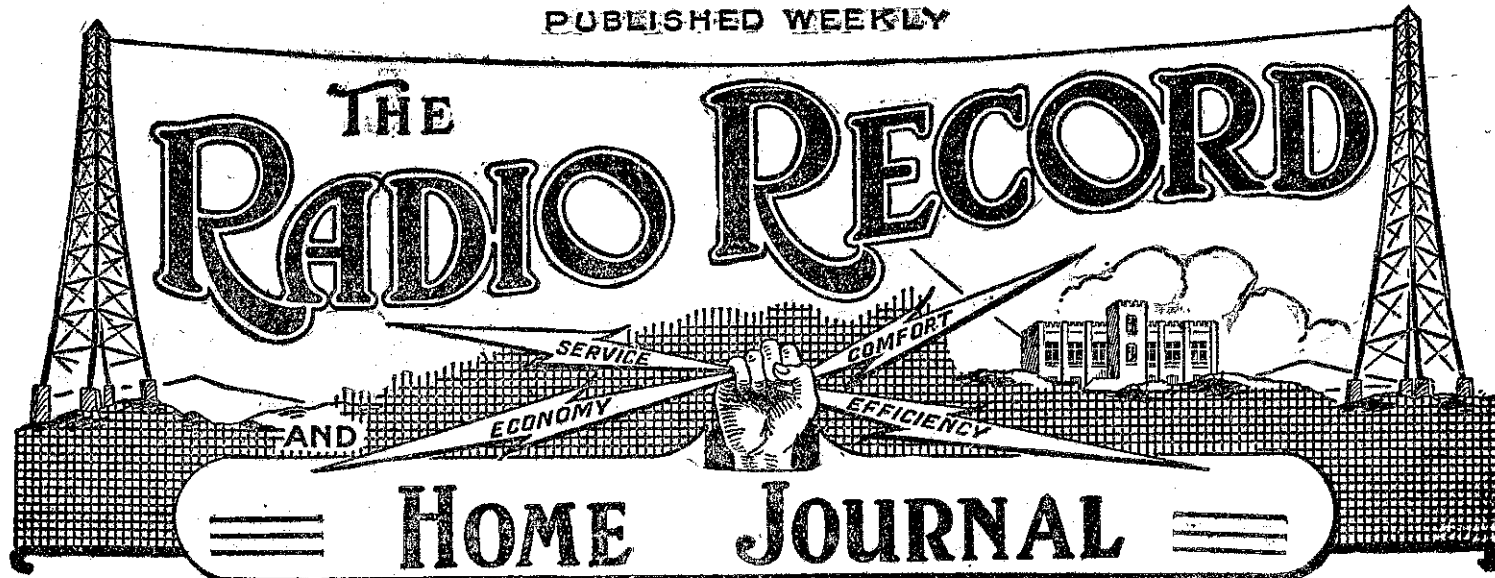


PUBLISHED WEEKLY

THE RADIO RECORD

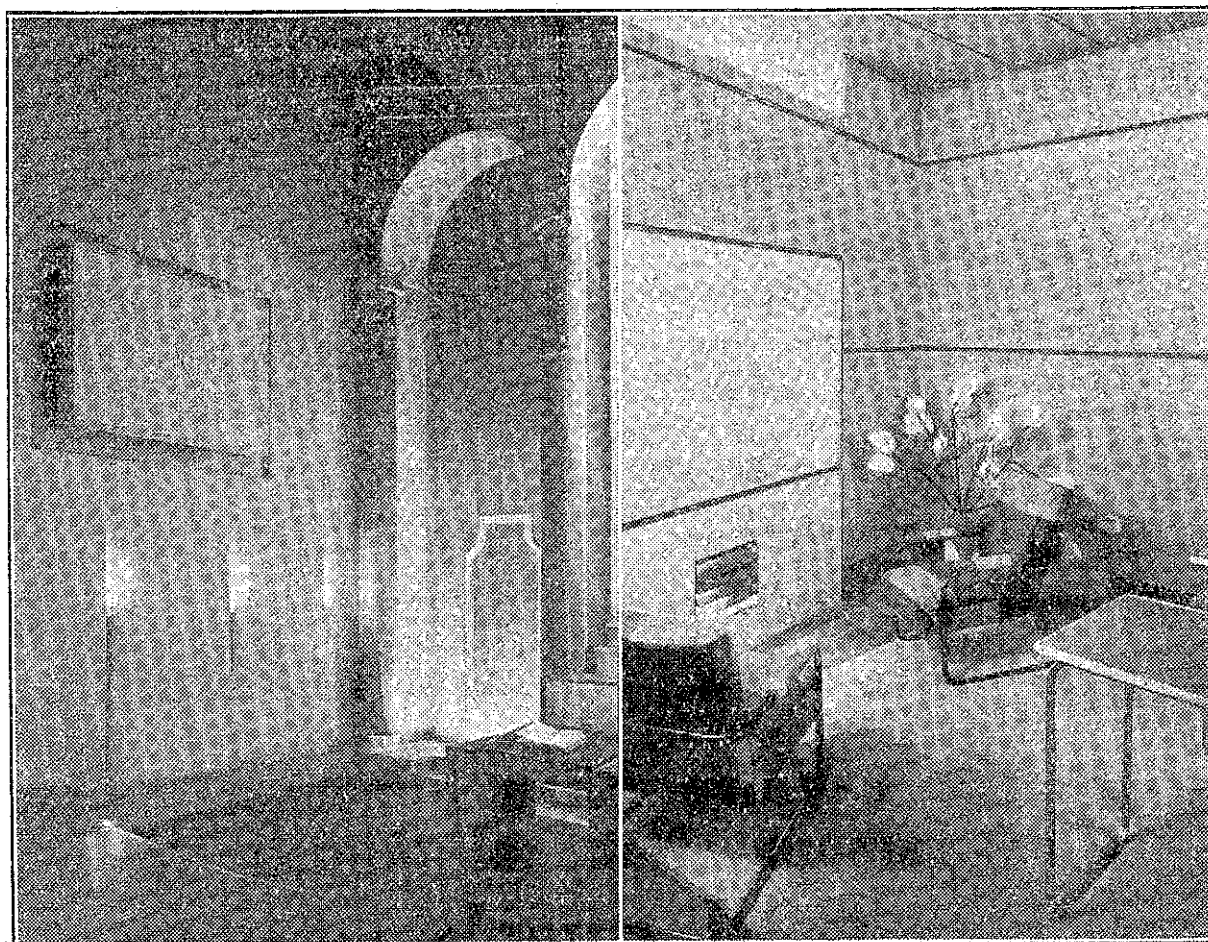


Vol. VI., No. 2.

WELLINGTON, FRIDAY, JULY 22, 1932.

Price 3d.

Views of Broadcasting House



The simplicity and dignity of the architecture of Broadcasting House, the British Broadcasting Corporation's new headquarters in Portland Place, London, is strikingly illustrated by these photographs of the chapel studio (left), used for broadcasting religious services, and the studio for intimate talks and debates, shown on the right.

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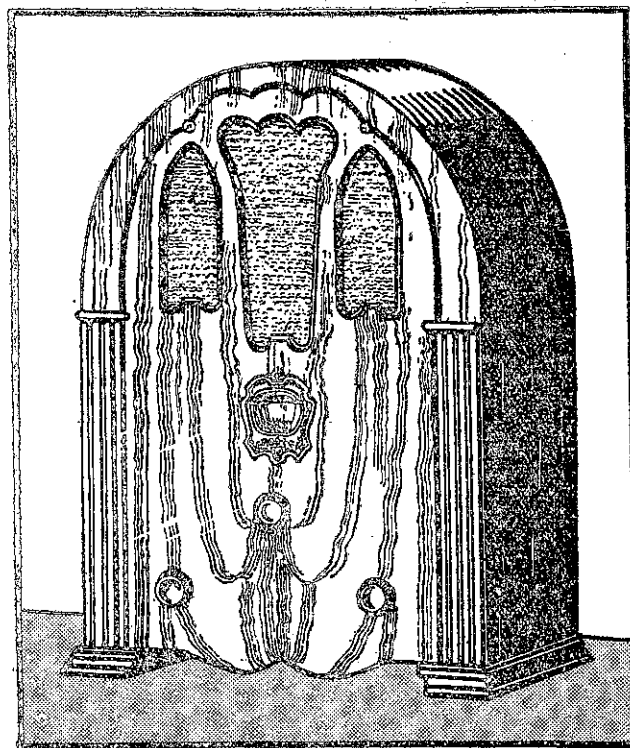
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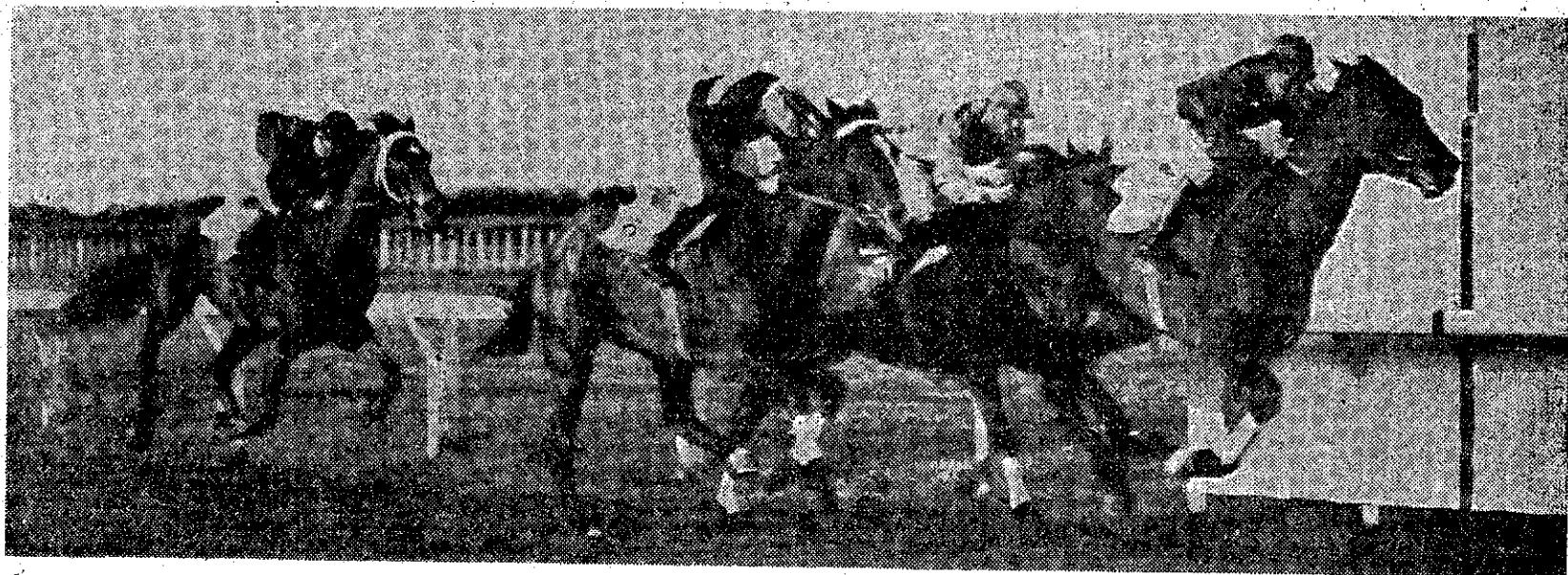
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Winners in the Making

THE subject of horse-training opens up a very wide field for discussion, for, while racing is our biggest sport, it is also one of our biggest industries. When the average race-goer casually walks up at the races and speculates a pound-note on the totalisator he has little or no idea of the patience, the labour, the worry and anxiety, to say nothing of the expense, that has been involved to produce the thoroughbred of his fancy fit and well and ready to take his place in the field. The process of rearing a young racehorse and fitting him for a contest on the Turf is a long and arduous one, requiring the maximum of patience both on the part of the owner, who provides the money, and the trainer upon whom rests the responsibility of educating the young animal to that stage where he can make full use of the physical qualities with which nature has endowed him.

It is impossible, in the short time at my disposal, to cover all phases of the horse-training profession. The different types, such as sprinters, stayers, hurdlers and steeplechasers, require different preparations. Probably it will interest you more if I confine my remarks to the methods generally adopted in the rearing and educating of thoroughbreds from the time they are foaled until they are ready to race as two-year-olds. Methods vary slightly, but generally those I will outline this evening may be accepted as the general practice in vogue in New Zealand.

Young horses are acquired either by the owner breeding them himself or by buying them at the yearling sales or direct from the breeding establishments of which there are many in this country. When buying at the sale ring, an owner and his trainer are usually guided by the conformation of the animal, its freedom from blemishes, its type and character and the breeding and performances of the family from which it springs.

A very watchful eye is required to avoid accident or injury to the young horse until he reaches the stage where he is taken in hand to be broken-in—usually at the age of 16 or 17 months. This is a most anxious time in the young horse's career. If he is healthy, the youngster is full of vitality and fire and usually he shows strong resentment to

A feature of the novelty racing programme broadcast from 2YA on July 12 was this talk on horse training given by the well-known trainer, Mr. S. J. Reid



the strange gear which is used in a friendly way, but nevertheless firmly, to entice him to answer the command of his master. After two or three days of preparatory work in which he is lunged with the gear on, he is taught to drive. Mouthing, that important process which in the future will give his rider supreme control through reins and bit, is accomplished by the use of long driving reins. After having a light boy legged on to him occasionally, he becomes accustomed to feeling weight on his back. When the time comes for him to be ridden, a good man mounted on a quiet hack holds the youngster by the head while the boy is mounted. In experienced hands there is little chance of the juvenile doing much harm, even though his proud young feelings may be somewhat hurt. Once the youngster has shown himself amenable to discipline he is taken to the racecourse, where he is trotted and cantered along an area specially set aside for the education of rising two-year-olds, and gradually his paces are increased, though on no account is he allowed to over-tire himself.

IT is not for eight or ten weeks after he is broken-in that he is allowed to show any speed, and then only a brisk gallop of one or two furlongs. All horses are gallopers naturally, and the careful and patient work of the period from breaking-in until they are speeded up in their work is done with the object of teaching them to use their natural talents under control.

In most of their outings after they are broken-in young horses are accompanied by a sedate old stager from the stable who acts as a schoolmaster. Strange noises and sights which tend to upset the young horse have no effect on him, and his exemplary behaviour seldom fails to restrain the unruly or nervous youngster, providing he is ridden by a competent boy. The older horse also fulfils the part of teacher when the youngsters go to barrier practice. They have to be taught to leave the barrier smartly and gather their speed quickly, and, with an old horse to lead them out, their education becomes much more simplified. In this important phase of their education good riding is absolutely essential. Those of you who go to Trentham to-morrow will probably see a batch of rising two-year-olds scamper down the (Continued overleaf.)

Winners in the Making

(Continued from page 1.)

straight for a furlong or so in front of the stands. This is all part of their education, the opportunity being taken by trainers to accustom their young horses to the crowds and noises associated with the race-track on race day.

Not the least important part of a young horse's education is the treatment and attention he receives in and around his stable. The growing horse is very much in the same position as the growing child. His habits have to be studied, his diet has to be given careful attention, and, like the infant, he is susceptible to baby ailments. It is generally recognised these days that the science of hygienics plays an important part in stable management, and the thoroughbred's toilet occupies an important place in his daily routine. His box in which he spends the night is cleaned first thing in the morning, his feed manger is washed, his night rugs (should we call them his py-jamas?) are removed, and he is brushed and clad in his going-out gear in preparation for his morning visit to the track. After his morning exercises on the track he returns to the stable, where he is thoroughly groomed, an operation which usually amounts to an hour of steady manual labour. If the weather is suitable he is then turned out in a paddock for an hour. In the afternoon he is taken for walking exercises for an hour or so, after which he is groomed again, fed at about five o'clock if it is winter, or 5.30 if it is summer, and finally bedded down for the night in a cosy bed of straw about 9 to 12 inches deep.

Feeding is another important factor in the life of the thoroughbred. As the animal is not able to tell his trainer how he feels, the amount of work he gets is governed usually by the amount of food he eats. His daily menu consists of measured quantities of dun oats, chaff, and hay sweetened with molasses and salt, and in the winter, when suitable grass is not available, carrots are substituted.

As with human beings, so with thoroughbreds, dental hygiene is an all-important factor toward good health. The horse also loses his baby teeth, and his second set have to be carefully watched and the sharp edges which appear through his munching of hard corn kept filed down, lest they cause an eruption on his fleshy jaw, and thus render him a difficult subject to control with the bit. This work is done by a qualified veterinary surgeon. Just as we become run down through over-work or nervous strain, so does the horse occasionally require a spell or a stimulating tonic to build him up again. Through a close study of the varying temperaments of the members of his team, a trainer knows by instinct and by the animal's demeanour when this is required.

I have fairly covered, up to this point, the rearing and early education of the thoroughbred. Once he has been taught to show his speed under control he is given gradually increasing tasks, sometimes against his own stable companions and occasionally is tried out in competition with horses of his own age from contemporary stables. His action and the manner in which he accomplishes his work usually suggests to his connections whether he is a two-year-old prospect. Maybe he is gross

"The Folk Music of Erin"

is the title of a concert to be broadcast from 4YA on Wednesday, July 27, with introductory remarks by G. W. Johnstone.



and requires more time to develop; perhaps he has come to hand early and it is decided to race him in the early spring events. It is then that a trainer's worries really begin. He is hopeful that the care and patience he has lavished on the youngster will materialise into success. But there are many hurdles to be surmounted. Will he get away from the barrier? Will he get a good run and dodge the crowding on the turn? Will he get hemmed in on the rails with beaten horses coming back on him when he wants to get out and show his speed at the finish? These are some of the doubts and fears which cross the mind of the trainer when his patron and his patron's friends seek advice whether they should support the stable hope. He wins, and hopes immediately soar into the realm of classics, with prospects of Guineas, Derbies and Oaks coming to the stable. He loses, perhaps after having every chance in the running, and hopes have crashed like the snuffing out of a candle.

You, with your modest investment, merely write him down among your list of duffers, the owner feels he has bought a gold brick or bred a waster, but the calculating mind of the trainer assesses his loss by the months of patient and careful work which had to be given to the failure, but which might have been more profitably spent on something else. And so racing goes on. Without this element of chance the sport would quickly founder, but the trainer who has to experience that empty feeling when the stable hope fails to come on might have some cause for believing that his profession is no primrose path.

An Up-to-Date Station

STATION WGN, Chicago, the Western key station of the Columbia chain, operates on a power of 25 k.w. The transmitter is situated 40 miles from the studio in the city, and has an exclusive frequency. Although numerous advertising and commercial programmes are broadcast, all are strictly censored, and are never accepted unless the advertised article is of proved worth and the accompanying programme of artistic merit. To further satisfy the demands of listeners, the station maintains a full symphony orchestra, a string trio, and a composer of note.

Church Radio Installation

For Relaying Services

SOME time ago the minister and office-bearers of St. Andrew's Church, Hastings, resolved to experiment in the matter of relaying the evening service to the newly-erected St. John's Hall at Mahora.

The experiment proving successful, it was decided to instal the apparatus in permanent form and relay the service every Sunday evening. A slight delay occurred owing to the fact that such a thing had never been done, and the Telegraph Department had no regulations dealing directly with such a case. Every assistance was given by the officers of the department, and after the Postmaster-General had been consulted, a satisfactory arrangement was agreed upon.

The installation is now working most satisfactorily, and those who worship in St. John's Hall every Sunday evening are very appreciative of what has been done on their behalf. The installation was carried out by Sutcliffe's, Ltd., through their radio engineer, Mr. Barcham.

The microphone in front of the pulpit in St. Andrew's is of the Western Electric double button type. It feeds into a single stage pre-amplifier worked entirely from dry cells. The pre-amplifier feeds into the line through an impedance matching transformer and the sound is carried along about a mile and a half of cable to St. John's Hall. There the line is coupled to a Loftin-White amplifier through a further line impedance matching transformer. This amplifier drives a concert-type a.c. dynamic speaker. The volume is controlled by a switch operated from the back of the hall, and the whole apparatus is brought into use by a switch at St. Andrew's Church.

The whole service goes through in a natural way, and there is nothing to detract from the reverent atmosphere of worship. Thus the congregation at St. John's Hall joins in the singing of the hymns, being led by the pipe organ and choir of St. Andrew's. There is no trouble with static and no fading away of the sound.

The minister and office-bearers of St. Andrew's Church are to be congratulated on discovering and carrying out a

new method of church extension. In this way a minister is enabled to conduct two or more services simultaneously, thus solving one of the church's problems in connection with suburban areas. As this method becomes known it will no doubt be applied in many other parts of the country.

Spectacular Radio Telephony Experiment

Between Aeroplane and Train

AN experiment to test the possibility of wireless telephonic communication between passengers in trains and aircraft was carried out successfully in England recently. Messages were sent and received between the northward-bound "Flying Scotsman" and the Imperial Airways liner Heracles, which was flying to Glasgow.

At the rear of the Flying Scotsman was attached a standard East Coast brake-van which had been equipped as a wireless receiving and transmitting station with the call signal G5FL. For the experiment a Marconi set, of the standard type used in aircraft, working on a wavelength of 820 metres, was installed.

The Heracles took off from Croydon at 11 a.m.—an hour after the "Flying Scotsman" left King's Cross—and overtook the train, which was identifiable by its name painted on its roof, shortly before reaching Grantham.

Wireless communication was promptly established, and with the aid of both a loudspeaker and headphones those in the train were able to call and converse with acquaintances in the aircraft while travelling at full speed. In spite of some interference of aircraft and locomotive noises, reception was surprisingly clear.

After flying with the train for some 40 miles, the Heracles left it at Retford. Communication was, however, maintained for as long as possible, until it grew too faint with increasing distance.

Owing to the exigencies of time, the train had been equipped for the test with a short inside aerial, which limited the distance over which transmission could be effected.

Even so, the results obtained were better than had been anticipated. The train proved capable of transmitting messages up to a distance of nearly five miles, and for some time after that it was considered that further communication would be impossible. Reception from the aircraft continued longer, and was still good when the Heracles switched over to its normal wavelength of 900 metres.

With more powerful apparatus and a suitable aerial it is believed that wireless telephonic communication between trains and aircraft could be satisfactorily carried on at distances up to 50 miles.

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and
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"The Flowers are not for You to Pick"

Tyrone Guthrie's Radio Drama from 2YA

IT is said that the whole life of a drowning man passes before him, and upon this theme this remarkable play has been developed. It begins with the splash as a young curate, bound for China, falls overboard, and closes with the lapping of the waves as he sinks for the last time. It is a play of many scenes, some short, others longer, with the lapping of the waves to show the passage of time between them. Each scene stood out in the life of the drowning man; some are trivial, some piquant, some dramatic and at least one beautiful.

It is an unusual story that projects the listener into the mind of the subject, an angle of presentation that is entirely new to drama.

In one scene, the young curate faints on learning that the girl he hopelessly loves has been married. The news is quite casually conveyed in the middle of a game of Bridge:

Mrs. Dolan: Ach, to be sure . . . now, then, Mr. Edward.
. . . Why, look at him.
Father: Steady, old man.
Fanny: He's going to faint . . . water, father, get some water.
Father: Right.
Fanny: And some brandy.
Mrs. D.: The poor boy, it's something he must have eaten.
Fanny: Loosen his collar, quick.
Mrs. D.: Something he must have eaten.
Fanny: Loosen his collar, quick.
Mrs. D.: Something he must have eaten.
Fanny: Loosen his collar, quick.

Mrs. D.: Something he must have Vanessa (the girl).
Fanny: Loosen his Birmingham (the girl was married in Birmingham).

