hear this station all over the house, so good was reception.

RV15, Siberia, 70.1 metres: Reception good most evenings.

PMY, Java, 58 metres: Tuesday, 11.30 p.m., R7, static very bad.

HVJ, Vatican City, 50.26 metres: Still about R8 at 7 a.m. nearly every morning.

RV59, Moscow, 50 metres: Opens at 7 a.m. each morning with the call, "Hullo, here is Moscow," etc., followed by a band item. Not so strong now as a few weeks ago, but quite fair at R7-8, volume decreasing very rapidly. Heard several times after 11.30 p.m. up to R8; morse interference is very bad at this time.

50 Metres (about): Wednesday morning before RV59 came on the air a station was audible at R4 with talk—foreign—which was smothered when the Russian started.

W0XF, Chicago, 49.33 metres: Has been weak most afternoons. Tuesday and Thursday were best, when volume reached R8 by 6 p.m., but with a noisy background.

ZLZX, Wellington, 49.5 metres: Heard on Monday, Wednesday, and Saturday from 7 p.m. at excellent volume.

WSXAL, Cincinnati, 49.5 metres: Every afternoon from about 5 p.m. at R1 or 2, showing increase to about R8 by 6 p.m. From 11.30 p.m., with their early morning session, reception is very good now, being R8-9 most evenings.

W3XAL, Roundbrook, 49.18 metres: Tuesday and Thursday, from R6 at 5 p.m. to R8-9 at 6 p.m., spoilt by background noises.

FRICD, Saigon, 49 metres: Still good volume from about 11.15 p.m. every evening, with quaint native music.

W3XL, Roundbrook, 46.69 metres: Only heard on Sunday this week, when they were very gushy and weaker than usual.

39.3 metres (about): On Thursday, about midnight, talk and music was heard, at R5, but a morse station spoilt reception.

Radic Maroc, Rabat, 32.26 metres: Monday from 8 a.m. at R3, gushy with medium static.

32 metres (about): On Tuesday at 5.50 p.m. a stranger was tuned in, when a man was singing. Reception was excellent at R9. There was a slight, slow, irregular fade. After a short interval, "Believe Me if All Those Endearing Young Charms," was sung, and, after a brief pause, the same record was put on again. About 6.5 p.m. this station went off the air without having made any announcement during the whole period.

PLW, Java, 31.86 metres: Heard several times at good volume, late in the evening.

31.6 metres (about): On Sunday at 4.20 p.m. I found an American on this wavelength at R8, apparently testing. At intervals items were broadcast from the National Broadcast network, but after the gong, when the call is always given, this station remained silent. Volume reached R9 by 4.45 p.m., but a morse station spoilt reception at this time, so did not continue listening.

VK3ME, Melbourne, 31.55 metres: Saturday from 10 p.m., excellent at R9, with some very severe fading.

W2XAF, Schenectady, 31.48 metres: This station is very weak until just before they sign off at 4 p.m., and then about R4 has been the best during the week.

31.4 metres (about): Thursday, midnight, records at R9. Distortion was so bad that talk was quite unreadable.

Zeesen, Germany, 31.38 metres: Monday, from 6.45 a.m. to 8 a.m. at R8. Good at first, but noisy later. Wednesday, same period, only R5-6, noisy all the time. Thursday, best for several months, R9 at 7 a.m. to R8 at 8 a.m. Perfect at first, but noisy later. Saturday only just audible.

W1XAZ, Springfield, 31.55 metres: Sunday, R3 at 4 p.m. to R5 at 4.30 p.m. Saturday reaches R8-9 by 5 p.m., but is very gushy.

VK2ME, Sydney, 31.28 metres: R9 from 6 p.m. to 8 p.m. on Sunday and good again from 10 p.m. the same day.

G5SW, Chalmersford, 25.53 metres: This is rarely audible during the morning now, perhaps a weak carrier, but nothing more. Conditions better at 12.30 a.m. Wednesday at midnight, their carrier was R8, but nothing else was heard till 12.29 a.m., when the tuning note was put on. Big Ben was R6. Talk that followed was spoilt by rapid fading. The next night we had better luck. They have a better way of opening now—"This is the B.B.C. broadcasting for the British Empire," etc., followed by the call and wavelength. That evening's programme was given in detail; also that for the next day. This was about 50 per cent. readable at R8-9, a slight rapid fade spoiling readability. The news session 'was spoilt as not enough was understood to be any use.

12R0, Rome, 25.4 metres: Wednesday only, R3 at 7.45 a.m. for a short time.