Mrs. D.: Birmingham married Vanessa.

Fanny: Loosen his Birmingham, quick.
Mrs. D.: Edward can't marry Vanessa.
Fanny: Birmingham, Birmingham, quick.
Mrs. D.: Edward can't marry Vanessa. Edward can't marry Vanessa. . . .

(Repeated *ad lib* and fade out.)

Such masterful technique which projects the listeners into the mind of the subject could be portrayed only by the microphone.

But this is only one flash that passes before the drowning man. And in all the others is portrayed some phase of his life. Throughout the play one sees his character, feels his weaknesses, and is with him

"The Flowers Are Not for You to Pick," to be produced from 2YA by Victor Lloyd on Thursday, July 21, was specially written for broadcasting by Tyrone-Guthrie. It has been thrice broadcast by the B.B.C., and has since been produced in other countries. The play calls for a high degree of dramatic art, and the producer has no hesitation in saying it is one of the most difficult he has done. He is being assisted by a brilliant cast, including Mary Cooley, who played "Joan" in "Joan of Arc" from 2YA; Ina Allen, who took the same part when "Joan" was broadcast from 1YA; and Elsie Lloyd. There are 11 characters, Mr. Lloyd himself portraying Edward.

as he struggles to overcome the limitations with which Nature has handicapped him. It is learned that he is a squat, ugly boy, who in his early childhood was forced to wear thick spectacles and henceforth was always conscious of them.
Scene XI—Child: Edward, don't be so stupid.

Fanny: Isn't he a little stupid?

Child: It is the way he blinks at one through those thick spectacles.

Scene XIII—Edward: You see, I'd meant to go on for 20 minutes but, unfortunately, my watch stopped and I was wearing my shortsight glasses, and I hardly liked to stop and put on my longsight glasses to look at the clock at the other end of the church.

Scene XV—Edward: Does he wear glasses?

Rector: Oh, dear no.

Final scene—There go my spectacles. I knew I'd shed them off at last.

ANOTHER side of his character revealed.
Scene I—Nurse: Give it up, Edward,

give it up at once.

Edward: No.

Mother: You know quite well that the flowers are not for you to pick. Give it up at once.

Edward: No.

Scene III—Boy: Here, young Goggles, just you give up my bunji.

Edward: No.

Boy: Right. . . . Are you going to give it up now?

Ed.: Ow . . . You are hurting my arm.

Boy: Give it up . . . give it up . . . give it up.

Ed (loudly, through agonised tears): No.

Scene VIII—Vanessa! The idea . . . of . . .

love for me?

Ed.: Yes. . . . Love for you.

Vanessa: Give it up, Edward. . . . Oh, Edward, give it up.

Ed. (his challenge to the universe): No.

Scene X—Father: But I wish you to take the cheque.

Ed.: N-no, father . . . but . . . thank you.

Scene XV—Vanessa: Would you like me to write?

Ed: No.

And so the scenes follow one another, each a cameo of some characteristic of the man.

The whole play is written almost like a symphony with the waves of emotion rising and falling like the (Continued on page 13.)

The World at Large is blind and deaf. But broadcasting is bigger than the public, bigger than B.B.C. . . . it is a spontaneous expression of present day civilisation that, like Topsy has just grown.
TYRONE GUTHRIE

Editorial Notes

Wellington, Friday, July 22, 1932.

THE British Broadcasting Corporation has been under fire on account of the broadcasting of the B.B.C. orchestra—the complaints having originated from several eminent musicians. It is said that the transmissions lack colour and depth, that the technical equipment is at fault, and that the operators are slipshod. But the facts, so rarely made clear, tell quite another story.

FEW subjects relating to broadcasting have been more studied than has reproduction. From the inception, engineers have been aiming at perfect reproduction, but even now the listener with the finest apparatus cannot receive the signals as they originate. The technical factors involved are of considerable interest and emphasise the limitations with which broadcasting engineers have to contend.

SOUND is a to and fro motion of air particles—it may be fast or slow, large or small—and it is this attribute which determines whether the note heard is high or low, loud or soft. There are limits beyond which sounds cannot be heard. They extend some way below the lowest note on the piano and a very considerable way above it. A musical note is complex. It is not a single series of vibrations, but a combination of many with the lowest, that from which the note takes its name, pre-dominating. And it is these other notes which make the violin sound different from the piano, the French horn from the cornet. Almost all instruments have a percentage of these upper notes—partials as they are called—and if an instrument is to have its full tone all must be reproduced.

SOUND is such that the degree of loudness affects the tone; loud music, all other things being equal, is truer than soft. Again, a high note leaving its point of origin at the same intensity as a low note sounds considerably louder. The ear, too, is more sensitive to notes in the upper range of the piano than any others. If a high and low note are struck simultaneously and at the same strength, the lower one will tend to obliterate the upper one, the degree to which this takes place depending upon the strength at which both notes are struck or reproduced.

EXTRANEOUS noises also interfere with the quality, and even though one may not be directly conscious of it, the rustling of the wind, the crackling of the fire, and the draping of the room, to say nothing of talking and shuffling, interfere to a greater or lesser degree with the quality. One generally receives a much more correct interpretation from a hall than from the drawing-room.

ALL these things tend to alter the characteristic quality of sounds. How much more, then, is this tendency accentuated by broadcasting?

BETWEEN the listener and the performer is a whole chain of devices and conditions, from the furnishing in the studio to the wind outside the home, that tends to interfere with the quality of reproduction. In any one of these the original notes can be altered beyond recognition, but to these we must pay scant attention, and leave them to the good graces of the designers and operators. We are concerned at the moment with the limitations imposed by well-designed and carefully-operated apparatus.

THE microphone is far from a musical ear, and does not respond electrically as the ear does to the brain, so that its position must be different. The balance must be adjusted and the mixture of sound which we pointed out had a tremendous bearing on the quality, must be different right from the onset.

BUT even supposing this were perfect and could respond accurately to all notes and combinations, the sounds could not be transmitted faithfully. A transmitting station is required to keep within certain well-defined limits in order to prevent heterodyning neighbouring stations and causing whistles. It is a case of avoiding Scylla to fall into Charybdis, for the faultless transmission of music would cause the station to deviate far from its allotted path.

FOR adequate separation, stations must be 10 kilocycles apart, but this allows the transmission of only 5000 vibrations (the limit of hearing is 20,000), and all the remainder are shut off at the transmission panel. All those extra vibrations that are so necessary for accurate

reproduction are lost, and the music suffers before it has left the station. A cut-off at 5000 vibrations (2YA cuts off at 7000) seriously impairs quality. Approximately one-third of the range of the piano, harp and trombone is lost, only one-fifth of the violin remains, the viola and clarinet are reduced by two-thirds, slightly less than half the 'cello, organ, bassoon, trumpet and tenor horn have gone, the oboe is spoiled throughout its whole compass, and the human voice is unnatural. It may even be unpleasant to sensitive ears.

WITH all these shortcomings, the music comes to the receiver. Here further notes may be cut-off owing to the extreme selectivity of the tuning device or the inability of the speaker or valves to respond to the entire scale. The bass may be accentuated and obliterate higher notes, or it may be lost and allow

certain notes almost obliterated in the studio to reappear. The speaker may respond to certain notes more readily than to others—the ear does—and if they happen to be the same the balance is lost. The volume may be cut down and notes, particularly upper ones, playing a minor part in the original may appear out of proportion in the reproduction, and the very draping of the room in which the set is placed may cause accentuation where it is not intended. And none of these points take into consideration the commonest cause of distortion found in badly-adjusted or low-quality receivers, or distortion introduced by the listener himself with the tone control.

AND so it seems that after all the musical critics of the B.B.C. had something to complain about and the technicians some grounds on which to reply.

In Phase and Out

By "Quadrant"

MANY people have asked me "Was that Mr. Heigh Ho from 2YA last week?" to which I can only say I believe it was.

LITERALLY dozens have commented on my paragraph regarding Patricia's recipe requiring the juice of an onion. Invariably they have asked, "Well, how do you get the juice out of the onion?" and there have been diverse suggestions from lemon-squeezers to presses of all descriptions. One nasty remark came in an envelope addressed "Mrs. Quadrant," and read: "If I had anything to do with that man I would domesticate him." Allow me—"Let not ambition mock their humble toil!"

IT appears that particular recipe came from the Home Science Department of Otago University. Someone I know is writing these people asking them to suggest a scientific yet fearless method of obtaining one tablespoonful of juice.

"ICHABOD" writes: "Your remarks last week concerning 1YA's carrier were mild. I had always likened it to a zepp. in a gale of wind or a forest fire, but seeing that the noise has quietened down this last few days I would like to know what you think of 2YA. When I heard Heigh Ho, late of 2ZW, announcing from 2YA, I could hardly recognise his voice. All the tone and timbre seem to have gone from it. Truly his glory hath departed, and I am wondering now if some of the execrable sopranos would be presentable if they switched from 2YA to 2ZW." Nasty "Ichabod," you must not say things like that about 2YA. It is just not done.

THEY tell me Frank Crowther's band is not to go after all. Good old Frank, may he live long in the land of orchestras and microphones.

I BELIEVE Victor Lloyd's play to be broadcast from 2YA on Thursday is to be something unusual, and to get the purport one must listen intelligently. Thank heavens someone credits listeners with a little intelligence; not everyone clamours for the easy-to-digest stuff.

THE producers of a Racing Redaction from 2YA last week caught the sporting air and made it whistle. The talks were a surprise—and well done, too.

ON glancing through the columns of a local paper recently, I was surprised to see the number of small sets with unknown names offered for sale at a ridiculously small price. This, I believe, is due to the influx of a number of dumped receivers from the States. Many manufacturers, wanting to get rich quick, went into the radio line, found that radio is not as simple as it looks, and then quit. But they left their sets behind them. Don't say I didn't tell you.

CERTAIN American studios have been equipped with spark apparatus that transmits "damp" waves," says an exchange. That apparatus should be useful in places other than America. Of course it depends on the interpretation one puts on the word damp.

AT dinner the other night I was telling a fish story to a golfer who had just returned from beating the top man of his club and who was telling the story to a land agent. The air was thick, and instinctively I looked for a member of the DX Club. Sure enough he was there.

"Yes," he said, "and I got KFI so strong that 2YA telephoned to say that my re-radiation was pushing back their waves so that the microphone was giving back-chat to the announcers!"

Broadcasting Programmes

British Expert's Warning

AN appeal to Australians not to encourage monopolistic control of broadcasting was made recently by Captain P. P. Eckersley, formerly chief engineer of the British Broadcasting Corporation, in a broadcast address over station 2BL.

Captain Eckersley explained how the radio engineers of Europe had succeeded in devising a plan which gave each nation sufficient broadcasting channels without too severely interfering with each other. Unified control on the technical side had proved of great advantage, but monopolistic control of programmes was perhaps not always in the listener's best interest. It was a mistake to think that because in Britain the best singers, the best orchestras and the most erudite speakers were heard over the air, the programmes must be transcendently the best. That was not so, because the spirit of the programme was just as important. The right spirit was lacking in a bureaucratic organisation, because the controllers of the latter were more intent upon keeping their jobs than in trying new experiments which might seem to them dangerous. On the other hand, programmes arranged by private enterprise were designed to capture public interest and to please the listeners, even though at times a certain amount of vulgarity might creep in.

"Hang on to your B class stations," urged Captain Eckersley. "A monopolistic nationalised system tends to medocrate everything. It is a mistake to suppose that the British Broadcasting Corporation is the complete success which a statistical analysis might indicate. The B class stations will help you to avoid the danger of standardisation of programmes. If broadcasting exists for anything outside entertainment, it exists to make people think."

Negro Spirituals

4YA Broadcast

ON Monday evening, August 1, listeners of 4YA will be taken on an imaginary trip up the Mississippi River to the accompaniment of appropriate songs and melodies. Included in the various musical selections which listeners will hear will be some of the delightful melodies by Stephen Foster, negro spirituals, and a visit will be made during the course of the trip to a real old-time minstrel show with typical darkie humour.

2YA Novelty Orchestra

ADVICE has been received from the Broadcasting Board that Frank Crowther's Novelty Orchestra will not be disbanded. A contributor commented on a rumour that disbandment was imminent and a number of expressions of regret and inquiries were received by the board. The statement is now made that the orchestra will continue as heretofore.

Results of Olympic Games

Special Broadcast by KFI Arranged

MR. E. C. HANDS, General Manager of the New Zealand Broadcasting Board, announces that negotiations which have been proceeding between the Board and station KFI, Los Angeles, for some time past, have resulted in special arrangements having now been finalised for daily resumes to be broadcast by KFI of the results of the various events held at the Olympic Games at Los Angeles. Particular reference will be made to the results of events in which the New Zealand teams are participating. It is not proposed to carry out a re-broadcast, but the resumes will be written down and broadcast from all YA stations after completion. It is expected that results will be available to listeners at about 8 p.m.

The Olympic Games commence with the Grand Parade or opening ceremony at Los Angeles on Saturday, July 30, and the only event scheduled for that date is the weight-lifting contest. It is not, therefore, anticipated that anything of interest will be available to listeners for the date mentioned; but as the sports proper commence in Los Angeles the following day, Sunday, July 31, which corresponds with Monday, August 1, in New Zealand, full information will be broadcast on August 1 at 8 p.m. approximately, and each evening thenceforth at the same hour.

Marine Radio Stations IYA Transmission

Equipped for Telephony

THE marine wireless stations round the coasts of the British Isles are to be fitted with wireless telephone apparatus to test the commercial possibilities of such a service for ships in home waters.

Messages transmitted by telephone from ships to these coast stations will be conveyed by telegram to their destination on land. Telegrams sent to ships equipped for this service will be telephoned from the coast station to the ships. Ships which have not hitherto been equipped with wireless, such as vessels engaged in the coastal trade, and the smaller classes of ships, will be able to take advantage of wireless communication by means of apparatus which can be operated by the ship's own personnel at a very moderate cost, the simple marine wireless telephone installations now available requiring no more technical knowledge for their operation than is needed in attending to the ordinary broadcast receiver in the home.

For use on board ship two types of small and compact telephone installation, one of 300 watts power and one of 60 watts, have been designed. Wireless telephone sets of this type supplied to harbour and lighthouse authorities and to fishing and whaling fleets have proved of great value.

Coasting vessels, by keeping in close contact with their owners, can probably save much time and money when circumstances lead to change of instructions in regard to ports of call. Fishing vessels will not only be able to communicate with one another and exchange information in regard to weather and fishing conditions, but to keep in close touch with their owners when approaching port for the purpose of receiving instructions about marketing conditions and the landing of fish.

Adjustment Made

THE general manager of the N.Z. Broadcasting Board, Mr. E. C. Hands, and the chief engineer, Mr. J. M. Bingham, visited Auckland recently in connection with the improvement of the transmission from Station IYA. Considerable pains were taken to ensure the improvement aimed at, particularly at achieving the most successful standard of broadcasting of orchestral items. Tests were arranged in conjunction with expert listeners, and these gentlemen were unanimous that a marked improvement had been effected.

The chairman of the board, Mr. H. D. Vickery, was also in Auckland for other tests at the same time, attending to matters in connection with the board's business.

Rugby League Test

Broadcast Arranged

ARRANGEMENTS have been finalised for the broadcast of a running description of the third Rugby League test match to be played at Christchurch on August 13 next between England and New Zealand. No doubt a great deal of interest will be centred on this fixture, and the broadcast will be adequately covered by Station 3YA.

KNOW the time all over the world with a
DX Clock.
9d. Each.
BOX 1032, WELLINGTON.

World Radio News

IT is rumoured that the new Irish Free State station at Athlone will be taken over by American interests for the purpose of broadcasting sponsored programmes. Athlone, with a power of 60 kw., will be second only to Luxemburg in the extent of its commercial influence in Western Europe.

THE Prince of Wales's two Puss Moth aeroplanes have just been equipped with the latest radio transmitting and receiving equipment and direction-finding apparatus. This is in conformity with the general practice with machines which use the Continental air routes. The Prince's pilot is a fully qualified wireless operator.

WHEN WGY inaugurated its new 50 kw. transmitter, a beam of light from an airship was employed to turn off the old transmitter and switch on the new.

DUTCH listeners in Sumatra, Java, and Borneo have made strong representations for the shortwave transmitter at Eindhoven to relay again the programmes from the Huizen and Hilversum studios. The request will probably be complied with.

PORTUGAL proposes to erect on the outskirts of Lisbon a transmitter of 20 kw. (actual aerial power) with provision for an increase to 80 kw. Completion of the station is not expected until early in the New Year.

AT the official opening of the new Rumanian studio at Bucharest, the president of the broadcasting company stated that with the assistance of the Government a super-power station radiating 150 kw. is to be built at some distance from the capital.

THERE is a possibility that as a result of measures to be discussed at the International Radio Convention to be held at Madrid this year, an extension of the 200-550 metre broadcast band will be sanctioned. If European Governments are willing to concede a further 100 metres in the band a frequency separation of 15 kilocycles would be allowed as against the present 9 kilocycles. This would result in the avoidance of much interference.

EXTEMPORANEOUS narrators are given a severe test when application for positions are made in Berlin. The candidate is shown a few photographs depicting a topical or highly dramatic event, the accompanying text of which is difficult to read. Two minutes are allowed for preparation. During the applicant's narrative the examiner interjects and the whole attempt is recorded. After hearing the recording candidates are usually willing to accept the examiner's verdict.

THE German Post Office has further simplified the conditions under which the unemployed can obtain free wireless licenses. These will be available to any unemployed who has paid a license fee during any six months after January 1, 1931. At present one in twelve of Germany's listeners is on the free list, and this extension of the provisions, it is thought in some quarters, will play havoc with broadcasting finance.

Dancing by Radio

Mr. Ted Priestly explains

THE MODERN WALTZ

THE waltz, in its varying forms, has been danced for well over a century. It is generally supposed that the movements and rhythm were based on one of the oldest of the German folk dances. Of this, however, we have no definite proof. What is now known as the old-time waltz was first danced in Vienna, and its popularity was enhanced by the wonderful compositions of Strauss, the most famous of which is the immortal "Blue Danube."

This was the first dance to depart from the set, or square dance, of that period, and it raised a storm of criticism. The cause of this was the necessity for the gentleman to place his arm round his partner's waist—the first time in dance history. With the passing of years, however, this objection died out, and, with scant modification, this hold is now universal. The waltz remained the most popular dance until the War period, when the fox-trot was introduced from the United States. The tremendous popularity of the fox-trot completely eclipsed the waltz until it returned in a varied form, later developing into the modern waltz.

The original waltz was danced on the toes with a circular movement, whereas the modern version is based on a natural walking movement, interspersed with variations.

Being danced on the tips of the toes, the old-time waltz was the more difficult, and the continued turning in a small circle tended to cause dizziness. The natural walking movement on which the modern waltz is based takes all unnecessary strain off the leg muscles.

The key signature remains the same, namely 3/4, while the tempo has decreased considerably and is now played at almost 36 bars per minute.

The fundamental movement of the waltz is a smooth walking movement, taking one step to each beat of music and closing the feet on the third beat. Note that the movements I am describing are the gentleman's, the lady's are exactly the opposite.

The Walk.

Step forward on the l., toe slightly off the floor and heel gliding lightly over the ground. Step forward on the r., toe off the floor and the heel gliding lightly over the ground. Close l. to r. Step forward on the r., then on the l.; close r. to l. Step forward on the l., and keep repeating. You will notice that each time the feet come together you change and step forward on the opposite foot. Let us now introduce the time. Step forward on the l. (one beat), forward on the r. (one beat), close l. to r. (one beat). Forward on the r. (one beat). Step

on the l. (one beat), close r. to l. (one beat). Keep repeating, taking one beat to each step and closing the feet on each third beat.

We will now take the right hand or—

Natural Turn.

Introducing the time: Forward on the r. commencing to turn to the r. (one beat). Step to side with l., continuing to turn (one beat). Close r. to l., completing a half-turn (one beat). Step back on the l., commencing to turn to the right (one beat). Step to side with r., continuing to turn (one beat). Close l. to r., completing turn (one beat). Step forward on the r. into the walk.

The Reverse.

The reverse, or the left-hand turn, is practically the exact opposite to the natural turn.

Step forward on the l., commencing to turn the l. Side with r., continuing to turn. Close l. to r., completing the half turn. Back with the r., commencing to turn to the l. Step to the side with l., continuing to turn. Close r. to l., completing the full turn.

Step forward on the l. into the walk. One beat of music is taken for each step, but make sure that the feet are together on each third beat.

Forward Change

This step links the natural turn to the reverse. Step forward on the r. Step to side with the l. Close r. to l. From that position step forward on the l. into the reverse turn. The forward change from the reverse turn to the natural is also simple:

Step forward on the l. Step to side with the r. Close l. to r. Step forward on the r. into the natural turn.

The waltz should actually consist of a natural turn, a forward change, a reverse turn and forward change, with any suitable variation worked in as circumstances permit.

The subject of the next article will be the Slow Fox-Trot.

Abbreviations.

Certain abbreviations have been used to simplify the text—they are:

r.: Right foot.

l.: left foot.

q.: Movement made quickly.

s.: Movement made slowly.



Mr. Ted Priestly and Miss Margaret O'Connor.

Both these teachers of dancing have recently been heard broadcasting from 1YA and 2YA. Notes on Mr. Priestly's talks have been appearing in the "Radio Record."

—Jauncey, photo.

STATIC

by
"SPARK"

THE broadcasting of the Community "Sings" by 2YA has shown a definitely beneficial result to the Mayor's Fund for the relief of the unemployed. In addition to one cheque for £5, smaller sums were received from listeners as far apart as Tauranga and Oamaru. Other contributions were one ton of potatoes, a pair of goldfinches and 10 pounds of sausages. Mr. Owen Pritchard works hard, but it is worth it—even if he is exhausted after his one and a-half hours of effort.

FROM 2ZW, Dr. E. Marsden, permanent Secretary of the Department of Scientific and Industrial Research, gave a very illuminating address upon the possibilities of increasing the avenues of employment in New Zealand. Regarding gold-mining, the surface only of the country had been scratched, and there is no doubt whatever that a scientific geological survey would discover large tracts of gold-bearing country. Notwithstanding the volcanic nature of much of New Zealand, and the known broken strata, it was asserted that rich oil-bearing fields were extremely probable. Investigation in this field also needs a well-organized and scientific survey, capital for which would be available were commercial activities normal. With the restrictions at present placed upon investment of capital, a wealthy company intended commencing operations in the near future, so promising do conditions appear, for a profitable return. With the latest machinery, oil production from coal was at present possible, which, although not competitive with crude mineral oil, it could product petrol for not more than eightpence per gallon. The electri-chemical extraction of nitrates, was an industry that must eventually be established in New Zealand, as the natural advantages in water-power were such that this branch of enterprise promised success. The grass and clover seed industries could, with organized effort, be doubled in five years, and the apple industry, which now is a very welcome source of national income, could be doubled in six years. Quoting Professor Keynes in his opening remarks, Dr. Marsden said that there were three kinds of pessimism—all wrong—and, after listening to the analysis of the many industries that can be improved by the adoption of scientific methods, all will concur with Dr. Marsden.

IN presenting Mr. Ramsay Macdonald (record), Mr. Announcer, 2YA, could not have been more

gracious had Mr. Macdonald been present in person. In view of recent achievements I think most Sassenachs will forgive the Prime Minister his irritating dialect and the saccharine eulogy of Scotland's jingle writer.

AFTER listening to all the stations that gave the results of the Wellington Racing Club's meeting last week, I find that Mr. Announcer, 2YA, and I have been in error. I had thought that the hamlet where the course is was named after the town of Trentham in England, but now I presume it is named after some place on the river "Trenth," wherever that may be. I lived for some time in Eltham in Kent, but, according to New Zealand pronunciation that typical English village has no connection with the Taranaki township. Somehow or other I feel glad there are no Northamptons and Southamptons in New Zealand.

I NOTICE the totalisator receipts increased at the Wellington Race meeting last week, and I ascribe it to the topicalities of the Downe family, who left "Doim" at home when they visited 2YA. The "re-lay" was very realistic and the whole show was quite good fun. Mr. Syd.

Reid is becoming a regular broadcaster and tells a tale as well as Nat Gould. Despite his preference at present, for the worst course in the world—rabbit holes and all—A. E. Ellis should, with practise, face the microphone with as much gameness as I have often seen him face the "straight."

BECAUSE it was the Sabbath and the day of thought too holy, may have been the reason why 2ZW, in explaining Saint Saen's "Danse Macabre," omitted to add why the xylophone is introduced in this gruesome composition. Earlier in the evening was given Brahm's piano concerto, the third movement of which demands brawn. Had the fleshless bone rattle of Saint Saen's graveyard hilarity been described, I might have thought it was given as a contrast to the concerto.

THE design of the B.B.C. house flag consists of a terrestrial globe on an azure field representing the ether, with the seven remaining planets in the sky around it. Round the globe is a golden ring representing broadcast transmissions circling the earth. The planet Pluto is not represented on the flag, possibly be-

cause it may be thought by the College of Arms that the ether does not extend that far. I shall have to enquire of some of the amateur transmitters on this point.

THE evergreen spirit of optimism that pervades every message of His Excellency the Governor-General, was given opportunity for expression when 1YA broadcast the official opening of the Auckland Winter Show. The leather-lunged voice of the Chairman of the Show Committee was powerful enough to drown out most of the noise of the fun of the fair, but the din was too much for His Excellency. Listeners were therefore glad that the management were able to subdue the noise, and quieten the band that appeared to think the remarks required musical accompaniment. Attention was drawn to the educational value of the exhibits, but if recognition of world conditions was viewed with a narrow outlook, the utility of the show could be greatly impaired if not totally neutralized. Factors which govern national prosperity have changed materially during the last few years, and there is no country so utterly dependent for its very security upon overseas trade, as New Zealand. If we fail to recover and develop our industrial prosperity, it will be due to an insularity of outlook which His Excellency declined to contemplate. Undue concentration upon our own small world of industrial activities could effectively nullify much good which might accrue from the Ottawa Conference. The time is opportune for all citizens of the Empire to take stock and explore, patriotically and unselfishly, the commercial activities as a whole, in the light of public advantage. The exhibitors and visitors alike were asked to contemplate each phase of the show and ask themselves, if, under existing conditions, the productions were a definite benefit to the country. Industrial reorganization on an Empire basis appeared to be desirable, and concentration upon productive efforts which local conditions made most suitable, seems essential for economic progress. Reference was made to the complexity of Empire trade agreements, by pointing to the vast employment of British capital in foreign countries like Argentina, and its comparatively small employment in the Dominion of Canada. His Excellency visualized a World Economic Conference which would follow upon the Ottawa Conference, and the breaking down of unnecessary barriers, which prevented a general revival of trade, that

The Winning Par

"PLAIN JANE," of Wellington, sends us the following winning par:—

Listening to the talks on cooking from two or three stations reveals the disparity in pronunciation by various recipe readers who enlighten us with their hints and elucidations of culinary mysteries. Among those words with optional pronunciations is "margarine," and I never say it or hear it without calling to mind the story of the two commercial travellers who were staying overnight in a palatial Scottish railway hotel where both were well known. During the evening they fell to discussing whether the hard or soft "g" in "margarine" was correct. They had reached no decision when an old friend, in the person of James, the waiter, entered the room. They called him and asked whether it should be called "margarine" (soft) or "margarine" (hard). He hesitated for a moment, then said, quietly, "We calls it 'butter,' sir, or we gets the sack."

"Spark" awards a weekly prize of 5/- for the best original par. Address "Spark," Box 1032, Wellington.

was needed to establish World Confidence and consequent prosperity.

A POPULAR series of dangerous talks, entitled "Hazard," in which the narrator tells of an experience of his own, has caused much comment in Britain. One of the most daring exploits told, was that by Mr. H. G. Stoker, who, before he broke out as an actor and playwright, was a Commander in H.M. Navy. His story was of his perilous passage in a submarine through the Turkish minefields, and the ultimate sinking of an enemy battleship off the Golden Horn. The first story I remember the gallant sailor telling me, was about his being reprimanded for jumping through a Salvation Army drum in a Sydney street.

IN the W.E.A. session from 4YA, Mr. Lloyd Ross, in his talk "Anticipations—the future of international trade," gave some very interesting opinions respecting the strangulation of commercial enterprise, by the erection of tariff barriers. Definite instances were given, showing how the standard of living had been materially reduced by the creation of protective tariffs. One case is Germany, and the result complicates the efforts for her rehabilitation. With the shadow of Hitlerism threatening that country, the international investor is reluctant to advance her

money, yet for the peace and prosperity of the world, foreign money must be found for her rehabilitation. The state of affairs has arisen solely through tariffs operating against German trading. The opinion that less money is in circulation to-day merely because of restricted credit is fallacious. The actual cause is that tariffs have prevented trading, and less money is needed in circulation for conducting commerce. The whole world has reached the state of the poverty of self-sufficiency in disregarding the fact, that modern civilization makes all the countries interdependent. An attempt is being made to restore normal trading conditions by the creation of Imports Boards, which can plan ahead and systematise a virtual method of barter. The object of such boards, functioning with a minimum of political interference, is to safeguard the producer by long-term contracts, prevent price fluctuations, and reduce prices to the consumer. The economic stability that price fixation would give, would be of general benefit to contracting parties, but the necessarily long-term agreement, has the danger of restricting the liberty of both producer and consumer. However rationally such boards operate, freer trading conditions must be the objective, which can only be arrived at by the lowering and eventual disappearance of tariffs. It seems strange that sectional interests of communities can have operated so long to the detriment of the communities as a whole. Mr. Lloyd Ross's papers are always of interest, and it is a pity that static and fading so often interfere with good reception of 4YA at this distance.

ONE of the most entertaining stories told for some time in connection with New Zealand's early European history was that related by "Lee Fore Brace" from 1YA. In this was recounted many episodes that happened during the passage of the whaling ship "Mermaid of London" on her trip from London to New Zealand via Cape Horn. The "Mermaid" left England in 1795, a few short years after Captain Cook had visited these shores, and during the turbulent days when the French were making themselves generally disliked, in order that Napoleon could become an historical figure. The little craft soon commenced her adventures, for shortly after leaving the East India Convoy she made contact with a French vessel that surrendered after the first broadside. This ship was manned with a prize crew and a course was set for England, where she was sold. Whaling operations began when the sturdy little vessel lay becalmed before reaching the Equator. Off Rio a trader from Australia was bespoken, and among the exchanges made between the vessels was a New Zealand "Indian" who undertook to act as pilot to the "Mermaid." A description of a visit to Easter Island was given from extracts from the log-book, which related how the exploration, amidst the gigantic monuments of a dead race of people, was cut short owing to the superstitious fears of the crew. Other extracts,

telling of mutinous conduct for which members of the crew were flogged, and the preference for salted meat despite the fact that fresh goats' flesh was available, made a story that Lee Fore Brace revels in. There is many an hotel in the North of Queensland that has goats' flesh on the menu under the title of mutton, but even mutton has not been always acceptable to epicurean tastes. The mutton vendor in Holland to-day is scarcely more popular than the pork vendor in Palestine, and I would think that the hardy seafarers of 150 years ago made "Nanny's" continual bleating an excuse. Just fancy the ruffians who signed on for a three years' voyage for £34 having prejudices. Lee Fore Brace is to relate the operations of the "Mermaid" on the New Zealand coast at his next visit, and I shall be there to hear him.

“Memories of Other Lands”

A Concert Programme of recordings of vocal and orchestral music of many lands, will be broadcast from 3YA on

THURSDAY, JULY 28.

attainments, when it is borne in mind that three great masters gave him sustained and practical aid. Mendelssohn, impressed by some of the manuscripts of the 21-year-old composer, introduced him to his publishers, and he was later recognised by Liszt and von Bulow, who included in his piano recitals Raff's "Concert-stuck." Liszt generously produced the opera "King Alfred." A brief half century has passed since Raff died and now he is known as "the chap who wrote the "Cavatina."

ON Sunday week this beautiful melody was played by Miss Aya Symons at the sacred recital broadcast by 2ZW from St. Paul's pro-Cathedral. This was but one item of a fine programme of organ, violin and choral music. On this occasion, as always, the fine accompaniments by Mr. Robert Parker brought out the lovely tones of the violin in a way that no ordinary piano accompaniment can possibly do. This is especially so with the beautiful-toned organ of St. Paul's.

KNOWLEDGE that Mr. de Mauny's Orchestra is playing the "Cavatina" at 2YA on Saturday night is all the more interesting when one has the true measure of its composer. Might we hope, not altogether in vain, that Mr. de Mauny will some evening introduce more melodious gems from the pen of this somewhat neglected genius. Raff was a self-taught musician who had to turn his hand to school-teaching and musical journalism, to sustain him while he was gaining recognition as a pianist and composer. It seems unfortunate that his best works should pass into oblivion, and we might look to broadcasting to revive any interesting specimens of Raff's compositions that are available for performance.

Radio Round the World

HEARD from an Australian B station: "We will now continue our programme of drinking songs. The next will be 'Drink to Me Only with Thine Eyes'."

OWING to financial stringency the erection of Hungary's high-powered broadcasting station has been suspended. The four sub-stations, however, are to be completed without delay. These will be permanently connected with land-lines and when in operation all will use the same frequency.

AT the end of last month "Maritana" was broadcast from the "Bush Inn," situated on the banks of the River Derwent, Tasmania, where Vincent Wallace, the composer, conceived the idea of this ever-green ballad opera, and where a large part of the work was written.

THE great increase in power of the Moscow, Leningrad, and Warsaw stations has induced Sweden to overhaul its broadcasting system. To overcome interference the power of the Motala station is to be increased to 100 k.w.

NEW REGULATIONS FOR RADIO

Servicemen and Salesmen

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Sporting Results.

I PROTEST against the best broadcast of the week—the "community sing"—being interrupted with racing results. Surely the "sports" could wait one hour for their news. I would like to congratulate the board on securing the services of "Mr. Heigh Ho." May we hear him often.—"Amp" (King Country).

[We have had other letters voicing a similar complaint.—Ed.]

Performing Fees.

IN your issue of July 1, on page 7, reference is made to Samuel Coleridge-Taylor's musical compositions. After referring to a fund having been opened for his widow the article states that "his dependants were never to reap any benefit from his life work of composing."

Will you kindly grant us space to say that this is not the position as regards performing fees. Samuel Coleridge-Taylor died in September, 1912. The English Performing Right Society was founded in 1914, and in 1916 Mrs. Jessie F. Coleridge-Taylor was elected a member as legal representative of her deceased husband. In an interview with Mrs. Coleridge-Taylor, published in 1928, she referred to the "substantial benefits" she derived from the society by way of performing fees collected by it on her behalf, and the successful manner in which the society looked after the interests of its members.

In passing it is interesting to note that even in 1928 Mrs. Coleridge-Taylor referred to the "misplaced optimism" of those who expected public performances to increase the sales of their music, and the greater reason, therefore, why performing right should be fully protected.—S. W. Edwards, Secretary, Australasian Performing Right Association, Limited.

Reception of 2YA.

I CONSIDER it my duty to support the sentiments of DX4T and "Amicus" in this week's "Radio Record." If ever I can listen to a station other than 2YA, I do. For the past twelve or eighteen months reception from 2YA has been mushy and unpleasant. It is not the fault of the district for, until March 3, I lived in the Manawatu, nor is it the fault of the set, for often in disgust I have switched over to 2FC, 2CO, 5CK or 4YA, and they all come in splendidly. DX4T's idea about inter-changing programmes from 5 to 8 p.m. is excellent. One often comes home from work tired and perhaps a little irascible, and all there is to listen to is that "tosh" called the children's hour. Again, from 7 to 8 p.m. the average listener does not want to listen to the announcer monotonously saying: "Norfolk Island, 30deg. 4 deg. west, moderate, etc." Surely we can be offered some alternative programme.—DX33T (Patea).

Servicemen's Exam. Justified.

THE letter from "Aerial" appearing in a recent issue of the "Record" re radio servicemen's exam. is really most amusing. He does not appear to understand the first thing about servicing, as it is absolutely necessary to know the amount of current at the various points of a circuit.

He states that it is the "universal

practice" where more than minor repairs are required to forward the set to the distributors or agents. This is not so.

An up-to-date serviceman is capable of effecting all repairs to any make of set quite as well as, if not better than, the distributors or agents, who often have not the latest testers and "dope."

A man who simply removes the chassis from the cabinet and forwards it to the agents for repairs may be an



L. C. Quane,
a well-known Christchurch
tenor, broadcasting from 3YA
on July 23.

—Stephano Webb, photo.

expert packer but cannot claim to be a radio serviceman.

No serviceman would think of turning a customer's drawing-room into a workshop, as he is quite capable of taking the set to his own workshop for repairs.

It was not necessary to "write books" when asked "Describe fully—" "Describe in detail—" A man well versed in his subject can describe tersely. Verbosity cuts no ice with an examiner. It was not necessary to have a college education to satisfy the examiners. What a reflection on the boasted educational system of New Zealand to state that boys of 20 can not write legibly. The examiners, I presume, are perfectly capable of defending themselves, but I should like to mention that I consider all the questions asked could be answered without difficulty by any man who was an apt with his trade.—Radio Serviceman (Stratford).

Radio Serviceman's Exam.

APPARENTLY all your correspondents have overlooked the real grievance, though they are aware that an injustice is being done to radio dealers. (1) In my opinion the exam is very necessary, but should be carried farther, as, why should not all dealers in electrical appliances sit? Apparently the R.S. exam. is mainly to protect the public from the electrical hazard through sets not being installed correctly. This "electrical hazard" also applies to nearly all electrical ap-

Our Mail Bag

pliances and in some cases more so than to radio sets. This, as all will see, is very unfair as a great handicap is placed on the radio dealer while dealers in other electrical appliances have no examinations and no new regulations to contend with. It may be said that a radio set can still be sold without the salesman having passed the exam., but it has to be fitted by someone who has passed or by a registered wireman. This should apply to all electrical appliances—but does it? (2) Why is it that registered wiremen do not have to sit for the R.S. exam.? They probably are capable of installing the set as far as the wiring of the power is concerned, but many wiremen are not capable of servicing a set, yet they are legally entitled to do so. (3) In the event of his not passing the R.S. exam. (and a very great many haven't) a country dealer is particularly hampered as he has to call in the services of a registered man who is often not nearer than 40 or 80 miles. This is almost prohibitive and immediately reflects on the clients of a country dealer as he is now no longer able to service the sets he has sold, though he has been doing so for a number of years. It will be said that he will have to swat up and pass the exam., but how about in the meantime?

The exams. are only every six months and then one has to wait two months before one knows whether they have passed or not. In view of the above I make the suggestion that dealers who have sat for the exam. and have done reasonably well should be given a temporary provisional license to continue providing they sit again for the next exam. In the main I agree with "Aerial" and 78W in your last issue, but as I have stated, I don't think they see the real injustice nor its importance.—Radio Dealer (Ward).

[The regulations do not prevent anyone servicing a set providing they do not interfere with the connections between the primary and the wall plug.—Ed.]

Exam. Thought Unnecessary.

NOW that the results of the second radio serviceman's exam. are out it is apparent that there is something very much amiss either with the paper set or with the method of marking.

I do not propose to express my opinions or those of anyone else, but merely to state some facts.

In the first place, several candidates have secured passes who are not practical men, but who hold posts not involving work of a service nature.

On the other hand, a very large number of really skilled men have failed both exams.

In support of the statement that they are skilled men, I know of several holding responsible positions. For example, the head servicemen of two firms who have sold, to my certain knowledge, over 20,000 sets, have failed twice.

Yet these men have for years been servicing to the satisfaction of the firms concerned, and to the public. This immense number of sets. In another instance the proprietor of a radio service station, capable of doing anything up to building a complete set, has been unable to satisfy the examiners.

Obviously there is something wrong,

and, as an unsuccessful candidate, I propose to point out one or two obvious faults on the part of the examiners.

In part "B" we were instructed to do "at least four questions." If we were required to do four questions, and that number was sufficient, why not say so?

The wording of the instructions implied that it would be advisable to answer all six, and personally I attribute my failure to this point, in that I attempted two questions on which I was somewhat hazy.

However, the greatest inconsistency is shown by the examiners in their answers to the questions published in the "Radio Times."

After stating in last month's issue that they required brevity, and that one candidate whose answers were condensed into a space of one and a half pages had secured top marks, they proceed to give their own answers, which cover several pages of the "Radio Times," and go into a wealth of detail regarding sections and paragraphs which no ordinary person could possibly carry in his head.

It would have been far more helpful to have published the type of answers required.

Personally I cannot see the necessity for such an examination, any more than it is necessary for a carpenter to pass an exam. in architecture (in fact, far less).

As regards the radio side, practically all men engaged in the business are capable of doing most of the ordinary repairs met with from day to day, and if the power boards require some knowledge of their regulations, the essential points are very few, and a far more satisfactory method of securing their fulfilment would be to impose penalties on their infringement.

I have yet to hear of any accidents, far less fatalities, caused by inefficient servicemen.—"Trier" (Te Atatu).

Modern Salesmanship

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The super-salesman of the future, flying in his own aircraft from territory to territory, and gathering information by wireless, is foreshadowed by the report that a prominent American oil company has ordered radio apparatus to be installed in one of its aircraft. This company has for some time used aircraft to increase the speed and mobility of its selling organisation, and the addition of wireless will be a further aid in facilitating safe and rapid movement by air from one country to another.

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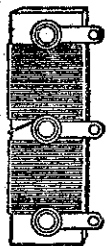
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WELLINGTON

Day and Night Service



Questions and Answers

J. L. (Wellington).—Where could I obtain a circuit for a shortwave adaptor, to suit a six-valve super-het?

A.: Generally speaking, it is not easy to get a home-made shortwave adaptor working in front of a super. het. set. However, in the 1931 "Radio Guide" we described a suitable super. het. adaptor, which you could use.

"MIGHTY ATOM" (Auckland).—We have a "B" battery eliminator and trickle charger. There is a jar containing acid mixed with water belonging to the charger. What type of acid is this?

A.: You should have told us the name of your "B" eliminator. If it is a balkite charger a solution of sulphuric acid at a strength of 1200. This holds good only for this type of charger, however.

2. Our set is a six-valve commercial. Could two cone speakers be run off it at the same time, and would they have to be in series or in parallel?

A.: Yes, you could run two speakers quite conveniently. The best plan would be to put them in series, with a switch across one so that you could cut it out and operate from the one speaker only.

3. I have heard that a good three-valve shortwave set will receive all the stations that a four-valver will receive, the only difference being that they will be at less volume. Is this so?

A.: A four-valve set can put them on a speaker, whereas with a three-valve set this in some cases would not be satisfactory. This latter type of shortwave set is one of the most popular types of shortwave receivers.

"BLOTTO" (Chch).—I wish to build the Multi-mu and Pentode Three described in the "Radio Guide." If using a power pack which gives 220 volts, what would be the altered value in the voltage dropping resistance?

A.: Your best plan is to make the set up as described, using the same value resistances and connect the 220 volts where shown. You will then get proportionate voltages on all the valves.

2. To save space I wish to wind one-inch coils instead of two-inch. Are my specifications correct?

A.: The best plan would be to wind the coils as follows: Make two secondaries identical, each being wound with 30-gauge enamelled wire, winding 150 turns, or 32-gauge wire, 125 turns. The tickler, in the first case, should be 60 turns of 36-enamelled wire. The aerial coil would be about the same number of turns and the same gauge.

"SPRINGBOK" (P.N.).—I have an all-wave commercial set, but I cannot get such stations as Japan and Paris on shortwave.

A.: A great deal of practice is necessary to tune in shortwave telephony stations, and it is necessary to search somewhere around the right part of the dial for them. Have you consulted a good list (such as that recently published by ourselves)? Tune very steadily and keep your set just on the verge of oscillation. They will be there all right, unless something is wrong.

2. My dial is marked in degrees. Can you give me any idea of finding out how to log the stations I see advertised as operating on a wavelength of so many metres?

A.: The only method of doing this is by learning the position of certain stations, and from them obtaining the unknown. For instance, you can find out that 2YA comes in on, say, 80, 1YA on 50, 2BL on 56, and so on. Then you know that the station intermediate in frequency between 2BL and 2YA would come in somewhere on the dial between them. We publish a log chart which would help you considerably in this direction. Unfortunately for shortwave you will have to learn the positions of the different stations on your dial, and so get a rough idea of the calibration.

"PUZZLED" (New Plymouth): Occasionally music stops on my set and I have to retune one of the dials. When I do this the set whistles and behaves like an infernal machine.

A.: It sounds as though it is not neutralised, or that the dial is slipping. Neutralisation is not an easy process if you do not know anything about radio. Hold the vanes of the condenser behind the dial which is giving trouble, and see if you can move the dial. If you can, this shows it needs tightening up. If it is tight, then your set will have to be re-neutralised, and your best plan would be to get someone to do it.

T. F. C. (Carterton): Where can I obtain plans for a two or three-valve short-wave receiving set?

A.: One of the best sets we have described is the "Night Owl Three," described in the "Radio Record" of November 13, 1931.

"LANK" (Eketahuna): What B battery wires do I have to disconnect to stop the set using power?

A.: B—
2. Are the following valves suitable for my set: A615, PM6, A609, L610, A615?

A.: Providing PM6 is used in the last socket, that is, the one nearest the speaker. Locate your two speaker terminals—you can do this by following the cords to the set—then one wire goes to a B+ terminal and the other goes to one valve socket. This should be the one in which the PM6 is situated, and it should have a C bias of from 4½-9 volts.

3. Is the set suitable for dxing?
A.: It is an old one, but should give quite good results.

"LORENZO" (Hawera): Volume is good on the lower wavelengths, but poor on the higher, and if I adjust the variable condenser, results are vice versa.

A.: Your set is out of alignment. The best plan would be to have it lined up with an oscillator.

2. Do you think the 224 valves want renewing?

A.: This is quite probable, as when the valves become old they often tune broadly and cause the symptoms of which you complain.

"SCOTT" (Wellington): How can the impedance of a transformer or speaker be found when the d.c. resistance is known?

A.: It cannot. Special instruments are needed to obtain the impedance.

2. Would the impedance of a loud-speaker winding or coupling device be equal to or twice that of the preceding valve?

(Continued on page 23.)

Information Coupon

(To be used with all requests for information.)

Name of set

Model

Name

Address

.....

.....

Nom de plume

To be kept in subsequent inquiries

Please Note:—

(1) Be specific and brief, tabulating, if possible.

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

(3) We do not design circuits.

(4) We do not design circuits.

(5) Limit three questions, unless 1/- is enclosed.

(6) Postal queries limit three questions. Enclose stamped envelope and 1/- fee.

Answers to Correspondents

R.E.C. (Oamaru).—Please forward your certificate and we will issue you with a new club number. Your letter has been held for publication in the "Radio Times". The conditions of the prize poem competition are:—

All contributions must be original, and not hitherto published. The length of a poem must not exceed 25 lines.