W8XK, Pittsburgh, 25.25 metres: Sunday, 4.30 p.m., R7 with music and messages for the Far North. Thursday, 7 a.m., R4, with rapid fade, inaudible by 7.30 a.m.

FYA, Paris, 25.2 metres: Saturday was the only morning that reception was more than a whisper, when strength was R7, but very bad, rapid fading.



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Prize Poem Competition

THE style's the thing in Miss Naomi Royde-Smith's latest contribution to fiction. Related with meticulous and loving exactitude, "The Mother" is a finished study of small and happy home circle, told in introspective modern manner, of a woman's reactions to love of husband and children, en-haloed by memories of cherished days of a time long past. There are two entirely lovable small boys, and we are drawn into a gentle round of English country home life, from the time when "woods creak under the white mantle of snow that froze on their branches" till the full fragrance of mid-July. As a study of psychology, Miss Royde-Smith scores success unqualified, and her book is notable for delicate and graceful phraseology. "The afternoon cooled toward sunset, bringing a sound of crooning from the pigeon-house beyond the rose-garden; while the tobacco-plants in the long border, opening their faint green trumpets, sent forth the first notes of the hymn of scent now gathering strength for full night chorus to come." The slightest of incidents make the sum total of the narrative: Nurse writing a love-letter on a sheet of pink ruled paper with an embossed pansy in the corner; a child choosing father, instead of mother, for the honoured recipient of first daisy-chain made with infinite effort in the sunshine; the torrent of introspective emotion thereby evoked, and its final resolution into nirvana of acquiescence and acceptance of sacrificial obligation imposed by an overwhelming love.

"PARA Handy and Other Tales" makes very entertaining reading. It is a selection of sketches, collected together in omnibus fashion, by Hugh Foulis, a pseudonym of the late Neil Munro, who died about a year ago. Neil Munro was a brilliant historical novelist, but many people were not aware that he was also a humorist of first rank. Writing under his nom de plume, he contributed these delightful stories of the inimitable Scot, which are now published in book form for the delectation of those who like their humorous fiction in more or less tabloid form.

"THE BITTER ORANGE-TREE" is unusual and beautiful and strange. Its author is Panait Istrati, of mixed Greek and Rumanian parentage, and a wanderer of the world, whose poor childhood was lived from hand to mouth in the slums of the East. Drifting to Switzerland, he

THE prize of half a guinea in the current competition is awarded to "On Kawau Island," by "Karakia," whose gift of forceful and apt diction is exemplified in the unusual and poetic conception embodied in the prize poem. Very highly commended is the work of a Dunedin contributor, who in "Youth and Age," scores a notable artistic success in what is admittedly a difficult verse form.

"N": We thank our correspondent for letter, so generous in praise, from which we quote: "Allow me to express my appreciation of your literary page. During weeks of isolation in the country, your contributions came as an intellectual meteor to lighten the apathetic darkness of farm life. Also I am greatly interested in the poetry competition and accompanying criticisms."

"John Storm's" ode to a day that is dead, wistful and tender, flows with the easy rhythm characteristic of the verse of this contributor.

"Sweet Lavender" is as pretty as its name, gently reminiscent lines that limp slightly about the middle of the poem.

B. Mary Gurney's "Affinity" is vivid and striking work, with more than a modicum of the blessed quality of originality.

"Oh Mack" is commended for a poem resembling a delicate pastel landscape when the world was young.

"Erin," without doubt, has fondled the blarney stone.

"Minstrel Boy" is in parlous case, "all for the love of a lady."

"Salamander" has studied "The Everlasting Mercy" to some purpose, but he isn't a New Zealand Masefield.

"Ferdinand's" brisk doggerel smacks of the briny.

"West Wind": Rhymed mediocrity.

"Pierrot": Say it in prose.

On Kawau Island

*Oh, I have seen the moon in all her moods—
The moon a-dying, drear and wan and pale,
The moon ablaze with mad inquietudes
That made the owls and wild things cry and wail.
But O, the moon that night was passionate red!
Red through the haze that from the hilltops spread,
Red as the blood that from the Spartans bled;
And told of love and war, that old, old tale.*

*There, down below me on the water, lay
The battleships "Dunedin," "Diomedes,"
"Laburnum." Strange, incongruous. . . . That bay
Was made for love, I think, leaf-canopied,
And never war! . . . There should have been red lips
And the old stateliness of white-sailed ships.*

—Karakia.

learned French and became familiar with the French classics, wrote his books with exquisite art, and finally, after repeated disappointment and attempted suicide, wrote to Romain Rolland in desperate effort to receive recognition. Rolland recognised his genius, and sponsored his literary career. "Kura Kyralline," published in 1923, established Istrati's reputa-