\$2.00. (Invercargill).—Your Australian verifications of daylight reception will not be accepted.

"Eight Valve" (Oamaru).—It is impossible that an American broadcast station can be received in New Zealand at strength R9, which is the strength of a powerful local station. This system of classifying signal strength is merely relative, and you are evidently falling into the common error of regarding the distant stations which come in loudest at R9, and

Special DX Club Broadcast

By 4ZP, Invercargill

As reception conditions throughout New Zealand were poor during the transmission from station 4ZP, Invercargill, of the New Zealand DX Club's programme, the owner of the station has generously offered to broadcast a further programme between 10 and 10.30 p.m. on July 29. Reports should be addressed to the Southland Branch, N.Z. DX Club, care of station 4ZP, or to Mr. S. Robson, 190 Islington Street, Invercargill. Reports bearing return postage will be verified by the club.—**S. ROBSON (DX40C)**, Southland District Secretary.

are grading the rest from that. If in your locality you regard the loudest station you can receive, irrespective of distance, as being at strength R8, you will be working on a correct basis.

Identification Wanted

Foreign speech and music heard at R1 on 840 k.c. (357m.) approx. at 8.15 a.m. recently. Speech sounded German.—**"Eight Valve" (Oamaru).**

Station on 1410 k.c. (213m.) heard from 7.30 p.m. on July 6 playing dance from 7 to 7.30 p.m. on July 6 playing dance music, with vocal refrain by a male voice. Announcer stated that the station was testing. He closed down at 7.30 p.m., and all I could catch of the call was the first letter, "W".—**1460C (Invercargill).**

Chinese or Japanese station on 1410 k.c. (213m.) heard at R1 on several occasions between 1.30 and 2 a.m. I do not think, however, this is a Japanese station, as the latest they close is 1.30 a.m., and speech sounded Chinese.—**"Omok" (Whakatane).**

Stations Identified

J.B. McA. (Auckland).—The station you heard was XEF, Villa Acuna, on 785 k.c. (408m.). This station shares time with XER. Full particulars of both stations were published in our issue dated July 15.

DX Topics

A New Australian.

A NEW Australian "B" operating on 1150 k.c. (261m.) has been heard recently giving the call 2WG, Wagg. According to a recent verification, 2ZB is now using 5 watts. The special DX Club programme from 4ZP came through here

News and Views
of the
DX Club

excellently, and I would like to congratulate 40C on his choice of well-known items. —**32T (N.P.).**

DX Jottings.

ON July 3, KFFE, Oklahoma City was logged at R9, on his ninth anniversary. I held him for half an hour, and during the whole time the transmission was very steady and clear, although static and a power leak close by made listening unpleasant. The Aussies have been varying a lot lately. Some days they are audible all over the house at 4.30 p.m., but on others I cannot get them until 6.30 or 7 p.m. Has any other dxe ever noticed that when the wind is blowing towards the transmitter reception is very steady, but with a wind in the opposite direction bad fading and distortion are much in evidence? When the moon is full, too, distant reception seems to be much improved. —**"8 Valve" (Oamaru).**

Chinese Stations.

CONDITIONS here are now excellent for dxing and some great loggings have been secured during the past week. All the Chinese stations given below, with the exception of CAB and XOL, have been heard during the last fortnight:—

XGY, Hangchow, 977 k.c. (307 m.).
XGZ, Nanking, 1070 k.c. (280 m.).
COMK, Mukden, 723 k.c. (415 m.).
COHB, Harbin, 674 k.c. (445 m.).
XOPP, Pekin, 937 k.c. (320 m.).
NKS, Shanghai, 952 k.c. (314 m.).
KRC, Shanghai, 869 k.c. (346 m.).
GEC, Tientsin, 1000 k.c. (300 m.).
XOL, Tientsin, 625 k.c. (480 m.).
CAB, Canton, 689 k.c. (435 m.).
ZBW, Hong Kong, 845 k.c. (355 m.).
VUL, Lahore, India, on 880 k.c. (341 m.), and HSPI, Bangkok, on 856 k.c. (350 m.), have also been logged. The Chin-

Special Programme for
N.Z. Listeners

From KGU, Honolulu

IN a verification recently to hand from station KGU, Honolulu, it is stated that a programme dedicated to New Zealand listeners will be broadcast on July 17 from 10 p.m. to 12 p.m. Honolulu time (i.e. 8.0 p.m. to 10.0 p.m. N.Z. time, July 18). They operate on 750 k.c. (400m.), power 2.5 k.w., and are asking for reports. Their card is worth having.—**1150C (Dunedin).**

ese stations are coming in between midnight and 2 a.m. at great strength now, XGY reaching R6 by 1.30 a.m. any morning. KRC, XGY, XGZ, ZBW, and GEC all give their calls in English and Chinese. A Japanese station on 910 k.c. (330 m.) has also been heard. It is undoubtedly JFAK, but I thought this station was on 670 k.c. (448 m.), HSPI reaches R5 by 2 a.m. and is very easy to log.

The Americans are very poor at present, the best being KGRR, which reaches R8 at 7 p.m., and then KFI, WFAA (if he is on late), and KGMB. Con-

cerning XER and XEF. XER and KFB1 are used by Dr. Brinkley to broadcast medical talks, while XEF is used for the musical programmes. They had extended their hours to 2 a.m., C.S.T., but evidently they have now reverted to their original schedule, as they close down regularly at 6.30, N.Z.S.T. Why cannot South American stations be heard in

Reception Table

Australian and Japanese
Stations

The following table shows the relative strengths of reception (R1-9) of Australian "B" stations received between 9.30 p.m. and 11.30 p.m. on July 11.—**80W (Tokomaru).**

2GB, 2HD, 2CH, 4BH	8
2UE, 2SM, 3UZ, 4BC	7
2AY, 3HA, 3DB, 7HO	6
3KZ, 4BK, 3SH, 2WL	5
3GL, 3BO, 4GR, 2KY, 7LA ..	4
2CA, 5PI, 6PR, 2UW	3

From 10.0-10.15 p.m. on July 12 the Japanese and Manila stations were coming in as follows:—

KZRM, JOHK	8
JOAK, JOBK	7
JOIK, JOGK	6
JOJK, JORK	5

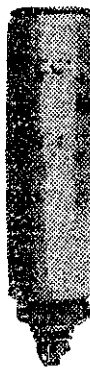
this country? Can any dxe explain? Of my log of 220 stations, I think the best is a 50-watt American, KGFK, Moorhead, Minnesota, on 1500 k.c. (200 m.). DX22T has evidently heard this station, too. "Digger" (Hamilton): You are doing great work with your 5-valve set. July 14 was a great night for clear reception and all the Australians and New Zealand stations could be heard. I live only about half a mile from the sea here and am practically on sea level, and this is a good locality for reception, but I have never heard an Australian in the daytime. Has any dxe in the Bay of Plenty ever heard Australia in daylight? —**"Omok" (Whakatane).**

Radio Jottings

THE Warsaw broadcasting station has introduced a novel interval signal, consisting of the first notes of Chopin's F Major Polonaise for the piano.

THE National Conservatorium of Music, Paris, has formed a "microphone class" for the purpose of instructing composers in the present limitations of broadcast transmission.

FOR two years the U.S.A. Federal authorities failed to locate a short-wave station which was being used by rum-runners to control the movements of liquor ships. It was eventually discovered in San Francisco and has been seized by the Government.



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W.E.A. Half-Hours

"Man in the Making"

From 1YA, Thursday, July 21 and 28,
by Mr. Gilbert Archey, M.A.

Synopsis of Lectures 3 and 4

THE first two talks have described the evolution of the human species and its subsequent division into three races under certain conditions of climate and environment.

The third, on Thursday, July 21, will tell of the waves of migration that have peopled Europe and formed the present races there. Even as environment was the main cause of the development of the three great races, so in Europe local conditions have contributed toward the development there of three varieties, or sub-races, with distinct bodily form and temperament.

Europe is populated mainly by one race, the Caucasian, but there may have been a slight negroid strain in the south. It is just a question, however, as to how far the build and temperament of the southern European is really due to negroid admixture or to the special Mediterranean environment.

The last address will describe the first appearance of that special form of social organisation and degree of culture we call civilisation. And as civilisation is generally considered to have developed on the material or economic basis of extensive grain cultivation the beginnings of agriculture will be described.

The steadily changing climate since the ice ages again comes in here, for the earliest agriculture was practised in the now desert regions to the west of the Nile. Finally the contemporary development, about 5000 years ago, of the first three great civilisations of Egypt, Mesopotamia, and the Indus Valley will be described.

Talks from 2YA

"MAKERS OF NEW ZEALAND" is the title of four talks to be given from 2YA commencing on Thursday, July 21. The speaker is Mr. L. R. Palmer, M.A., Dip.J. Mr. Palmer, who is a member of the staff of Wellington College, has made a special study of New Zealand history, especially of that section dealing with the activities of the New Zealand Company and the Wakefields. Mr. Palmer has written a biography of Captain Arthur Wakefield, founder of Nelson, which is to be published shortly. The subject of Mr. Palmer's first talk, Edward Gibbon Wakefield, is particularly seasonable since it is just a century ago that he was evolving the now famous "Wakefield System" of colonisation which was put into partial practice for the first time in New Zealand in the foundation of Wellington itself.

Man and His Social Institutions.

COMMENCING on Saturday, July 23, Professor T. A. Hunter, M.A., M.Sc., will give a series of four talks on "Man and His Social Institutions." Professor Hunter, who is Professor of Philosophy at Victoria University College and Vice-Chancellor of the University of New Zealand, is known throughout New Zealand as a keen student of the social sciences and as a stimulating and outspoken lecturer.

Broadcast Drama

Elaborate Plans by the B.B.C.

A MOST entertaining series of lectures has been given from 2YA by Mr. W. S. Wauchop on "Modern British Drama." The impersonation of different characters has given warmth to the talks and "Melponene," a great play-goer and an admirer of Mr. Wauchop's delineations, writes as follows:—

The drama studios of the newly-erected Broadcasting House in London greatly interested C. B. Purdom, a

"I saw a play being rehearsed, Edward Lewis's version of 'The Triumph of Youth.' The producer was seated in a control room and spoke to the actors from one studio to another, giving them instructions, stopping the performance as he thought fit, and making them go over their parts as often as he thought necessary. There is little personal contact between producer and actor. This obviously is a new technique. The B.B.C. officials would be the last to say that they have mastered it. Those who listen to broadcast plays know they have not.

"I have listened to many radio plays. I cannot say that I have heard one that gave me satisfaction—some have been worse than others. That is the best that I can say of them. Yet I am convinced that a right way of broadcasting plays can be found. I watched the actors at work. Their very attitudes seemed to me to be wrong. They stood awkwardly, some hanging over the microphone, clutching their script, all appearing out of place and uncomfortable. Surely the producer should start with his actor, and get him right.

"There is no need for the actor to pose for the audience; but there must be a right place to stand or sit for the particular actor and the particular part he is playing. And surely the actors must learn their words. Reading is one thing—speech another. Perhaps it is not necessary to learn the words perfectly, for the book can be held in the hand; but no play is convincing when we can detect the actor reading.

"My chief complaint, however, in respect of broadcast drama concerns the effects. In the new building there are two studios devoted to the purpose. Almost everything can be done there, from sinking a ship to a free fight at a political meeting. I shuddered when I saw these elaborate machines. Aren't these effects always childish, emphasising the make-believe of the play, and destroying whatever imaginative effect the actors succeed in creating? I am afraid I think so. I do not say that there should be no effects at all; but they should be few, and as simple as possible.

"We have to remember that a radio dramatist has not yet been discovered. I say that with all respect to the dramatists who have devoted themselves to the work. When he appears, perhaps he will transform the method of production. He will know what he wants, and will get it. But I think it may be a long time before he appears because the rewards of the radio dramatist are meagre. A few pounds is all he can expect for his greatest work."



Constance Flamank,
who will sing three contralto
numbers from 3YA on Saturday,
July 23.

—Stephano Webb, photo.

dramatic critic, who was among those invited to inspect the B.B.C.'s palatial new home.

His comments on radio drama in general are, I consider, sufficiently challenging to justify quotation in full. Mr. Purdom says:—

"I was interested particularly in the drama studios. There are six, specially designed for the purpose, arranged on two floors, with two effects studios in addition. These studios are operated through two dramatic control rooms, so arranged that as many as five other studios—eleven in all—can, if necessary, be used simultaneously for a single production. This means that the players may be spread about the studios, and may perform without seeing each other, having no idea of the effect they are creating. The synchronisation and blending of the parts are done through the control room. This is mechanising the drama with a vengeance!

Children's Session

From 2YA

Monday, July 25.—We welcome to-night "The Wellingtonians" to our studio, who will entertain you with songs, recitations, choruses, and riddles. There will be Uncle Jeff's puzzle for you to guess, and Kipling Lady to tell you all about "Alice."

Tuesday.—You had better put on helmets and padded coats to-night, because you are to be taken for a trip in Mr. Gramophone Man's Car. Have any of you ever seen it? Hold on tight, all of you who come. On our trip we are to sing choruses and give a little concert, which has been prepared by Miss Vera Boesley. What fun Jumbo and Jumuna will have.

Wednesday.—Tweedledum, Snow Queen and Snowflakes are taking us to-night to the bottom of the ocean, where we are to be entertained by King Neptune and his court, and are to have a banquet with the mermaids. Put on your diving costumes, but perhaps we will go down in the magic submarine.

Thursday.—We are to have a delightful play to-night called "Spring Cleaning." This is the first time we have had this one. Spring is nearly here, isn't it? Big Brother Jack will send birthday greetings at the interval.

Friday.—Uncle Jim and Wool Woman will be here this evening, when the students from the Kelburn Training College will give you a little play as a farewell to winter. Miss King is writing it up specially for the little people.

Saturday.—We always look forward to the evenings, when Miss Hirst brings the girls from Queen Margaret College to the studio to sing for us. Aunt Molly and Uncle Jasper to send you greetings to-night.

Sunday.—The Children's Evening Song Service, conducted by Uncle George, and assisted by the Children's Choir from St. James's Presbyterian Church.

Soviet Activities In Finland

Secret Broadcast Orders

THAT the Soviet secret police has been using a Russian broadcasting station in directing the activities of its agents in Finland has been discovered by the Finnish authorities. Eleven Finnish Communists, two of whom are women, have been given long sentences in prison. It was discovered that the orders were included in the regular programmes, and arranged so that the agents for whom they were intended could intercept them. One of those involved was a railwayman who had access to official mail. He opened mail bags and when he found documents of military value he made copies of them and later sent them to Russia. The secret orders broadcast were for assisting Russian couriers making contact with the Soviet agents in Finland in the transmission of the information. Thus the spies in Finland were saved danger of being intercepted when crossing the border.

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Pulmonal

1/6 & 2/6 At all Chemists

Flowers Are Not for You to Pick

(Continued from page 3.)

waves in which Edward is struggling. The scenes rise out of and sink into a rhythmic sound of the splashing, moving sea. The sound is complex yet symphonic, suggesting not merely the waters in which Edward is engulfed, but the beating of a heart, the tumult of fear, the immutable laws and irresistible strength of nature compared with our puny and inconsistent selves.

The setting of the play is mainly Irish and is immediately apparent in the accent of the performers. The punctuation is unusual and departs from the strictly grammatical in order to achieve rhythm and purpose.

The Author

TYRONE GUTHRIE is, as to be expected from his work, an unusual figure. Appearing at first nights in flannels, red jumper, top hat and sandals, he settles his huge frame (he is six feet five inches) down in the most unconventional manner, not infrequently hanging his feet over the balustrade. His only comments are, "Oh, very teasing," and "Oh, delicious."

He has written two dramas specially for broadcasting—"The Squirrel's Cage" and "The Flowers Are Not for You to Pick." In a preface to those plays he justifies radio drama, pointing out that the microphone play has possibilities possessed neither by the film nor the stage "... since the audience is dependent upon one sense only it follows that the impression they receive, though limited, is highly concentrated in quality.

"In opera the impression, instead of being concentrated, is diffuse and multiplex. Appeal is made both to hearing and to sight. The mind endeavours to grapple with the simultaneous impressions of acting, singing, orchestral playing, costumes, lighting, and mise en scene. The voice of reason is drowned in the blare of trombones, smothered in ruby velvet. The broadcast play, on the other hand, is deprived of all these, but the mind of the listener is more free to create its own illusions. A sequence of hints is thrown out, tiny clues, and suggestions, and the mind of the listener collects, shapes and expands these to pictures. Admittedly it is difficult, but it can be, and has been, achieved.

"The microphone play lacks the glamour of the physical magnetism of the stage, but lacks also the too, too solid flesh, because as the pictures are solely for the mind, they are less substantial but more real than the cardboard grottos, the calico rosebuds, and the dusty grandeur of the stage; less substantially vivid, because not apprehended visually; more real because the impression is partly created by the listener himself.

"From the author comes clues, and the listener collects his material and embodies them in a picture of his own creation. It is therefore an expression of his own experience whether physical or psychological, and therefore more real to him than the ready-made picture of the stage designed. For example, the author suggests a moonlight night. The stage picture would express the designer's idea of a moonlight night, but a listener's picture, derived from his own experience,

expresses his own particular brand of moonshine. I do not deny that the stage picture will probably be more academically correct, but it remains, none the less, no more than a translation, an interpretation of someone else's experience.

"The impressions of the microphone play are more intimate than those of the stage, because neither the writing nor the plays needs to be pitched high enough to carry to the back of the pit or gallery.

"They are more subtle because they are received by each listener privately in his own home, and not coarsened by being flung into an auditorium where individuals are clustered together in one mass, which becomes a single crowd personality, easily swayed to laughter or tears, and incapable of minute pulsations of feeling, the delicate gradations of thought which each member of the crowd experiences when alone."

In "The Flowers Are Not For You to Pick" the author has tried to exploit the peculiar intimacy that the microphone makes possible, and it treats both the dialogue and the characterisation rather more obliquely and economically than is usual on the stage. He has taken pains in the more important things to provide the listener with material, the material to gauge his decor. For the boat scene, for instance, he has indicated that it is evening, and that there are trees on the little island, a grassy lake, shadows, reflections of trees, birds, and the sunset, two people in a little rowing boat, the first star. The detail of this picture is complete, colouring, the stress laid on this feature and on that, becomes a matter for individual selection.

Television on a Beam of Light

Wide Possibilities Predicted

UTILISING a wavelength of only a few billionths of a metre, television transmitted on a beam of light has been demonstrated successfully at the laboratories of the General Electric Company.

More distinct television pictures are confidently predicted, and while the work done so far is experimental, those engaged in it foresee the time when television will be broadcast from a powerful arc light mounted on top of some tower in each city. The pick-up device is of the usual type, but instead of the impulses being fed into a radio transmitter, they are modulated into high frequencies on a light beam. The beam is projected the length of the laboratory and picked up by a photo-electric cell which transposes the light waves back into electric waves. The impulses then reproduce the image by means of the ordinary television receiver.

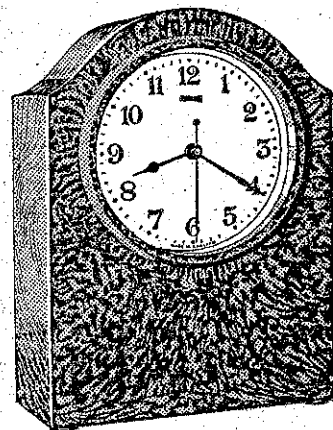
In its commercial application, it is expected the light waves will be picked up in each home by means of individual electric eyes instead of the present type of wire aerial. Since the light beam can be broadcast only for relatively short distances, each community would have its own light-broadcasting system.

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Programmes for Week ending July 31

Silent Days this Week

1YA AUCKLAND 902 kc.
Sunday 24.

2.0: Selected recordings, and Literary Selection.

6.0: Children's Song Service.

7.0: Relay. Service from Beresford Street Congregational Church, Preacher: The Rev. A. V. Whiting. Organist: W. Gemmell. Choirmaster: A. Cherry.

Concert Programme.

8.30: Overture, 1YA Chamber Orchestra, "Egmont" (Beethoven).

Soprano, Gwladys Edwardes, "Hear My Prayer, O Lord"; "Tarn Thoe to Me" (both by Dvorak).

Recording (Organ), Dr. Stanley Marchant, "Basso-Ostinato" (Arensky).

Piano, Mrs. Marjorie Gully, "Nocturne in B Major"; "Prelude in E"; "Prelude in G" (all by Chopin).

Baritone, H. Barry Coney, "The Gentle Maiden" (arr. Sommiervall); "Marishka, Marishka" (Korhay).

1YA Chamber Orchestra, "Serenade" (Borodin); "Dance of Apprentices" (Wagner).

Weather forecast and notices.

Recording, Royal Choral Society, The Mastersingers: "Chorale, Act 1"; "Finale, Act 3" (Wagner).

Suite, The Orchestra, "The Miracle" (Hamperdineck).

Soprano, Gwladys Edwardes, "The Asra" (Rubinstein); "Necklace of Love" (Nevin).

Recording (Organ), Dr. Stanley Marchant, "Postlude in C" (Smart).

Piano, Mrs. Marjorie Gully, "Serenade of the Doll" (Debussy); "Shadow Dance" (McDowell); "Three Blind Mice" (Holbrook).

Baritone, H. Barry Coney, "Sunday" (Brahms); "Come Friend" (Peel).

Selection, The Orchestra, "The Student Prince" (Romberg).

Recording (Contralto), Marguerita Carlton, "A Request" (Woodforde-Finden); "My Prayer" (Squire).

Waltz, The Orchestra, "España" (Strauss).

1YA, Monday. 3YA, Tuesday. 4YA, Thursday.

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Sunday

The Church Services

1YA: Beresford Street Congregational Church, Preacher, the Rev. A. V. Whiting; organist and choirmaster, Messrs. W. Gemmell and A. Cherry respectively.

2YA: St. Peter's Anglican Church.

2YA WELLINGTON 720 kc.
Sunday 24.

2.0: Selected recordings.

6.0: Children's Song Service, conducted by Uncle George, assisted by the Children's Choir from St. Jude's Anglican Church.

7.0: Relay of Evening Service from St. Peter's Anglican Church. Preacher: Rev. W. Bullock. Organist and choirmaster: S. B. Shortt.

Concert Programme.

8.15 (approx.): Relay of Band Concert by the Royal Naval Volunteer Reserve Band from the De Luxe Theatre (Conductor, Harry Baker).

3YA CHRISTCHURCH 980 kc.
Sunday 24.

2.0: Gramophone recital.

4.30: Close down.

Preacher, Rev. W. Bullock; organist and choirmaster, S. B. Shortt.

3YA: Knox Presbyterian Church. Preacher, Rev. T. W. Armour; organist and choirmaster, Miss Victoria Butler and Mr. A. G. Thompson.

4YA: Salvation Army Citadel, Dowling Street. Preacher, Adj. L. B. Tong; band conductor, A. Millard.

5.30: Children's Song Service by children of Presbyterian Sunday Schools.

6.15: Chimes.

6.30: Relay of Evening Service from Knox Presbyterian Church, Bealey Avenue. Preacher, Rev. T. W. Armour. Organist: Victoria Butler. Choir conductor: A. G. Thompson.

Concert Programme.

7.45: Selected recordings.

8.15 (approx.): Relay. Programme from 4YA, Dunedin.

4YA DUNEDIN 650 kc.
Sunday 24.

2.0: Selected recordings.

5.30: Children's Song Service, conducted by Big Brother Bill.

6.15: Selected recordings.

6.45: Relay of Evening Service from Salvation Army Citadel, Dowling Street.

Dunedin. Preacher: Adj. L. B. Tong. Band conductor: A. Millard.

Concert Programme.

8.15: Programme, introducing Negro Spirituals and Plantation Melodies. Recording, Band of H.M. Grenadier Guards, "Old Folks at Home and in Foreign Lands" (Roberts).

8.23: Plantation Melodies, The Troubadours, "Come Where My Love Lies Dreaming" (Foster); "Good Old Jeff" (Griffin); "Hard Times Come Again No More" (Foster); "Oh! Don't Golden Slippers" (Bland).

8.45: Selection, Mons. de Rose and His Quintet, "Plantation Songs" (Clutsum). 8.56: Bass, J. T. Ferguson, "Asleep in the Deep" (Petrie).

9.0: Weather report and notices.

9.2: Recording, Herman Finck and His Orchestra, "Old and New" (arr. Finck).

9.10: Negro Spirituals, The Troubadours, "Deep River"; "Swing Low, Sweet Chariot" (both Trdlt.).

9.20: Selection, The String Quintet, "Life in the Old Plantation" (Bidgood).

9.30: Plantation Melodies, The Troubadours, "Gentle Annie" (Foster); "The Little Old Log Cabin in the Lane" (Hayes); "Carry Me Back to Old Virginia" (Trdlt.); "Good-night" (Scott-Gatty).

9.45: Recording (Organ), W. G. Webber, "Organ Fantasia of Old Songs" (arr. Webber).

9.53: Air Varie, The String Quintet, "The Old Home Down on the Farm" (Harlow).

9.57: Chorus, The Troubadours, "The King's Favourite Hymn Tune" (Trdlt.).

9.59: Recording, Band of H.M. Grenadier Guards, "Bond of Friendship" (Rogan).

2YB NEW PLYMOUTH 1230 kc.
Sunday 24.

6.0 to 6.45: Children's Sunday evening session, conducted by Uncle Jonathan.

7.0 to 8.15: Church relay.

8.15 to 10.0: Studio concert.

8.25: Recording, Flotsam and Jetsam, "Schubert's Toy Shop"; "Polonaise in the Mall" (both arr. Flotsam and Jetsam).

8.33: Trio, Wellington Chamber Music Players, "Trio in B Flat" (1st Movt.) (Schubert).

8.43: Bass-baritone, Trevor Thomas, "For You Alone" (Geel); "Love, Could I Only Tell Thee" (Capel).

8.49: Instrumental, 2YA Concert Orchestra, "Walther's Prize Song" (Wagner). Overture, "Marriage of Figaro" (Mozart).

9.0: Weather report and notices.

9.2: Lecturette, Dr. Gibb, "The World Outlook."

9.17: Selection, 2YA Concert Orchestra, "Going Up" (Hirsch).

9.27: Recording, Layton and Johnstone, "Leslie Stuart Memories" (Stuart).

9.35: Mezzo-soprano (with orchestra), A. V. Lambourne, "Still as the Night" (Bohm); "La Golondrina" (Sarradell).

9.41: Recording, Nellie Stewart, "Sweet Nell of Old Drury."

2YA WELLINGTON 720 kc.
Monday 25.

10.0: Selected recordings.

10.30: Devotional service.

11.12: Lecturette, "Cooking."

11.37: Lecturette, "Health Hints or First Aid."

12.0: Lunch music.

2.0: Selected recordings.

3.30 and 4.30: Sports results.

5.0: Children, by Uncle Jeff.

Dinner Music.

6.0: B.B.C. Wireless Symphony Orchestra, "Ray Blas" Overture (Mendelssohn). Brunswick Concert Orchestra, "The Perfect Song" (Breill). Edith Lorand Orchestra, "Three o'Clock in the Morning" Waltz (Robledo).

6.14: Regal Cinema Orchestra, "Sally" Selection (Burke and Kern). Miniature Concert Orchestra, "Yesterthoughts" (Herbert). Albert W. Kotelbey's Concert Orchestra, "By the Blue Hawaiian Waters" (Kotelbey).

The Talks

2YA: 7.40 p.m., "Modern Ballroom the South African Tour," J. T. Dancing," W. E. Priestley. 9.2 p.m., "Some Sidelights on the South African Tour," J. T. Burrows, M.A.

"The World Outlook," Dr. Gibb.

3YA: 7.30 p.m., "Child Psychology" cestors," H. D. Skinner, M.A.

6.32: Eastbourne Municipal Orchestra, "Silhouettes" (Arensky): (a) "Introduction," (b) "La Coquette." New Queen's Hall Light Orchestra, "Wood Nymphs" Valsotte (Coates). Brunswick Concert Orchestra, "Sylvia" (Speaks). De Groot and the New Victoria Orchestra, "Other Days" (arr. Finck).

6.49: Lecturette, W. E. Priestley, "Modern Ballroom Dancing."

Concert Programme.

8.0: March, 2YA Concert Orchestra (Conductor, Leon de Mauny), "Pomp and Circumstance" (No. 1) (Elgar).

8.8: Mezzo-soprano, A. V. Lambourne, "La Serenata" (Tosti); "Queen Mary's Song" (Elgar).

8.14: Selection, 2YA Concert Orchestra, "Tannhauser and Lohengrin" (Wagner).

7.0: News and reports.

Monday

9.45: Bass-baritone (with orchestra), Travor Thomas, "Vale" (Kennedy-Russell); "Drake Goes West" (Sanderson).
 9.51: Recording, The Revellers, "Tip Toes" (Vocal Gems) (Gershwin).
 9.55: March, 2YA Concert Orchestra, "Veni, Vidi, Vici" (Hall).
 10.0: Dance programme.

6.45: Anglo-Persians' Orchestra, "Dancing Tambourine" (Polla). The Classic Symphony Orchestra, "La Cimarosiana" (Cimarosa, arr. Mallpiero).
 7.0: News and reports.
 7.30: W.E.A. Session, Dr. C. E. Beeby, "Child Psychology" (No. 1).

Concert Programme.

8.0: Woolston Brass Band (Conductor, R. J. Estall), "Pomp and Circumstance" (Elgar); "Andante" ("Pathétique" Symphony) (Tschalkowsky).

8.11: Recording, The Four Voices, "In Old Madrid" (Trotiere).

8.14: Piano, Maisie Ottey, "Prelude" (Pachulski); "Mazurka" (Zarzycki).

8.18: Mezzo-soprano, Joyce Seth-Smith, "When Love is Kind" (Moore); "Song of the Palanquin Bearers" (Shaw); "The Old Refrain" (Kriesler).

8.25: Xylophone, Bandsman H. Biggs, "Sparks" (Alford).

8.30: Recording (Laughter), Ensemble, "A Warm Corner" (Wimperis).

8.36: Waltz, Band, "Queen of Erin" (Douglas).

8.41: Tenor, W. Bradshaw, "I'll Sing Thee Songs of Araby" (Clay); "Phyllis Picking Roses" (Denza).

8.47: Cornet Duet, Bandsmen R. Ohlson and R. Simpson, "The Two Imps" (Alford).

8.52: Recording, Light Opera Company, "Sweethearts" Vocal Gems (Herbert).

8.56: Recording, New Mayfair Orchestra, "Post Horn Galop" (Goenig, arr. Balfour).

3YA CHRISTCHURCH 980 kc.
Monday 25.

3.0: Gramophone recital.
 4.30: Sports results.
 5.0: Children, by Uncle John

Dinner Music.

6.0: Brunswick Concert Orchestra, "Over There" March (Cohan). Orchestra of the Concerts Colonne, Paris, "España" (Chabrier). J. H. Squire Celeste Octet, "Scent of the Jasmine" (Squire).

6.13: Band of H.M. Grenadier Guards, "Old Folks at Home and in Foreign Lands" (arr. Roberts). Philadelphia Symphony Orchestra, "Tales from the Vienna Woods" Waltz (Strauss). Grand Symphony Orchestra, "A Children's Overture" (Quilter).

6.31: Anglo-Persians' Orchestra, "A Siren Dream" (Pollock-Sherman). Roof Garden Orchestra, "Fairy on the Clock" (Reaves-Myers). International Concert Orchestra, "Danube Waves" Waltz (Ivanovici). J. H. Squire Celeste Octet, "Albumblatt" (Wagner).



Walter Brough,

who will again be heard in
baritone solos from IYA on
July 23.

—S. P. Andrew, photo.

9.0: Weather forecast and notices.
 9.2: Talk, J. T. Burrows, M.A., "Some Sidelights on the South African Tour."
 9.17: Largo, Band, "Ombra Mai Fu" (Handel).
 9.23: Mezzo-soprano, Joyce Seth-Smith, "La Serenata" (Toselli); "To Those That Have Gardens" (Kennedy-Fraser).
 9.28: Recording, De Groot and Piccadilly Orchestra, "Happy" (Lee).
 9.31: Recording (Humour), Frank Crumit, "The Return of the Gay Caballero" (Crumit).
 9.34: Piano, Maisie Ottey, "Ivorylace"; "Piano Phun" (both by Alter).
 9.40: Cornet Solo, R. Ohlson, "I Need You So" (Giehl).
 9.54: Recording, Parlophone Musical Comedy Company, Vocal Gems from "Viennese Nights."
 9.48: Recording, Royal Opera Orchestra, Covent Garden, "Sleeping Beauty" (Tschalkowsky).
 9.52: Tenor, W. Bradshaw, "Eleanore" (Taylor).
 9.56: March, Band, "Farewell, My Comrades" (Rimmer).

4YA DUNEDIN 650 kc.
Monday 25.

3.0: Selected recordings.
 4.30: Sports results.
 5.0: Children, by Uncle Jack.

Dinner Music.

6.0: National Symphony Orchestra, "Light Cavalry—Overture" (Suppe). De Groot and His Orchestra, "Autumn" (Chaminade). Zonophone Salon Orchestra, "Killarney" (Balfe).

6.15: H.M. Coldstream Guards' Band, "Wedding of the Rose" (Jessel). New Light Symphony Orchestra, "Peer Gynt Suite" No. 2, Op. 55 (Grieg): (a) "Arabian Dance"; (b) "The Return of Peer Gynt"; (c) "Solveig's Song." International Concert Orchestra, "Over the Waves—Waltz" (Rosas).

6.32: Dajos Bela Orchestra, "The Countess Maritza—Potpourri" (Kalman). Kiriloff's Russian Balalaika Orchestra, "Shining Moon" (Russian Folk Song).

De Groot and His Orchestra, "Under the Roofs of Paris" (Moretti).

6.46: Zonophone Salon Orchestra, "Old Rustic Bridge" (Skelly). Charles Ancliffe and His Orchestra, "Ancliffe Waltzes" (Ancliffe).

7.0: News and reports.

Concert Programme of Recordings.

8.0: Overture, National Symphony Orchestra, "Orpheus in Hades" (Offenbach).

8.8: Negro Spirituals, Male Chorus, "Negro Spiritual" Medley (Trdtl.).

8.16: Piano, Arthur de Greef, "Feuille d'Album"; "Papillon"; "Ariette"; "To the Spring" (all by Grieg).

8.24: Persian Dances, London Symphony Orchestra, "Khowanchina" (Mousorgsky).

8.32: Soprano, Elsie Suddaby, "Spring Had Come" (Coleridge-Taylor); "Ave Maria" (Mascagni).

8.38: Violin, Erica Morini, "Introduction and Tarantelle" (Sarasate); "Romanza Andaluza" (Sarasate).

8.46: Selection, New Queen's Hall Orchestra, "Britannia" Overture (MacKenzie).

8.53: Bass-baritone, Peter Dawson, "If in the Great Bazaars"; "Where the Abana Flows"; "Far Across the Desert Sands"; "Beloved, in Your Absence" (all by Woodforde-Finden).

9.0: Weather report and notices.

9.2: Talk, H. D. Skinner, M.A., "Our Remote Ancestors."

9.17: Selection, Jack Hylton's Orchestra, "Memories of Paris" (Moretti).

9.23: Chorus, Light Opera Company, "Duchess of Danzig" (Caryll).

9.31: Waltz, International Concert Orchestra, "Spring, Beautiful Spring" (Lincke).

9.35: Humour, Clapham and Dwyer, "Buying a House" (Clapham and Dwyer).

9.41: Selection, New Light Symphony Orchestra, "March of the Toys" (Herbert).

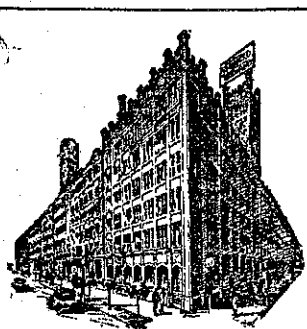
9.45: Vocal Quintette, The Maestros, "Auld Scots Songs" (arr. Francis).

9.53: Saxophone, Chester Hazlett, "Valse Inspiration" (Hazlett); "To a Wild Rose" (Macdowell).

9.59: Selection, Band of H.M. Grenadier Guards, "Merrymakers' Dance" (German).

2YB NEW PLYMOUTH 1230 kc.
Monday 25.

7.0. to 8.0.: Family session, conducted by Uncles Joe and Ted.
 8.0 to 10.0: Studio concert.



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Mons. de Rose and his
Quintet

From 4YA on
SUNDAY, JULY 23.

IYA AUCKLAND 902 kc
Tuesday 26.

3.0: Selected recordings, and Literary Selection.

4.30: Sports results.

5.0: Children, by "Uncle Dave."

Dinner Music.

6.0: Berlin State Opera House Orchestra, "If I Were King—Overture" (Adam). Bournemouth Municipal Orchestra, "Fluttering Birds" (Gennin). The Royal Opera House Orchestra, Stockholm, "Joyous Youth—Waltz".

6.15: Berlin State Opera House Orchestra, with Karol Szreter, pianist, "Hungarian Rhapsody No. 2" (Liszt). Victor Concert Orchestra, "Amaryllis" (Ghys). International Novelty Quartet, "The Skaters—Waltz" (Waldteufel). The Royal Opera House Orchestra, Stockholm, "In a Country Lane" (Coates).

6.34: Dinicu and His Orchestra, "Hora Stacato" (Dinicu). Dajos Bela Orchestra, "Schatz Waltz" (Strauss). Albert W. Keteibey's Concert Orchestra, "In a Camp of the Ancient Britons" (Ketelbey). International Novelty Quartet, "Teddy Bears' Picnic" (Bratton).

6.51: Grand Symphony Orchestra, "In the Moonlight" (Ketelbey). Dajos Bela Orchestra, "Moonlight on the Alster" (Fetras).

7.0: News and reports.

7.30: Talk, P. W. Smallfield, Department of Agriculture, "Seasonal Application of Superphosphate."

Concert Programme of Recordings.

8.0: Overture and scherzo, San Francisco Symphony Orchestra, "A Midsummer Night's Dream" (Mendelssohn).

8.17: Light Opera Company, "Duchess of Danzig" (Vocal Gems) (Caryll).

8.25: Dajos Bela Trio, "Ideale" (Tosti); "Serenade" (Moszkowski).

8.33: Horace Kenney, "Almost a Film Actor" (Kenney).

8.41: Sydney Baynes and His Orchestra, "Old England."

8.45: Contralto, Essie Ackland, "The Children's Home" (Cowen); "The Flight of Ages" (Bevan).

8.53: Jack Hylton and His Orchestra, "Old Time Sea Songs."

SHOO-FLY PLANT



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Tuesday

Featurttes

2YA'S programme for this evening features the first appearance on the air of L. D. Austin's De Luxe Orchestrette. Mr. Austin is well-known in Wellington as a first-class musician and conductor, and his combination should prove very popular. The Melodie Five, who need no introduction to listeners, are also appearing on this programme with two twenty-minute recitals of solo and concerted numbers.

THE series of recorded talks now being broadcast from the YA stations by famous English authors is

9.1: Weather forecast and notices.

9.3: Talk, Captain R. H. Neil, "Delhi."

9.23: Berlin State Opera House Orchestra, "Symphonic Dances" (Grieg).

9.39: Bass-baritone, Peter Dawson, "A Lover in Damascus" (Woodforde-Finden): (a) "Far Across the Desert Sands"; (b) "Beloved, in Your Absence"

9.43: Piano, Harold Samuel, "Gavotte" (Gluck, arr. Brahms).

9.47: Westminster Glee Singers, "Breeze of the Night" (Lamothe).

9.50: Brun and His Novelty Accordion Orchestra, "Ginger"; "Big Ben of Westminster" (both by Brunest).

9.56: Wish Wynne, "I Dunno" (Wynne).

9.59: Band of the Royal Air Force, "Invercargill" (Lithgow).

2YA WELLINGTON 720 kc
Tuesday 26.

10.0: Selected recordings.

10.30: Devotional service.

11.12: Lecturette, "Fabrics and Fashions."

12.0: Lunch music.

2.0: Educational session.

3.0: Selected recordings.

3.30 and 4.30: Sports results.

5.0: Children, by Jumbo.

Dinner Music.

6.0: London Symphony Orchestra, "Pomp and Circumstance March—No. 4 in G" (Elgar). Vienna Philharmonic Orchestra, "Il Seraglio" Overture (Mozart). Organ, F. Rowland-Tims, F.R.C.O., "Melody" (Davies). Victor Salon Orchestra, "The World is Waiting for the Sunrise" (Lockhart).

6.15: Mayfair Orchestra, "Nights of Gladness" Waltz (Ancliffe). Regal Cinema Orchestra, "A Musical Jig-Saw." Parts one and two (arr. Aston). The Royal Opera Orchestra, Covent Garden, "Berceuse" (Jarnfeldt).

6.31: Paul Whiteman and His Orchestra, "Song of India" (Rimsky-Korsakov). J. H. Squire Celeste Octet, "Two Eyes of Grey" (McGeoch). Ferdy Kaufman and His Orchestra, "Siciliana" (Serenata) (Schmalstich). Dajos Bela Orchestra, "The Zarewitsch" Pot-pourri (Lehar). Paul Whiteman and His Orchestra, "Lieberstraum" (Liszt).

6.52: Poltronieri String Quartet, "Allegro Con Brio" (Baccherini). International Novelty Quartet, "Stephanie" Gavotte (Czibulka).

7.0: News and reports.

proving very popular, and the second lecturette by J. B. Priestley, on "Modern Novels," to be broadcast this evening from 4YA, is assured of a large audience.

The Talks

1YA: 7.30 p.m., "Seasonal Application of Superphosphate," P. W. Smallfield, of the Department of Agriculture. 9.3 p.m., "Delhi," Captain R. H. Neil.

2YA: 7.40 p.m., "For the Man on the Land," by a representative of the Agricultural Department.

4YA: 7.30 p.m., "What is Psychology?" a W.E.A. talk by R. Ferguson.

9.2 p.m., "Modern Novels," a recorded talk by J. B. Priestley.

7.40: Lecturette, Representative, Agricultural Department, "For the Man on the Land"

Concert Programme.

8.0: Overture, L. D. Austin's De Luxe Orchestrette, "Maid of the Mountains" (Fraser-Simson).

8.9: Recording, Dora Maughan and Walter Fehl, "Eggs, Toast and Coffee" (Merrill); "That's Just What I Thought" (Carlton).

8.15: Intermezzo, De Luxe Orchestrette, "Ripples" (Hildreth). Foxtrot, "By Heck" (Henry).

8.20: Twenty minutes with the Melodie Five. Quintette, "Where the Blue of the Night Meets the Gold of the Day" (Crosby). Tenor, Frank Bryant.

"Thoughts" (Fisher); "Mighty Lak" a Rose" (Nevin). Novelty Piano, Bert Burton, "Sally" (Towers). Quintet, "You Try Somebody Else" (de Sylva).

Bass, W. W. Marshall, "The Floral Dance" (Moss). Quintet, "Pale Moon" (Logan).

8.40: Suite, De Luxe Orchestrette, "Polar Suite": (1) "Playful Polar Bears." (2) "Esquimo Lullaby." (3) "The Dog Train" (Trinkaus).

8.47: Recording, Scott and Whaley, "A Run with the Darktown Hunt" (Vernon).

8.53: Selection, De Luxe Orchestrette, "No, No, Nanette" (Youmans).

9.0: Weather report and notices.

9.2: Reserved.

9.17: Valse, De Luxe Theatre Orchestrette, "Smiles, Then Kisses" (Ancliffe). Morceau, "Reconciliation" (Drigo).

9.26: Twenty minutes with the Melodie Five. Quintet, "Blueberry Lane" (Paley). Tenor, Sam Duncan, "Just Because I Love You, Dear" (Forster). Novelty Piano, Bert Burton, "Shades of Blue" (Claypole). Baritone, C. E. Winspear, "The Garden of Urmia" (Finden). Quintet, "The Little Irish Rose" (Zamecnik).

9.46: Gavotte, De Luxe Orchestrette, "The Toe-Dancer" (Brookton). March, "Stars and Stripes" (Souza).

9.52: Recording (Humour), Jimmy O'Dea and Henry O'Donovan, "Mrs. Mulligan at the Pawnshop"; "Mrs. Mulligan at the Telephone" (both by O'Donovan).

9.58: Recording, Massed Military Band, "American Patrol" (Meacham).

4YA DUNEDIN 650 kc
Tuesday 26.

3.0: Selected recordings.

4.30: Sports results.

5.0: Children, by Wendy and Aunt Leonore.

Dinner Music.

6.0: Berlin State Opera Orchestra, "Caliph of Bagdad—Overture" (Boieldieu). Edith Lorand Orchestra, "The Wedding of the Winds" (Hall). New Queen's Hall Orchestra, "Carmen—Entr'actes, Acts 2 and 4" (Bizet). Terence Casey (organ) and de Groot (violin), "Parted" (Tosti).

6.17: Marek Weber and His Orchestra, "Potpourri of Waltzes" (arr. Robrecht). London Novelty Orchestra, "Happy Darksies"—Barn Dance (Godfrey). Band of H.M. Coldstream Guards, "Martha—Selection" (Flotow).

6.36: Edith Lorand Orchestra, "The Merry Widow" Selection (Lehar). London Novelty Orchestra, "The Brooklyn Cake Walk." New Queen's Hall Orchestra, "Carmen—Overture" (Bizet).

6.50: Terence Casey (organ) and de Groot (violin), "Cavatina" (Raff). Edith Lorand Orchestra, "Ever or Never" Waltz (Waldteufel).

7.0: News and reports.

7.30: W.E.A. Session: R. Ferguson, "What is Psychology?"

Concert Programme.

8.0: Thirty minutes of recordings.

8.30: March, St. Kilda Band (Jas. Dixon, conductor), "The Madcap" (Sharp).

8.34: Bass, F. C. Cooper, "Neptune" (Gordon).

8.38: Banjo, D. Neilson, "Popular Melodies."

8.42: Soprano, Mae Matheson, "E'er Since the Day" (Charpentier); "Loye Has Eyes" (Bishop).

8.50: Selection, The Band, "Rigoletto" (Verdi).

9.0: Weather report and notices.

9.2: Recorded talks by well-known Authors (No. 2), J. B. Priestley, "Modern Novels."

9.17: Waltz, The Band, "The Emerald Queen" (Greenwood).

9.25: Bass, F. C. Cooper, "The Flower Maiden" (Williams); "Roadways" (Lohr).

9.30: Cornet, Vic Aldridge, "The Cornet King" (Greenwood).

9.35: Recording, Norman Allin and Chorus, "The Crocodile" (Trdrl.).

9.38: Banjo, D. Neilson, "Tune Tonic" (Grimshaw); "Melody in F" (Rubinstein).

9.44: Fantasia, The Band, "The Rustic Fete" (Hawkins).