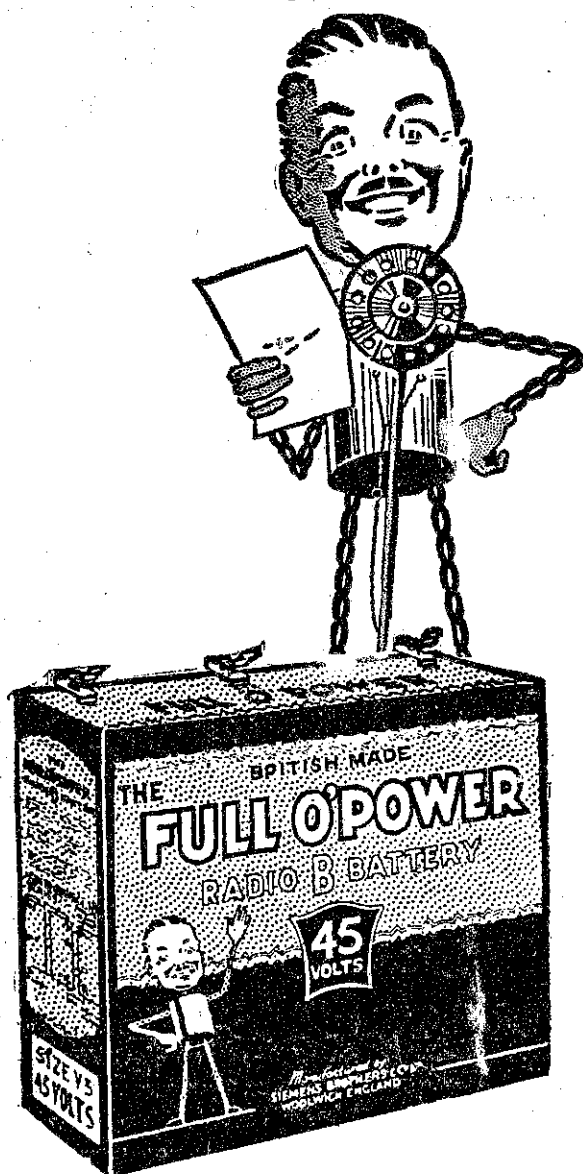
tion as a high-light in literature. That reputation will be enhanced by "The Bitter Orange Tree," a simple and terrible tale of romance, breathing beauty and fragrance, pity and terror; and running the gamut of human emotion, frustration and sacrificial love, ending only with the dark waters of the Bosphorus closing over the body of the beloved.

IN "The Mango Tree," Miss Margaret Hamilton presents, with charm and authenticity, the viewpoint of a British child living in India. There is exceedingly candid comment ament parents of Umgheni Sai, who by coercive measures endeavour, without conspicuous success, to inculcate social standards and train up their child in the way she should go. Divers gay adventures and excitements are chronicled in this saga of the wanderings of a child who fraternises with snakes and monkeys, toads and bees; and who contrives for herself a frock entirely of cabbage leaves, to the satisfaction of herself and the confusion of her elders. It is difficult to convey the unique and delightful flavour of this little book, which assuredly should not be missed by those who appreciate originality of conception and naivete of execution.

MISS NORAH HOULT is a young writer of distinct promise, and in "Apartments to Let" she presents a gallery of memorable portraits. There is Mrs. Peabody, a landlady typical of her class and kind, who intimates that her lodgers must conform to her standard and "believe." The dapper draper, Mr. Hobson, and Willoughby, of the damaged romance, give her little trouble, but of two representatives of the eternal feminine Mrs. Peabody finds herself unable to approve. "Miss" Crossley, despite a husband in the mysterious offing, entertains her "boy friend"; and the tragic Josephine Moore drags her landlady with her into publicity of the most odious variety. The unhappy Josephine is a notable study of distressing mental psychology; and Miss Hoults again has proved her mettle in her latest, and perhaps most outstanding novel.

MR. STEPHEN MCKENNA'S latest work of fiction, "Beyond Hell," is not in the least like anything he has written before. He has broken away from his own tradition, and in this rather disturbing story of his vision of the future, he sees a time when capital punishment will be abolished and those convicted of the crime of murder will be deported to an island in the South Seas, where a Governor, with fixed ideas of managing such a grim community, is in full charge. Eventually an English professor, sent out to the isle of horror to report progress, witnesses the murder of the Governor, whose place he finds himself forced to take in the revolution that ensues. As an effort of the imagination the book commands interest and respect, but one can't help hoping one won't find oneself an inhabitant of such a crime-infested island, even in the role of peacemaker.

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