9.53: Soprano, Mae Matheson, "Ave Maria" (Massenet); "The Robin Song" (White).

9.59: March, The Band, "The Challenge" (Perkins).

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1YA AUCKLAND 902 kc.
Wednesday 27.

3.0: Selected recordings, and Literary Selection.

4.30: Sports results.

5.0: Children, by "Uncle Reg."

Dinner Music.

6.0: Columbia Symphony Orchestra, "Maritana—Overture" (Wallace). Dajos Bela Orchestra, "Marien Klänge—Waltz" (Strauss). New Mayfair Novelty Orchestra, "Uncle Pete" (Jones).

6.15: The J. H. Squire Celeste Octet, "Memories of Tchaikowsky" (arr. Sear). Debroy Somers Band, "A Musical Comedy Switch" (arr. Hall).

6.31: Johann Strauss and Symphony Orchestra, "Kiss—Waltz" (Strauss). Symphony Orchestra, "La Vida Breve"—Spanish Dance (de Falla). New Light Symphony Orchestra, "Madam Butterfly—Selection" (Puccini).

6.46: New Mayfair Novelty Orchestra, "Jollification" (Reeves). London Coliseum Orchestra, "Leslie Stuart Melodies" (Stuart). Albert W. Kotelbey's Concert Orchestra, "Jungle Drums—Patrol" (Kotelbey).

7.0: News and reports.

Concert Programme.

8.30: Programme by the Mountebanks Concert Party.

9.0: Weather forecast and notices.

9.2: Recorded Talks by well-known Authors (No. 1), John Buchan, M.P., "The Life of Sir Walter Scott."

Wednesday

Featurettes

THE Mountebanks Concert Party, a clever band of Auckland artists, will provide this evening a light variety entertainment occupying 1YA's programme until 9.30 p.m., when dance music will be broadcast. At 9.2 p.m. a recorded talk by John Buchan, M.P., on "The Life of Walter Scott," will provide a fifteen-minute interlude.

A BRIGHT recorded programme, including a sketch by Haver and Lee, entitled "A Smash and Grab

9.17: Continuation of programme by the Mountebanks.

9.30: Dance programme.

2YA WELLINGTON 720 kc.
Wednesday 27.

10.0: Selected recordings.

10.30: Devotional service.

11.37: Lecturette, "Hollywood Affairs."

12.0: Lunch music.

2.0: Selected recordings.

3.30 and 4.30: Sports results.

5.0: Children, by Aunt Molly.

Raid," has been arranged for this evening's concert from 2YA.

The Talks

1YA: 9.2 p.m., "The Life of Walter Scott," a recorded talk by John Buchan, M.P.

2YA: 9.2 p.m., lecturette by Dr. Guy H. Scholefield, O.B.E.

3YA: 7.40 p.m., "Books of the Month," E. E. Wiltshire (vice-president Linwood Library).

Dinner Music.

6.0: New Mayfair Orchestra, "Folly to be Wise"—Selection. Band of H.M. Coldstream Guards, "Selection of Wilfred Sanderson's Songs." Orchestra Mascotte, "Mimose Waltz" (Jones).

6.15: Organ, John Hassel, "By the Waters of Minnetonka" (Lieurance). Miniature Concert Orchestra, "Punchinello" (Herbert). Debroy Somers Band, "Stealing Thro' the Classics—No. 1—The Masters" (arr. Somers).

6.30: Dr. Ormandy Instrumental Trio, "From the Land of the Sky Blue Water" (Cadman). Marek Weber and His Orchestra, "Fantasia on the Song 'Long, Long Ago'" (Dittrich). Orchestra Mascotte, "Love Bells—Waltz" (Benatzky). De Groot and the Piccadilly Orchestra, "Charmaine" (Rapee-Pollack). New Light Symphony Orchestra, "Spanish Dance No. 3" (Granados).

6.47: J. H. Squire Celeste Octet, "The Butterfly" (Bendix). New Mayfair Orchestra, "Blue Roses"—Selection (Ellis). Winter Garden Orchestra, "Storm Galop" (Komzak).

7.0: News and reports.

7.40: Lecturette, George Toogood, "Raising the Price Level."

Concert Programme of Recordings.

8.0: Chimes.

8.2: Selection, Herman Finck and His Orchestra, "Offenbachiana" (arr. Finck).

8.10: Soprano, Meta Seinemeyer, "The Night" (Rubinstein); "Liebestraume" (Liszt).

8.18: Piano, Anla Dorfman, "Echoes of Vienna" (Sauer).

8.22: Tenor, Georges Thill and Chorus, "Le Reve Passe" (Helmer); "La Marseillaise" (de l'Isle).

8.28: Instrumental, Bournemouth Municipal Orchestra, "A Fairy Ballet" (White); "Raindrops" (de la Riviere).

8.34: Humorous sketch, Haver and Lee, "A Smash and Grab Raid" (Haver and Lee).

8.40: Organ, Sidney Torch, "Trees" (Rasbach); "Kiss Me Again" (Herbert).

8.46: Baritone, Robert Howe, "The Four Jolly Smiths" (Leslie); "Chorus, Gentlemen!" (Lohr).

8.52: Selection, Debroy Somers Band, "Stealing Thro' the Classics" (Overtures).

9.0: Weather report and notices.

9.2: Lecturette, Dr. Guy H. Scholefield, O.B.E.

9.17: Selection, Dajos Bela Orchestra, "Johnny Strikes Up" (Krenek).

9.25: Vocal Duet, Vivien Lambelet and Dorothy Lebish, "Venetian Song" (Tosti); "O, That We Two Were Maying" (Smith).

9.31: Xylophone with Orchestra, Rudy Starita, "Magic Notes" (Steininger); "Joey the Clown" (Myers).

9.37: Humour, The Happiness Boys, "Twisting the Dials" (Jones-Hare).

9.45: Polka, Johann Strauss Viennese Orchestra, "Feuerfest"; "Im Galopp" (both by Strauss).

9.51: Vocal Quintet, The Maestros, "English Derby" (arr. Evans).

9.59: March, Philadelphia Symphony Orchestra, "El Capitan" (Souza).

3YA CHRISTCHURCH 980 kc.
Wednesday 27.

3.0: Gramophone recital.

4.30: Sports results.

5.0: Children, by "Cousin Beatrice."

Dinner Music.

6.0: Berlin State Opera House Orchestra, "La Feria—Spanish Suite" (Lacombe). Johann Strauss and Symphony Orchestra, "Freuet Euch Des Lebens—Waltz" (Strauss). Brunswick Concert Orchestra, "Rosinle" (Warde).

6.13: Orchestra Mascotte, "The Faithful Hussar" (Frantzen). Berlin State Opera House Orchestra, "Polonaise No. 2" (Liszt). A. and P. Gypsies, "The Far-Away Bells" (Furber-Gordon). H.M. Grenadier Guards Band, "Merrie England—Selection" (German).

6.35: Brunswick Concert Orchestra, "Dixie March" (Emmett). Frank Westfield's Orchestra, "Chu Chiu Chow—Selection" (Ashe-Norton). Johann Strauss and Symphony Orchestra, "Thousand and One Nights"—Waltz (Strauss). New Light Symphony Orchestra, "Hearts and Flowers" (Tobani).

6.50: Lucerne Kursaal Orchestra, "Dance of the Flowers" (Delibes). Orchestra Mascotte, "Woodland Joys—Novelty Waltz" (Lindstrom).

7.0: News and reports.

7.40: Talk, E. E. Wiltshire (Vice-president Linwood Library), "Books of the Month."

Concert Programme.

8.0: Studio Orchestra (Harold Beck, conductor), "Hungarian Dance" (Brahms); "Dance Oriental" (Lubomirsky).

8.6: Recording (Baritone), Riccardo Stracciari, "Eri tu che Macchiavi" (Verdi).

8.10: Recording (violin), Helfetz, "Zapateado" (Sarasate).

8.14: Soprano, Clarice Cooper, "Far Greater in His Lowly State" (Gounod).

8.19: French Dances, Studio Orchestra, "Pavane" (Saint-Saens); "Rigaudon" (Rameau); "Passepied" (Delibes).

8.29: Recording, Ensemble La Scala, Milan, "The Storm" (Verdi).

8.33: English Dances, Studio Orchestra, "Country Dance"; "Jig" (German).

8.39: Recording (Tenor), Francis Russell, "Steersman's Song" (Wagner).

8.43: Piano Recital, Aileen Warren, "Prelude in E Minor" (Mendelssohn); "Romance in F Sharp Major" (Schumann); "En Courant" (from Suite, "On the Road") (Gounod).

8.52: Spanish Dance, Studio Orchestra, "Two Dances" (Moszkowski).

8.56: Recording, Royal Opera Chorus and Orchestra Covent Garden, "Il Vostro Amor" (Moussorgsky, arr. Rimsky-Korsakov).

9.0: Weather forecast and notices.

9.2: Reserved.

9.17: Soprano, Clarice Cooper, "My Mother Bids Me Bind My Hair" (Haydn).

9.21: Studio Orchestra, Viennese Dances, "Vienna Life" (Strauss).

9.30: Dance music.

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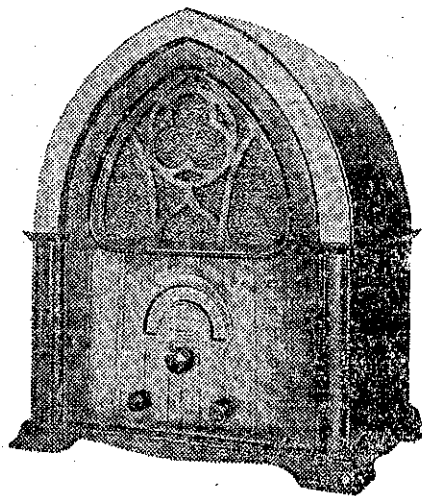
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4YA

DUNEDIN 650 kc.
Wednesday 27.

- 3.30: Selected recordings.
3.15: Talk, Home Science Extension Department of Otago University, "What About Your Weight?"
4.30: Sports results.
5.0: Children, by Aunt Gretchen and Big Brother Bill.

Dinner Music.

- 6.0: Berlin Philharmonic Orchestra, "Carnival Romain" Overture (Berlioz). Poltronieri String Quartet, "Canzonetta" from "Quartet in E" (Mendelssohn), Op. 12, No. 1. Herman Finck and His Orchestra, "Gaiety Echoes" (Monckton).
6.19: Organ, G. T. Pattman, "Cherie" Waltz (Valentine). Bernardo Gallico and His Orchestra, "The Clock is Playing" (Blaauw). London Palladium Orchestra, "Katja, the Dancer" Waltz (Gilbert). Raieda Costa Ensemble, "Funny Face" Selection (Gershwin).

Selection (Gershwin).

- 6.37: J. H. Squire Celeste Octet, "Everybody's Melodies" (arr. J. H. Squire). Poltronieri String Quartet, "Serenade" from "Quartet in F," Op. 3, No. 5 (Haydn). London Palladium Orchestra, "Maid of the Mountains" Waltz (Fraser-Simson).

- 6.51: Organ, G. T. Pattman, "Worryin' Waltz" (Faiman). Bernardo Gallico and His Orchestra, "The Dance of the Dwarfs" (Noack).

7.0: News and reports

- 7.30: Agricultural Talk, "Seed Certification and Its Value."

Concert Programme.

- 8.0: Programme, introducing "The Folk Music of Erin." Recording, Band of H.M. Grenadier Guards, "The Shamrock" (arr. Myddleton).

- 8.8: Introductory remarks by G. W. Johnstone.

- 8.14: Baritone, G. W. Johnstone, "The Dear Little Shamrock" (Jackson).

- 8.17: Soprano, Alva Myers, "The Last Rose of Summer" (Moore).

- 8.21: Recording (Harp), John Cockerill, "Believe Me, If All Those Endearing Young Charms" (Moore).

- 8.24: Contralto, Beatrice Sproston, "Kate O'Shane" (Linley).

- 8.27: Mezzo-soprano, Phoebe Melrose, "Rory O'More" (Lover).

- 8.31: Bass, Edward Benton, "The Cruiskeen Lawn" (Traditional).

- 8.35: Recording, Squire Celeste Octet, "Killarney" (Balfe).

- 8.39: Baritone, G. W. Johnstone, "Off in the Stilly Night" (Moore).

- 8.43: Soprano, Alva Myers, "The Meeting of the Waters" (Moore).

- 8.47: Baritone, G. W. Johnstone, "Kitty of Coleraine" (arr. Moffatt).

- 8.49: Recording (Irish Pipes), Tom Ennis, "Raglan's Jig"; "Nora Greena" (both Traditional).

- 8.53: Contralto, Beatrice Sproston, "Remember the Glories of Brian the Brave" (Moore).

- 8.57: Soprano, Alva Myers, "The Harp That Once" (Balfe).

- 9.0: Weather report and notices.

- 9.2: Reserved.

- 9.17: Bass, Edward Benton, "The Young May Moon" (Moore).

- 9.19: Contralto, Beatrice Sproston, "The Minstrel Boy" (Moore).

- 9.21: Recording, Seamsa Gaedheal Ceilidhe Band, "Irish Reels" (Traditional).

- 9.24: Mezzo-soprano, Phoebe Melrose, "Love's Young Dream" (Moore).

- 9.27: Baritone, G. W. Johnstone, "Oh, Breathe Not His Name"; "It Is Not the Tear" (both by Moore).

- 9.33: Dance music.

2YB NEW PLYMOUTH 1230 kc.
Wednesday 27.

- 6.30 to 7.30: Children's session, conducted by Uncle Ted and Aunt Betty.
8.0 to 10.0: Studio concert.

- 8.11: Comedian, Sir Harry Lauder, "Back, Back to Where the Heather Grows" (Lauder).

- 8.14: Medley, Ilya Livschakoff Orchestra, "Spring in Paris" (Kaiman).

- 8.20: Mezzo-soprano, Karin-Branzell, "Connais-tu le pays" (Thomas).

- 8.23: Choral, Kammerchor Caecilia, "Ehre sei Gott in der Hohe" (Bortniansky).

- 8.27: Berlin State Opera House Orchestra, "Introduction, Act 3, Lohengrin" (Wagner).

- 8.31: Tenor, Tito Schipa, "Farewell My Granada" (Barrera).

- 8.34: Cello, Pablo Casals, Spanish Dance, "Rondalla Aragonesa" (Granados, arr. Casals).

- 8.37: Yodelling, Andreany, "Echoes of the Tyrol" (Saint Servan).

- 8.40: Salon Orchestra, "Reminiscences of Vienna" (Strauss).

- 8.48: Baritone, Mariano Stabile, "O Sole Mio" (Di Capua).

- 8.51: Tenor, Franklyn Bang, "Neapolitan Nights" (Zamecnik).

- 8.54: Vienna Philharmonic Orchestra, "Ruins of Athens" ("Turkish March" (Beethoven).

- 8.57: Male Trio, The Melody Trio, "My Song of the Nile" (Meyer).

- 9.0: Weather forecast and notices.

- 9.2: Talk, Pastor Stuart Stevens, "Here and There in Australia."

- 9.17: Baritone, Richard Bonelli, "Indian Dawn" (Zamecnik).

- 9.20: Cleveland Orchestra, "Song of India" (Rimsky-Korsakov).

- 9.23: Baritone, Peter Dawson, "On the Road to Mandalay" (Hedgecock).

- 9.27: Band of H.M. Royal Air Force, "In a Chinese Garden" (Ketelbey).

- 9.31: Yodelling, George Van Dusen, "The Yodelling Chinaman" (Farrell).

- 9.34: Kadroff Male Quartet, "Two Russian Folk Dance Songs" (Kedroff).

- 9.37: Grand Symphony Orchestra, "The Tea House of a Hundred Steps" (Japan) (Yoshitomo).

- 9.41: The Revellers, "Kentucky Babe" (Geibel).

- 9.44: March, National Military Band, "Stars and Stripes" (Souza).

- 9.47: Waltz, Hilo Hawaiian Orchestra, "Hawaiian Nights" (Roberts).

- 9.50: Talk, Renn Miller, Australia's Amazing Fauna.

- 9.53: Baritone, Walter Kingsley, "The Dying Stockman" (O'Hagan).

- 9.56: Mayfair Orchestra, "Waiaata Maori" (Hill).

- 9.59: Vocal, The Tahitiis, "Hine Kura" (Niara).

- 10.2: Instrumental, Gipsy Orchestra, "My Memories."

1YA

AUCKLAND 902 kc.
Thursday 28.

- 12.15: Selected recordings.
12.30: Relay. Mid-day service from St. Matthew's Church.
3.0: Selected recordings.
3.15: Home Science Talk prepared by the Home Science Extension Service of Otago University, "Puddings in Winter Time."
4.30: Sports results.
5.0: Children, by Skipper.

Dinner Music.

- 6.0: Berlin State Opera House Orchestra, "The Mill on the Cliffs" Overture (Reissiger). Plaza Theatre Orchestra, "Lovers' Lane Minuet" (Tours). Royal Cinema Orchestra, "King of Jazz" Selection (Yellen and Ager).

- 6.19: Orchestre Symphonique (of Paris), "Norwegian Rhapsody" (Lalo). The Regal Salon Orchestra, "Memories of Schubert" (Schubert).

- 6.35: London Symphony Orchestra, "Norwegian Dances, Nos. 1 and 2" (Grieg). The Victor Olof Orchestra, "The New Moon" Selection (Romberg).

- 6.48: Madrid Symphony Orchestra, "Noche de Arabia" (Arabian Nights) (Arbos). National Symphony Orchestra, "Melody in F" (Rubinstein).

7.0: News and reports.

Concert Programme.

- 8.0: Relay. Concert by the Bohemian Orchestra (Conductor, Colin Muston, L.R.A.M.).

2YA

WELLINGTON 720 kc.
Thursday 28.

- 10.0: Selected recordings.
10.35: Devotional Service.
11.37: Lecturette — Representative Health Department, "Health Hints."
12.0: Lunch music.
2.0: Selected recordings.
3.15: Lecturette—Miss I. F. Meadows—Talk prepared by the Home Science Extension Department of the Otago University, "Puddings in Winter Time."
3.30 and 4.30: Sports results.
5.0: Children, by Big Brother Jack.

Dinner Music.

- 6.0: Marek Weber and His Orchestra, "Mennett No. 1" (Paderevsky). H.M. Coldstream Guards Bands, "Les Cloches De Corneville," Selection (Planquette). De Groot's Piccadilly Orchestra, "Friend

- O' Mine" (Sanderson). Reginald King and His Orchestra, "The Song I Love" (Henderson).

- 6.17: Paul Whiteman and His Concert Orchestra, "Mississippi Suite—A Tone Journey" (Grove). Marek Weber's Orchestra, "Coeur Brise" (Gillet). London Palladium Orchestra, "Nautical Moments" (arr. Winter).

- 6.35: De Groot and His Orchestra, "Samson and Delilah," Selection (Saint Saens). B.B.C. Wireless Symphony Orchestra, "The Bohemian Girl," Overture. De Groot and His Piccadilly Orchestra, "None But the Weary Heart" (Tchaikowsky). Reginald King and His Orchestra, "Garden in the Rain" (Gibbons). De Groot and His Orchestra, "Louise" Selection (Charpentier).

7.0: News and reports.

- 7.30: W.E.A. Session—L. R. Palmer, M.A., Dip. J., "Makers of New Zealand—Sir George Grey."

Concert Programme.

- 8.0: Recording, Royal Netherlands Military Band, "Officer of the Day" (Hall); "Espana" (Waldteufel).

- 8.8: Songs at the piano, Florence Penney, "Close Your Eyes" (Tennent); (b) "Oklahoma Lullaby" (Roberts).

- 8.14: Instrumental, 2YA Concert Orchestra (Conductor, Leon de Mauny), "Slavonic Rhapsody" (Friedmann).

- 8.24: Humour, Len Ashton, "The English Language" (arr. Ashton).

- 8.30: Violin (with orchestra), Leon de Mauny, "Legende" (Wieniawsky).

- 8.38: Recording, The Rounders, "Deep Night" (Henderson); "Singing in the Rain" (Brown).

- 8.44: Selection, 2YA Concert Orchestra, "Selection of Popular Songs" (Lohr).

- 8.54: Recording (Humour), Julian Rose, "Levinsky at the Wedding" (Rose).

9.0: Weather report and notices.

9.2: Reserved.

- 9.17: Instrumental, 2YA Concert Orchestra, "Passe Pied" (Gillet).

- 9.22: Songs at the piano, Florence Penney, "My Heart is a Haven" (Steniel); "Old Folks at Home" (Forster).

- 9.28: Recording (Accordeon), Marceau, "Marionettes"; "Naples" (Both by Marceau).

- 9.34: Humour, Len Ashton, "When Richard the First Sat on the Throne" (Jackson).

- 9.40: Valse, 2YA Concert Orchestra, "Ange d'Amour" (Waldteufel).

- 9.47: Recording (vocal duet), Layton and Johnstone, "Oh Kay" Medley (Gershwin). Recording, Columbia Light Opera Co., "Rio Rita" Vocal Gems (McCarthy).

- 9.55: March, 2YA Concert Orchestra, "Semper Fidelis" (Souza).

3YA CHRISTCHURCH 980 kc.
Thursday 28.

3.0: Gramophone recital.

- 3.15: Home Science Talk, prepared by Home Science Extension Service, Otago University, "Puddings in Winter Time."
4.30: Sports results.

- 5.0: Children, by Ladybird and Uncle Dick.

Dinner Music.

- 6.0: Milan Symphony Orchestra, "Masaniello Overture" (Auber). Symphony Orchestra, "Artist's Life" (Strauss). Organ, Stanley Macdonald, "The Rosary" (Nevin). Kirilloff's Balalaika Orchestra, "Medley of Old Time Songs."

- 6.20: National Symphony Orchestra, "Turkey in the Straw." National Symphony Orchestra, "Norma—Overture" (Bellini). Piccadilly Orchestra, "Souvenir di Capri" (Bece). Jacques Jacobs' Ensemble, "Espana Waltz" (Waldteufel). Columbia Symphony Orchestra, "The Flatterer" (Chaminade). Venetian Players, String Quartet, "Romanza" (Mozart, arr. Sear).

- 6.41: Dajos Bela String Orchestra, "Goldregen" (Waldteufel). Organ, Stanley Macdonald, "La Rosita" (Dupont). Columbia Symphony Orchestra, "March of the Toys" (Herbert). National Symphony Orchestra, "The Irish Washerwoman."

- 6.53: Jacques Jacobs' Ensemble, "L'Estudiantina" Waltz (Waldteufel).

- 7.0: News and reports.

- 7.20: Primary Productions Talk. W. W. Mulholland, "Wheat Cultivation."

Concert Programme of Recordings.

- Memories of Many Lands.

- 8.0: London Palladium Orchestra, English Melodies, "The Rose" (arr. Myddleton).

- 8.8: Tenor, George O'Brien, "They Call it Old Ireland" (Perrins).

Thursday

1YA

AUCKLAND 902 kc.
Friday 29.

Friday

Featurettes

BANJO solos, humorous items, mezzo-soprano and baritone solos, and varied recordings are included in 1YA's light concert programme for this evening.

SIGNOR LUCIEN CESARONI, who possesses a magnificent bass voice which broadcasts well, will present three bass solos from 2YA to-night.

MARGHERITA ZELANDA, coloratura soprano, who is shortly to tour New Zealand to appear from the Y.A. stations, is singing this evening from 3YA.

TWO humorous sketches, with a Scottish and an Irish setting, by the

Comedy Players, are a feature of 4YA's programme to-night.

The Talks

1YA: 7.30 p.m., sports talk. 9.2 p.m., "By-ways of New Zealand Story," A. B. Chappell, M.A.

2YA: 7.40 p.m., "Town Planning," J. W. Mawson, F.R.I.B.A., M.T.P.I.

3YA: 7.30 p.m., "Geology" (No. 2), a W.E.A. talk by G. Jobberns, M.A., B.Sc.

4YA: 7.30 p.m., "Social Topics in Literature—Clan Relationships and Industrial Democracy," the first of a series of W.E.A. talks by George McCracken.

2YA WELLINGTON 720 kc.
Friday 29.

- 10.0: Selected recordings.
- 10.30: Devotional service.
- 11.12: Lecturette, "Fashions."
- 12.0: Lunch music.
- 2.0: Selected recordings.
- 3.30 and 4.30: Sports results.
- 5.0: Children, by Uncle Jim.

Dinner Music.

- 6.0: Grand Symphony Orchestra, "Zampa" Overture (Herold). Dajos Bela Orchestra, "You and You" Waltz (Strauss). Edith Lorand Orchestra, "Whispering of the Flowers" (von Blon).
- 6.16 Dajos Bela Orchestra, "Traum-ideale"—Dream Ideal (Fucik). Edith Lorand Orchestra, "Winter Storms" Waltz (Fucik). The Victor Olof Salon Orchestra, "The Merchant of Venice—Incidental Music" (Rosse): (a) "Prelude No. 1," (b) Intermezzo "Portia" and "Oriental March," "Prelude No. 2," (d) "Doge's March."
- 6.39: Edith Lorand Orchestra, "Johann Strauss Fantasia" (Strauss). Berlin State Opera House Orchestra, "From Foreign Parts—Italy" and "Germany" (Moszkowsky). Dajos Bela Orchestra, "Gipsy Love" Waltz (Lehar).
- 7.0: News and reports.
- 7.40: Lecturette, J. W. Mawson, F.R.I.B.A., M.T.P.I., "Town Planning."

Concert Programme.

- 8.0: Selection, 2YA Concert Orchestra (Conductor, Leon de Mauny), "White Horse Inn" (Benatzky-Stolz).
- 8.10: Selected recordings.
- 8.30: Suite, 2YA Concert Orchestra, "Fleeting Fancies" (Lohr): (1) "Serenade," (2) "Chansonette," (3) "Valsette."
- 8.40: Selected recordings.
- 9.0: Weather report and notices.
- 9.2: Reserved.
- 9.15: Bass, Signor Lucien Cesaroni, "Allah" (Willeby); "Absent" (Tirindelli); "Invictus" (Huhn).
- 9.25: Instrumental, 2YA Concert Orchestra, "Introduction" and "Prayer" ("Rienzi") (Wagner). Morceau, "Un peu d'Amour" (Silesu).
- 9.34: Dance programme.

3YA CHRISTCHURCH 980 kc.
Friday 29.

- 3.0: Gramophone recital.
- 4.30: Sports results.
- 5.0: Children, by Uncle Jim.

Dinner Music.

- 6.0: Berlin State Opera House Orchestra, "La Belle Fille Helen" Overture (Offenbach). Paul Whiteman and His Concert Orchestra, "Caprice Futuristic" (Malneck). Heerman Trio, "Pierrette" (Chaminade). B.B.C. Wireless Symphony Orchestra, "Il Trovatore" Selection (Verdi).
- 6.20: J. H. Squire Celeste Octet, "Memories of Devon" Valse (Evans). Peter Biljos Balalaika Orchestra, "The Wide Dniiper" (Ukrainian Medley). Classic Symphony Orchestra, "Classic Memories" (arr. Ewing). Bohemian Orchestra, "Love and Life in Vienna" (Komzak, arr. Renard).
- 6.36: Heerman Trio, "Dalvisa" (Sandby). B.B.C. Wireless Symphony Orchestra, "La Boutique Fantastique" Selection (Respighi, arr. Carr).
- 6.47: J. H. Squire Celeste Octet, "Collette" Valse" (Fraser-Simson). B.B.C. Wireless Symphony Orchestra, "H.M.S. Pinafore" Selection (Sullivan).
- 7.0: News and reports.
- 7.30: W.E.A. Session, G. Jobberns, M.A., B.Sc., "Geology" (No. 2).

Concert Programme.

- 8.0: March, Studio Orchestra (Harold Beck, Conductor), "New Colonial" (Hall). Overture, "Jolly Robbers" (Suppe).
- 8.9: Recording, The Revellers, "Even-in'" (Whiting).
- 8.12: Violin, Norma Middleton, "Andante" from "Concerto" (Lalo).
- 8.18: Recording (Baritone), John Brownlee, "If I Were King" (Tipton).
- 8.21: Studio Orchestra, "South Sea Rose" (Baer); "Lonesome Little Doll" (Boutelje).
- 8.29: Recording.
- 8.35: Soprano, Margherita Zelanda, "Oh, Quanti Volte" (Bellini); "The Wind" (Spross); "The Flutes of Spring" (Blane).
- 8.50: Recordings.
- 9.0: Weather forecast and notices.

9.2: Reserved.

9.17: Studio Orchestra, "Valse Blue" (Margis).

9.21: Soprano, Margherita Zelanda, Aria, "Voi che Sapete" (Mozart); "When Eyes Are Sad" (L'Estrange); "Ballata Volta la Terrea" (Verdi).

9.35: Violin, Norma Middleton, "Jota" (de Falla); "Canzonetto" (Godard).

9.42: Recording, Nellie Stewart, Nancy Stewart and Mayne Lynton, "Sweet Nell of Old Drury."

9.48: Selection, Studio Orchestra, "Katinka" (Primi).

4YA DUNEDIN 650 kc.
Friday 29.

12.30: Relay of Community Sing from Concert Chamber, Dunedin Town Hall.

3.0: Selected recordings

4.30: Sports results.

5.0: Children, by Aunt Sheila.

Dinner Music.

6.0: Grand Symphony Orchestra, "The Tea House of a Thousand Steps" (Yoshitomo). J. H. Squire Celeste Octet, "Memories of Chopin" (arr. Willoughby). Organ, Edward O'Henry, "Ca C'est Madrid" (O'Henry).

6.16: San Francisco Symphony Orchestra, "Valse de Concert" (Glazounov). Dajos Bela Orchestra, "O Sole Mio" (arr. Lindemann). Berlin State Opera Orchestra, "Der Fosenkavalier" Waltz (Strauss).

6.35: Royal Opera Orchestra, "Prelude 'The Huntress' from 'Sylvia Ballet' (Delibes). Grand Symphony Orchestra, "Japanese Cherry Blossom Festival" (Yoshitomo). Berlin State Opera House Orchestra, "Dance of the Hours" (La Gioconda) (Ponchielli). J. H. Squire Celeste Octet, "Song of the Celeste" (Renard). De Groot and His Orchestra, "In the Night" (Tate).

7.0: News and reports.

7.30: W.E.A. Session, George McCracken, "Social Topics in Literature—Clan Relationships and Industrial Democracy" (First of Series).

Concert Programme.

- 8.0: Recording, Ketelbey's Concert Orchestra, "Chal Romano" Gipsy Overture (Ketelbey).
- 8.9: Tenor, W. N. Satterthwaite, "Good Company" (Adams); "Mother o' Mine" (Tours).
- 8.15: Trio, Signora Reggiardo's Trio, "Danse des Santomes" (Arnold).
- 8.20: Humorous Sketch, The Comedy Players, "Jean McFarlane and John Entertain Nobility" (Carty).
- 8.48: Hawaiian Guitars, Messrs Maitland and Tyrie, "Hilo March" (Berger); "Kilima Waltz" (Traditional).
- 8.54: Recording, Van Phillips and His Concert Band, "Maurice Chevalier Songs" (arr. Phillips).
- 9.0: Weather report and notices.
- 9.2: Reserved.
- 9.17: Tenor, W. N. Satterthwaite, "O, Sing to Me the Auld Scots Songs" (Lesson); "You'll Get Heaps o' Lickin's" (Clarke).
- 9.22: Selections, The Trio, "In a Rose-bower"; "Flowers and Lovers" (both by Friml).
- 9.27: Humorous Sketch, The Comedy Players, "An Irish Surprise Party" (Carty).
- 9.52: Hawaiian Guitars, Messrs Maitland and Tyrie, "Me" (Berlin); "Aloha Land" (Herger).
- 9.57: Recording, Sousa's Band "The National Game" (Sousa).
- 10.0: Talk, R. H. Cabot, "Some Aspects of the Olympic Games."

- 12.30: Community Singing from Lewis Eady Hall.
- 3.0: Selected recordings and literary selection.
- 4.30: Sports results.
- 5.0: Children, by Nod and Aunt Dorothea.

Dinner Music.

6.0: Berlin State Opera House Orchestra, "Preciosa" Overture (Weber). Brunswick Salon Orchestra, "Trees" (Rasbach). Chicago Symphony Orchestra, "Serenade" (Volkman); "Flight of the Bumble Bee" (Rimsky-Korsakov).

6.15: Cleveland Symphony Orchestra, "The School of the Fauns" (Pierne). Alexandre Glazounov and Symphony Orchestra, "The Season's Ballet—Autumn" (Glazounov): "Bacchanal," (b) "Petit Adagio," (c) "Les Bacchantes." The Classic Symphony Orchestra, "Peer Gynt Suite No. 1" (Grieg): (a) "Morning," (b) "The Death of Ase," (c) "Anitra's Dance," (d) "In the Hall of the Mountain King."

6.37: J. H. Squire Celeste Octet, "Scottish Fantasia" (Mulder). New Light Symphony Orchestra, "Princess Ida" Selection.

6.49: Herman Finck and His Orchestra, "Plantation Melodies" (arr. Finck). Cleveland Symphony Orchestra, "Shepherd's Hey" (Grainger).

7.0: News and reports.

7.30: Sports talk.

Concert Programme.

- 8.0: Recording, Band of H.M. Grenadier Guards, "La Fille de Madame Angot" (Lacocq).
- 8.9: Mezzo-soprano, Sylvia Dobbs, "The White Dawn is Stealing"; "Far Off I Hear a Lover's Flute" (both by Cadman).
- 8.14: Banjo, A. Gardiner, "Darkie's Dream" (Lansing); "La Golondrina" (Serradell).
- 8.20: Recording, The Two Duggies, "Songs I Heard at Mother's Knee" (Crocker).
- 8.23: March, 1YA Chamber Orchestra, "Freedom's Flag" (Nowowiecki); Overture, "The Mill" (Ellenberg).
- 8.32: Humour, Dan Flood, "In My Young Days" (Hastings); "Do You Remember?" (Arphthorp).
- 8.38: Recording (Cornet), Jack Mackintosh, "Zelda" (Cole).
- 8.41: Morceaux, The Orchestra, "Reconciliation" (Drigo); "Valse Lyrique" (Sibelius).
- 8.48: Baritone, J. Gasparich, "The King's Minstrel" (Pinsuti); "Time to Go" (Sanderson).
- 8.54: Recording, Argyle Reel and Strathspey Band, "Braemar."
- 9.0: Weather forecast and notices.
- 9.2: Talk, A. B. Chappell, M.A., "By-ways of New Zealand Story."
- 9.17: Suite, The Orchestra, "Chelsea China" (Besly).
- 9.27: Mezzo-soprano, Sylvia Dobbs, "An Old Italian Love Song" (Sammartini); "A Little Coon's Prayer" (Hope).
- 9.33: Banjo, A. Gardiner, "American Medley" (Somers); "Oakley March" (Oakley).
- 9.38: Waltz, The Orchestra, "Passion Flower" (Zulueta).
- 9.42: Humour, Dan Flood, "Nothin's Bin the Same" (Herbert).
- 9.47: Recording (Violin), Mannello, "Once" (Sanders).
- 9.50: Baritone, J. Gasparich, "The Rebel" (Wallace); "Cargoes" (Clarke).
- 9.55: Selection, The Orchestra, "Sullivan's Songs" (arr. Henley).

IYA AUCKLAND 902 kc. Saturday 30.

2.45: Description of Rugby Football Match from Eden Park.
5.0: Children, by "Cinderella."

Dinner Music.

6.0: Brunswick Concert Orchestra, "March of the Tin Soldiers" (Pierne). B.B.C. Wireless Military Band, "Dance of the Tumblers" (Rimsky-Korsakov). J. H. Squire Celeste Octet, "Peter Pan Selection" (Crook).

6.14: Court Symphony Orchestra, "The Windmill Man—Selection." Halle Orchestra, "Capriccio Espagnole" (Rimsky-Korsakov).

6.35: Organ, Quentin MacLean, "Little Dolly Daydream" (Stuart). Garde Republicaine Band, "The Two Pigeons" (Messenger).

6.52: B.B.C. Wireless Military Band, "Golliwog's Cake Walk" (Debussy). Organ, Quentin MacLean, "Lily of Laguna" (Stuart).

7.0: News and reports.

7.30: Lecturette, Mr. Frank Penn, M.D.H. (N.Z.), "Roses—Hints and Pruning," under the auspices of the Auckland Horticultural Society.

Concert Programme.

8.0: Chimes. Recording, Band of H.M. Grenadier Guards, "The Evolution of Dixie" (Lake).

8.9: Tenor, Leslie Russell, "Before the Dawn"; "Salam" (both by Lang).

8.14: Recording, The Roosters Concert Party, "Army Reminiscences" (Merri-man).

8.20: March, IYA Chamber Orchestra, "Vimy Ridge" (Bidgood). Overture, "Vie Heureuse" (Rust).

8.30: Humour, Rhona Speed, "Auntie Doleful."

8.36: Recording (Whistling), Margaret McKee, "The Call of the Angelus" (Walton).

8.39: Selection, The Orchestra, "Grieg Reminiscences" (arr. Godfrey).

8.49: Popular Songs, The Mounce Sisters, "There'll be You and I" (Stepit); "Just a Blue-eyed Blonde" (Kahn).

8.55: Recording, Band of H.M. Coldstream Guards, "La Source" (Delibes).

9.0: Weather forecast and notices.

9.2: A Sea Story, Lee Fore Brace, "The Sea Devil."

9.22: Valse, The Orchestra, "Thais" (Knoff). Novelty, The Orchestra "Shufflin' Dance" (Gideon).

9.29: Recording, Chorus of Birds, "Dawn in an Old World Garden."

9.32: Tenor, Leslie Russell, "When You Come Home" (Squire); "McGregor's Gathering" (Lee).

9.38: Humour, Rhona Speed, "The Lady From the West"; "I'm so Glad he Loves Me for My Brains."

9.44: Recording (Banjo), Harry Reser, "Cracker Jack" (Reser).

Saturday



The Mounce Sisters, who will present popular songs from IYA this evening.

—S. P. Andrew, photo.

9.47: Popular Songs, The Mounce Sisters, "In a Little Green Valley" (Robinson); "If I Didn't Have You" (Ager).

9.55: Selection, The Orchestra, "On With the Show" (Nicholls).

10.0: Sports summary.

10.10: Dance programme.

Commercial Travellers' and Warehousemen's Association Male Voice Choir.

9.0: Talk, Mark Nicholls, "Some of My Contemporaries."

10.0: Sporting summary.

10.10: Relay of Dance Music from the Adelphi Cabaret.

2YA WELLINGTON 720 kc. Saturday 30.

2.45: Relay. Description of Rugby Football Match, played at Athletic Park.

5.0: Children, by Aunt Molly and Uncle Jasper.

Dinner Music.

6.0: Bournemouth Municipal Orchestra. "The Bronze Horse—Overture" (Auber). Debroy Somers Band, "Hungarian Medley—One-step" (arr. Debroy Somers). Rio Novelty Orchestra, "Mientras Lloro El Tango" (Barabine).

6.16: Columbia Symphony Orchestra. "Idilio" (Lack). Albert W. Ketelbey's Concert Orchestra, "Cockney Suite" (Ketelbey): (a) "A State Procession"; (2) "The Cockney Lover"; (3) "At the Palace de Dance"; (4) "Elegy"; (5) "Bank Holiday" (Ketelbey).

6.35: J. H. Squire Celeste Octet. "Funeral March of a Marionette" (Gounod, arr. Sear). G.H. Dech Ensemble. "Valse Parisienne" (Roberts, arr. Barry). Debroy Somers Band. "Mister Cinders" Selection (Ellis and Myers).

6.47: Rio Novelty Orchestra, "Spaventa"—Tango (Pares). Columbia Symphony Orchestra, "Spring Song" (Mendelssohn). J. H. Squire Celeste Octet, "Air on G String" (Bach, arr. Sear). G.H. Dech Ensemble. "Italian Nights" (Roberts).

7.0: News and reports.

7.30: W.R.A. Session: Professor T. A. Hunter, "Man and His Social Institutions—Social Institutions in the Machine Age."

Concert Programme.

8.0: Relay from the Concert Chamber, Town Hall. Concert by Wellington

3YA CHRISTCHURCH 980 kc. Saturday 30.

3.0: Gramophone recital.

4.30: Sports results and close down.

5.0: Children, by "Aunt Pat" and "Uncle Charlie."

Dinner Music.

6.0: Berlin State Opera House Orchestra, "The Barber of Seville" Overture (Rossini). Dajos Bela Orchestra, "Woodland Peace" (Favilla). Opera Comique Orchestra, "Gopak" (Moussorgsky). Dajos Bela Orchestra, "Roses of the South—Waltz" (Strauss).

6.15: Opera Comique Orchestra, "The Sorotchintsi Fair"—A Hot Day in Little Russia" (Moussorgsky). Grand Symphony Orchestra, "Polonaise No. 1 in A" (Chopin). Debroy Somers Band, "The Desert Song" (Romberg). Barnabas von Geczy and His Orchestra, "Strauss Waltz Medley" (Strauss).

6.39: Berlin State Opera House Orchestra, "Aida—Selection" (Verdi). The Salon Orchestra, "Serenade" (Schubert). Dajos Bela Orchestra, "The Court Ball" (Lanner). Salon Orchestra, "The Glow-Worm Idyll" (Lincke).

7.0: News and reports.

7.45: Talk, Mr. A. H. Bridge, "Town Planning" (No. 3), "Zoning."

Concert Programme.

8.0: Relay of Programme from 4YA. Dunedin.

10.0: Sports summary.

10.10: Dance music.

4YA DUNEDIN 650 kc. Saturday 30.

1.15: Relay. Description of Rugby Football from Carisbrook Ground.

4.30: Sports results.

5.0: Children, by Aunt Anita.

Dinner Music.

6.0: Berlin State Opera House Orchestra, "The Magic Flute Overture" (Mozart). Sandor Joszi Orchestra, "Polo" (Petras). Berlin State Opera House Orchestra, "Slavonic Dances, Nos. 1 and 2" (Dvorak).

6.17: Frank Westfield's Orchestra, "Our Miss Gibbs—Selection" (Monckton). Philadelphia Symphony Orchestra, "Carmen—Soldiers Changing the Guard" (Bizet). Major Bowes' Capitol Theatre Trio, "Pale Moon" (Logan). Orchestra Opera Comique, Paris, "Manon—Ballet Music" (Massenet).

6.38: Berlin State Opera House Orchestra, "From Foreign Parts—Spain and Hungary" (Moszkowski). Major Bowes' Capitol Theatre Trio, "My Isle of Golden Dreams" (Blaufuss). Sandor Joszi Orchestra, "Marionette's Wedding March" (Rathie).

6.48: Frank Westfield's Orchestra, "The New Sullivan Selection" (Parts 1 and 2) (arr. Godfrey). Philadelphia Symphony Orchestra, "Carmen—March of the Smugglers" (Bizet).

7.0: News and reports.

Concert Programme.

8.0: Recording, Berlin State Opera House Orchestra, "Schwanda, the Bagpipe Player" (Weinberger).

8.9: Choruses, The Dunedin Glee Singers. H. P. Desmoullins, conductor, "Maiden of the Fleur de Lys" (Sydenham); "Golden Slumbers" (Trdtl.).

8.15: Selection, Mons. de Rose and His Octet, "Asi So Yo" (de la Baria); "Aubade a Mimi" (Scassola); "Morrainia" (Espinosa).

8.27: Recording (Humour), Elsie and Doris Waters, "Hiccups"; "Gertie Out of Sorts" (both by Waters).

8.32: Chorus—Rounds, The Dunedin Glee Singers. "He Was a Rat" (Brian): (1) "Are You Sleeping?"; (2) "The Broom"; (3) "Little Tommy Tinker"; (4) "The Spring."

8.38: Selection, The Octet, "The Gondollers" (Sullivan).

8.47: Humour, Miss E. M. Holland, Sketches from "Margaret Pow" (Slater).

8.56: Chorus, The Dunedin Glee Singers, "Land of Hope and Glory" (Elgar).

9.0: Weather report and notices.

9.2: Reserved.

9.17: Recording (organ), Quentin MacLean, "Medley of Song Hits, 1930."

9.25: Ladies' Part Songs, The Dunedin Glee Singers, "Dream, a Baby Dream" (Fletcher); "Roses of Picardy" (Wood).

9.31: Selection, The Octet, "Americana" (Thurban).

9.41: Humour, Miss E. M. Holland, "Knittings."

9.47: Recording (Xylophone), Rudy Starita, "Ragamuffin" (Greer).

9.50: Choruses, The Dunedin Glee Singers, "Anchored" (Watson); "Gipsy Love Song" (Herbert).

9.56: Waltz, The Octet, "España" (Waldteufel).

10.2: Sports summary.

10.12: Dance music.

2YB NEW PLYMOUTH 1230 kc. Saturday 30.

7.30 to 8.0: News and information, sports results and lecturette session.

8.0 to 10.0: Studio concert.

10.0: Sports summary.

Jensen
SETS THE PACE!
By every test—
Jensen
DYNAMIC SPEAKERS
ARE SUPERIOR

Radio News

LOUDSPEAKERS have been installed in Sweden's central prison at Malmo, so that prisoners may listen to Stockholm programmes during certain hours. The broadcasts are limited to concerts and educational talks—no news bulletins being permitted.

ALTHOUGH it was anticipated that after two successive tests of the new high-powered Scottish regional transmitter, the B.B.C. would receive a great number of reports, the response was very meagre. This confirms the lukewarm appreciation that the Scot appears to have for broadcasting.

PARISIAN amateurs have organised a boycott against lift-owners who fail to fit anti-interference devices to their lifts.

OWING to its broadcasts being swamped by the Moscow (Stalin) station, EAJ7, Madrid, has been forced to alter its frequency.

THE Swiss station at Basle has promised its listeners a novel broadcast. Arrangements have been made with a parachutist to broadcast his impressions on his "jump" from an aeroplane from a height of 18,000 feet. A portable shortwave transmitter, with microphone, will be strapped to the parachutist, and his narrative will be rebroadcast. A similar experiment in the U.S.A. two years ago was a complete failure.

THE Prague broadcasting station now opens its early-morning programme with a most realistic cock-crowing, from a record obtained only after several scores of roosters had been tested as to their capabilities.

FOLLOWING upon an unauthorised broadcast by twenty-one stations of excerpts from Lehar's operetta, "Paganini," the National Broadcasting Co. of America has been served with a writ for 105,000 dollars damage. The result of this exceptional lawsuit is awaited with interest.

HERE are a few facts about London's new broadcasting house. The length of the corridors is one mile; there are 800 doors, 7500 panes of glass, 180 rooms, and 1250 stairs. Nevertheless the new building is cramped, and other neighbouring properties have had to be acquired for the purpose of enlarging the building.

A NEW device enables every word spoken at a conference to be recorded. A separate microphone is placed in front of each member. The chairman, when calling upon anyone to speak, switches on his microphone, which has a signal lamp attached. The speeches are recorded on a steel tape two miles long, and this can be played back, serving as a permanent record of the proceedings.

PRIVATE STATION :: PROGRAMMES ::

2ZW Notes

DR. MARSDEN, Director of the Department of Scientific and Industrial Research for New Zealand, is continuing with his lectures on pertinent economic and industrial issues. These are being followed with appreciation both by students of the particular subjects discussed and also by those members of the community who are interested in the causes and possible remedies for the present situation in New Zealand. Dr. Marsden's next speech from station 2ZW is scheduled for Tuesday evening, July 25, at approximately 7.30 p.m. The subject will be announced in next week's "Radio Record."

ON Wednesday, July 26, at approximately 7.30 p.m., one of the great authorities on New Zealand birds, Mr. Johannes Andersen, librarian of the Turnbull Library, will speak on "Birds in New Zealand." It is perhaps not generally recognised the important part that birds play in controlling the insect life in this country. Mr. Andersen will make this quite clear and will point out the use of birds generally and certain birds in particular, both to rural and urban communities. Mr. Andersen is by no means a speaker new to the air and, being an authority on this particular subject, can be expected to deliver a most convincing and interesting talk.

STATION 2ZW desires to acknowledge with thanks the gift of a chiming clock to the studio. Listeners have heard the new, rich, mellow chimes of this clock, and have probably commented thereupon. The clock was given to this station by Mr. Hislop, director of Stewart Dawson's Ltd., of Wellington.

A NEW series of historical cameos has recently been commenced. The scene goes back nearly 2000 years ago and shows the passage through the ages of the 5000-year-old sport that to-day we call wrestling.

THE book reviews broadcast from 2ZW periodically have proved quite interesting to the general public, judging from the reports received. The reviewer has expressed to the station his appreciation of "Static's" kindness in the matter of a complete silence regarding the last review, and assures "Static" that "books may come and books may go, but reviewers and critics go on for ever."

ON Thursday, July 14, France's National Day, a special programme of French compositions will be presented from station 2ZW by Signor

Cesaroni, assisted by Miss Mavis Dillon. The programme is as follows:—

- Vocal.**
(a) Romance from "Herodlade" Massenet
(b) "The Palms" Faure
(c) "The Vulcan Song" Gounod
(d) "Elegie" Massenet
(e) "La Marseillaise" De L'Isle
Pianoforte.

Two Items by Debussy: (a) "Romance," (b) "Cake Walk."



Barry Coney,

a baritone well known to Auckland listeners. Mr. Coney will broadcast again from IYA on July 24.

—S. P. Andrew, photo.

2ZW Programmes

Wednesday.—10.0: Devotional service. 10.15 to 11.45: Women's session. 11.45 to 12: Miscellaneous orchestral programme. 7.0: After-dinner music. 7.30: Mr. W. E. Larelle on "Architecture." 8.0: Tabloid revue by Merry-makers. 9 to 10: All-British programme. 10-11: Dance music.

Thursday.—10.0: Devotional service. 10.15 to 11.45: Special women's session. 11.45 to 2.0: Mixed orchestral programme. 2.30: Orchestral programme. 3.0: Relay from city tea rooms. 5.0 to 6.0: Children's hour. 7.0: After-dinner music. 7.30: Talk by the City Missioner. 8.10: Studio concert, featuring Lucien Cesaroni (bass), assisted by Mavis Dillon (pianist). 10-11: Dance music.

Saturday.—10.0: Devotional service. 10.15-12.0: Women's session. 12.2: Miscellaneous band and orchestral programme. 7-8: After-dinner music and talk by Lieut. Mildenhall, member of Imperial War Graves Commission. 8-10: Light popular programme. 10-12: Dance session, including relay from Majestic Lounge.

Sunday.—11.0: Devotional service. 6.30: Eventide music. 7.30: Relay of evening service from St. Paul's Pro-Cathedral. 8.0: Concert.

Monday.—10.0: Devotional service. 10.15-11.45: Women's session (as on Wednesday). 11.45 to 2: Miscellaneous orchestral programme. 7.0: After-dinner music. 8.0 to 10.0: Popular programme, including historical cameos. 10-11: Dance music.

Tuesday.—10.0: Devotional service. 10.15-11.0: Women's session. 11.15-12: Miscellaneous orchestral programme. 7.0: After-dinner music. 8.0 to 9.0: Oil Company's programme. 9-11: Dance programme by 2ZW's full dance orchestra.

1ZR Programmes

Friday, July 22.—10.30 a.m.: Devotional service. Uncle Scrim. 11.15-2 p.m.: Mr. W. Anderton. 5: Dinner music. 6: Children's session, Uncle Cam and Fairy Princess. 7: Mr. Bill Hindman, "Sport." 7.30: Relay of Community Singing from Lewis Eady Hall; song leader, Vernon Drew. 9: Miss Connie Winthrop's Party. 10: Close down.

Saturday.—10.30 a.m.: Devotional service, Rev. C. Strand. 10.45-1.30 p.m.: Music. 5: Dinner music. 6: Children's session, Polly Flinders and Jack the Giant-Killer. 7.15: Mr. W. A. Moore, "Bird Show." Junior Chamber of Commerce, Mr. R. D. Munroe, "Banking and Finance." 8: Popular programme. 10-11: Dance session.

Sunday.—9 a.m.: Uncle Tom's children's service. 9.45: Uncle Scrim conducting Studio Church Service with 1ZR Broadcasting Choir, under Mr. J. Whitley McElwain. 6 p.m.: Music. 6.15: Miss Baker's Church of England children's service. 7: Relay of Mr. A. H. Dallimore's Mission Service from East Street Hall. 8.30: Studio Standard Classics. 9.0: "The Man Who Speaks." 9.30: Close down.

Monday.—10.30 a.m.: Devotional service, Mr. Garner. 11.15-2 p.m.: "Maori-lander"—"Titbits." 5: Dinner music. 6: Children's session, Uncle Bern. 7-7.30: Music.

Tuesday, 10.30 a.m.: Devotional service, Uncle Scrim. 11.15-2 p.m.: Madame Milne, "Diet and Health." 5: Dinner music. 6: Children's session, Aunts Ruth and Nina and Uncle Scrim. 7.15: Speaker. 8-10: Popular programme.

Wednesday.—10.30 a.m.: Devotional service, Uncle Scrim. 11.15-2 p.m.: Miss Karnahan. 5: Dinner music. 6: Children's session, Miss Muffett. 7.15-8: Rev. Jasper Calder, "Crime and Criminology."

Thursday.—10.30 a.m.: Devotional service, Uncle Scrim. 11.15-2 p.m.: Mr. Norman Kerr. 5: Dinner music. 6: Children's session, Wendy. 7.15: Speaker. 8: Vacuum Oil Co.'s programme. 10-11: Dance session.

A FORMER U.S. Ambassador in Stockholm, Mr. Morris, has founded an International Radio Forum, prominent members of which are the German Broadcast Commissioner, Professor Einstein and Gerhart Hauptmann. Prominent Germans are to speak to American listeners in English, and American celebrities will respond in German. A branch has been formed in France, and Scandinavia is to join the movement. Other countries are expected to co-operate very shortly.

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We Are Not Grumbling

(Continued from last week.)

In Oxford Town Hall I once heard him make a great speech about the land. With a merry look in his eye he exclaimed, "I wish they made Acts of Parliament now as they did in the old days. I've been looking up a land Act of Henry VII—Henry Tudor—and he was a Welshman, too! No wonder they were on the eve of England's greatest period in literature. They knew how to write in those days. Listen to this, . . ." and then with tremendous effect he read splendidly in that grand old Tudor English that can never be surpassed the King's charge to those old-time landlords, telling them they must cultivate their land better, for there had been, as the Act put it, "great wastage of victuals in this my land," and the King said unless the landholders cultivated to better effect he would take the land away. With a brisk nod and a grim smile behind it, Mr. L.G. commented, "That's the way to talk to them!" and a lady sitting beside me, who had felt his charm early in the meeting, and had exclaimed, "Oh, I like him, I like him," did not like quite so well his forceful politics as she learned them, and she wriggled angrily in her seat and muttered, "Oh, it's all very subtle!" It was not. It was a great statesman unfolding with telling effect a page of old England's past history, and as he did so, making more.

Just one more picture of him—a party meeting in Caxton Hall, Westminster, where we were discussing the Liberal land policy and arranging a plan of campaign for speakers. An unenthusiastic agent from Cornwall had misgivings—said his county was not ready for it, and he thought we should do better to make no more. "What," exclaimed Mr. L.G., "is England not to be allowed to think because Cornwall doesn't want to! That's just the sort of thing that drove John Wesley out of the Church of England," and his eyes flashed ominously. He does not take kindly to opposition from little minds. He has vision himself, and expects to find it elsewhere.

Mr. J. H. Thomas.

ANOTHER interesting character I have encountered at close range is Mr. J. H. Thomas, Dominions Minister to-day. I first saw him on the hearthrug of the League of Nations Union office in London in its early days, waiting for an executive committee meeting to begin. Mr. Thomas was talking to Professor Gilbert Murray, the famous Oxford don. They were humorously discussing that crime against good English, the split infinitive—the famous scholar's Oxford soul had been shocked by a fault of grammar in a memorandum prepared for the meeting.

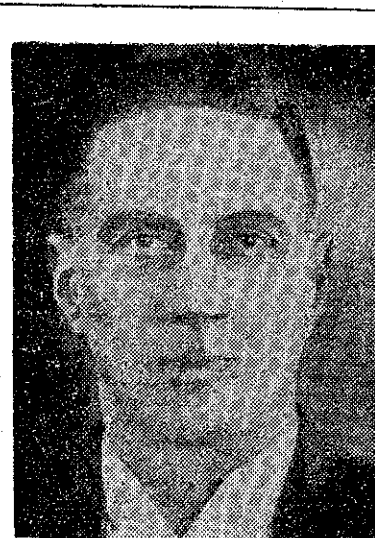
Mr. H. G. Wells was also in the group, I remember, and in an impish mood that day, and with a twinkle in his bright eyes and his hair all rumpled up he said, "But I like the split infinitive! I use the split infinitive!" and then Major David Davies, who took his seat the other day in the House of Lords, one of the peers in the last Honours List—the man who was financing the whole League of Nations outfit at that time and had given thousands of pounds in the cause, turned to me—I was acting secretary, and murmured in pained fashion with

a mystified air, "What is a split infinitive?" After that I thought the committee meeting had better begin, so I shepherded my flock!

Yes, our big men are all very human and delightful people to work with. I learned in Downing Street that if there are such men as supermen it is only because by hard work and application they have made themselves so, and we can all qualify for the highest office in the same way and all stand by and lend a hand in the world's work, and every one of us is wanted.

Do Not Talk Slump.

IF I may give a message to New Zealand to-night I would say this: Do not talk slump, New Zealand, do not let it get you down. I would like to throw down my gauntlet in chal-



F. C. Cooper,
bass, singing from 4YA on
July 26.

lenge of negative thinking, of slump psychology, of a pessimistic negative attitude toward life. Stand up to it cheerfully like the stout Auzacs you have always been, and stick it with a philosophic grin until you come out safely on the other side, even if it means plain living and sane thinking, and that for years to come. We are standing up to it at Home, you know, gamely, and quietly carrying on, while we carry the baby also for the whole world, more or less.

The economic blizzard struck us some years ahead of this country, and we have been up against it for a long time now, but we are not crumpling up and we do not mean to: that is not the British way.

The best side of British character comes out when we are up against things, and our prestige never stood higher on the Continent of Europe than it does to-day. All eyes are turning now to Ottawa, and the world over peoples are anxiously asking England, "After Ottawa, do you mean to forget you belong to Europe, too?"

They all represent us, they all rely on us. We must not forget that as an Empire, as a steady force among the nations, we belong to the world, and the world looks to people of British stock for a lead.

We must not disappoint them, we must keep a sane outlook and a steady balance, and equip ourselves for the task of putting the world on its feet

again. But the world will not be saved by British brawn. Trained intelligence is what we want now rather desperately.

Are We Big Enough?

THERE is definite work there waiting for you to do. I have a theory about New Zealand. You are, or may be, super Britons! I believe that in ages to come, when the tide of Empire may have swung away from the old tired countries north of the Line, and the Pacific may hold the balance of power, then you may be the Britain of the future in your green islands of the south. See to it, New Zealand, that you are ready when your time comes. Work for it, New Zealand, equip yourselves by hard mental training to become leaders of men, a force among the nations to whom people may safely look for a lead.

This is a land that breeds men, and they were never more needed than to-day, but they need to be men, not so much of muscle as of mind. We think too little, and we talk too much, and are you reading enough in this country, as we all need to keep our minds trained on true facts; are you giving reasoned judgment to world affairs as a whole?

Are you training your young people to use their franchise wisely and well? Have you thriving political organisations for your younger voters as we have at Home? Is the electorate under 30 equipping itself as a driving force on sound lines? Have you political debating societies and speaking schools for your young people? Or do second-rate American pictures all too largely fill the bill?

No work to do! There is the biggest job ever waiting for us, if we are big enough for it. Is it for nothing that we are the only people in the world with the word "Great" as part of our Motherland's national name? I think the English-speaking peoples have to save humanity to-day. I believe it was directly to us that the prophet Isaiah thundered his message down the ages centuries ago—I believe that message from the Almighty Creator of the universe to the people of the isles was meant for us:—

"Listen, O Isles, unto Me, and hearken, ye people from far. . . . Keep silence before me, O islands, and let the people renew their strength. Let them come near, then let them speak; let us come near together to judgment. . . ."

"Ye that go down to the sea . . . the isles and the inhabitants thereof . . . the isles shall wait for My law . . . and on Mine arm shall they trust. . . ."

"And the isles saw it and feared . . . the ends of the earth were afraid, drew near and came.

"They helped everyone his neighbour, and everyone said to his brother: Be of good courage!"

Are we big enough for that?

"We sailed wherever ship could sail,
We founded many a mighty state,
Pray God our greatness may not fail,
Through craven fears of being great!"

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Questions and Answers

(Continued from page 10)

World Radio News

"RADIO-ROUEN" is the title given to an association of listeners who hope to provide the capital of Normandy with a studio ultimately to be connected to one of the State broadcasting stations. A cynical French journal compares this first step with "the purchase of a can of petrol prior to the acquisition of an automobile."

IN the Radio Exhibition recently held in Amsterdam much interest was displayed in the historical exhibits, which included some of the crude eighteenth century apparatus of Keperley, Mairne and Volta, as well as the telephone of Robert Hooke, invented in the seventeenth century.

RUSSIA seems determined to surpass all other countries in broadcast power output. The new Leningrad transmitter is to have a power of 250 k.w., and several neighbouring countries have already registered protests, which have been totally disregarded.

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A.: That point was pretty well thrashed out in the June "Radio Times," where the point was made that for tone, the valve should feed into twice its own impedance, but for maximum transfer of energy, into its own impedance. A compromise is often made.

5. In winding a power transformer with the windings, as in my diagram, should the astatic winding be wound over the primary or under the secondary?

A.: It is immaterial. Wind it in whichever manner is most convenient.

K.G.B. (Taranaki): Can I add extra valves to make my five-valve commercial set more powerful?—No.

2. What should be the value of grid-leak and condenser for good all-round reception?

A.: The grid-leak about 2 megs. and the grid condenser about .00025.

3. The makers say, use 100 feet of aerial. Would the set be unbalanced if I used 200 feet?

A.: No; 200 feet would give you broader tuning, with possibly a tendency to weaken the lower wavelength stations. Why not try a Beverage aerial, such as was described in the "Radio Guide"?

DX46A (Cambridge): I have had excellent results with the "Outspan Five," and now want to introduce certain alterations. Would two stages of r.f. audio instead of one transformer coupled improve signal strength?—No.

2. Could I use 1½ in. former for the s.g. coils.

A.: Yes. You would certainly not get greater strength, but you would be able to make a more complete set.

3. Would potentiometer grid control be an improvement?

A.: Yes, you would get smoother oscillation. If you want to get still further strength, you could add another r.f. stage, ganging the condensers controlling the three r.f. stages, leaving the detector valve operating with a condenser of its own.

[Note.—The "1932 Outspan" will be fully described in the September "Radio Times".]

A.MATEUR (Epsom): If I raise my aerial 15 feet at the lead-in end, will I get an increase in volume? Much or little?

A.: Probably a little extra volume. 2. Is it likely to cause less selectivity or more noises?—No.

3. Should I shorten the horizontal part accordingly?

A.: No, the aerial will not be unduly long. The alteration should be worth while.

N.O.B. (Herne Bay): Is it possible to convert the "Night Owl Three" to a.c., and, if so, could you indicate alterations and the approximate cost?

A.: In the next issue of the "Radio Times" is the a.c. version of the "Night Owl Three," but we are calling it the "Dx Four," although actually it is a three-valve set.

2. Would a Beverage aerial work in the situation I have shown?

A.: Yes, if you could get about 500 feet. A low aerial is not as likely to pick up noises as is a high one, and for this reason the Beverage aerial would be quieter than your present aerial. Such an aerial has pronounced directional qualities.

SIX VALVE (Christchurch): Your circuit should be quite good, but we cannot see the reason for three pentode valves in the output. Two in pushpull should be ample and would require but slight modification. Unless the coil data is given you would have to send to America for the coils. The cost, we should imagine, would be fairly high. Including the valves it may run out to somewhere £15.

R.F. PENTODE (Levin): Is the r.f. pentode more efficient than the screen-grid valve?—Yes.

2. Are r.f. coils, designed for use with

screen-grid valves, suitable for use with the r.f. pentode?

A.: They should work quite well, but to obtain the maximum for the r.f. pentode the coils must be especially designed.

3. Your circuit appears to be correct.

L.B. (Christchurch): I intend building the "Multi-mu and Pentode Three." Could I gang the tuning condensers, and if so would the number of turns on the coils be changed?

A.: Yes; you could gang the coils. Both secondaries should be the same and small adjustments could be made to fine up the coils. A revised version will be published in the September "Times."

2. I am making a power-pack for the Multi-mu Three and will be using the field of a dynamic speaker as choke. Will another choke be necessary?

A.: It depends on how you lay out your set. If you are lucky you will not need an extra choke, but, if you are building a power-pack and intend using the field choke you must allow extra voltage. If 40 mls flow through a 2500 ohms field, a 100 volts will be dropped.

R.S. (Auckland): I renewed two of my valve sockets, but I am not certain if I put them back the same way. Does it matter? I am using 201A valves.

A.: Yes, it does. It depends upon which valves you took out, but if the set works as well as it did before, then it is fairly certain that you are right.

2. Can I put an earth on to my set if I use a condenser? I am employing a d.c. eliminator.

A.: Yes, but the breakdown voltage of the condenser must be large enough to withstand the strain.

133A (TE KUITI): My set picks up telephone rings. The aerial passes over the telephone wires.

A.: Either put a greater distance between the telephone wires and the aerial or move the aerial to such a position that it does not pass over the wires.

FADING (Sydenham): I have had my set for more than three years and am still using the original valves. They still function and the tone is good, but when I tune the set to the local station and leave it on for about five minutes the signals fade almost out. When the set is again turned to the right volume it stays like it and then it does not fade. Is this being caused by the valves?

A.: We are inclined to suspect the valves, particularly the rectifying valve, but there may be other causes.

NEWCOMER (Wellington): Could an a.c. shortwave adaptor be used on a seven-valve broadcast receiver without having to resort to the use of batteries?

A.: Yes, there are several converters available which can be used between the aerial and the set without batteries. An a.c. converter was described in the 1931 "Radio Guide." It is rather difficult, however, to get one to work with a superheterodyne set, and your best plan would be to buy a special adaptor.

W.S.T. (Wellington): Can a 5-1 audio transformer be altered so as to make the ratio 3-1?

A.: Yes, but care would be required. 2. Using a crystal, an E415, two 405's in pushpull, where is the correct position for a tone control?

A.: Between the plates of the valves in pushpull. Use a .04 condenser in series with a 100,000 ohms variable resistance, connecting one end of the resistance to one plate and the other side of the condenser to the other plate.

SPARKS (Hawera): Results with the "Sparrow Hawk." One have been disappointing. Amateur stations are received on the 40 metres coil, while on the 80 metres band stations from 200-300 metres come in. Why is this?

A.: Are you certain you are using the series condenser which reduces the effective capacity of the tuning condenser? Check the arrangements and make certain that the moving plates of the tuning condenser are connected to one side of a .001 fixed condenser, and the other side of the .0001 fixed condenser is connected with earth. Unfortunately some diagrams in which the two condensers are shown in parallel are in circulation. This would throw out your tuning.

V.C.B. (Taranaki)—My eliminator has ample power on the lowest terminals. Can I adjust the current between it and my set?

A.: If you wish to use a lower voltage use a lower tapping on your eliminator. You will not be doing any harm by leaving the higher one free.

2. What are the best valves for my neutrodyne battery set?

A.: Use 221 valves in all stages except the last, where you should use a B605 class with 12 to 15 volts bias.

3. How can I re-neutralise my set?

A.: By adjustment on a coil in series with the movable coil. We do not know how your set is laid out, nor can we describe this particular unit to you. The method of adjustment is by tuning in a station at about the centre of your dial, and then cut out the filament supply of the third r.f. valve, that is the one nearest the detector. This can be done by wrapping a piece of silk round one of the filament legs. Adjust the neutralising device until the signals are at their weakest. Repeat this procedure for the second and third r.f. valve until the signals are at their weakest, and the set is now neutralised.

DETECTOR (Auckland).—For a copy of the Regulations write to the Registrar, Radio Serviceman's Examination, No. 8 The Terrace, Wellington. He would also give you particulars concerning the examination.

DX74W (Wellington).—I am troubled with electrical interference. If I insulate my lead-in with insulated tape would I quieten a certain amount of the noise?

A.: No; interference is a big problem. You can minimise it slightly by having your aerial at right angles to the source of the noise, by using a lead-in of armoured cable, grounding the armouring of the cable, and by using a line noise suppressing device.

2. I propose to make a good twisted joint, covered with insulated tape. Would this be just as good as a soldered one?

No; it would not be satisfactory, as corrosion would take place after a certain time.

3. The base of my dynamic speaker becomes quite warm after about 10 minutes' running. Is this a common thing?—Yes.

4. I can receive KFI but no other American station. Why?

A.: That is probably due to your locality, or it may be that your set is more sensitive on the longer wavelength than on the short, although this is not the accepted rule.

IN order to encourage playwriting for radio, the Danish broadcasting authorities have decided to invite all authors to take part in a radio-play competition. Three prizes, ranging from £275 down to £110 are to be given for those judged to be the best, and the usual broadcasting fee is to be paid for any play used.

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Short-wave News

7LO, Nairobi.

SHORT-WAVE station 7LO, Nairobi, working on a wavelength of 49.5 metres, has increased its power to 2 kilowatts.

The schedule of 7LO, in New Zealand time, is as follows: Tuesday, Thursday, and Saturday, 3.30 a.m. to 8 a.m.; Wednesday and Friday, 4 a.m. to 9 a.m.; and Monday, 3.30 a.m. to 7 a.m. Special sessions are broadcast on Tuesday from 7.30 p.m. to 8.30 p.m., and on Friday from 12.30 a.m. to 1.30 a.m.

Strange Stations.

ON Friday morning at 8.40 a.m. music was heard at R5 at about 31 metres. At 8.45, when the item concluded, a cuckoo call was given, three times, followed by a call in a foreign language, which I could not identify (call or language). Singing by a choir followed, the cuckoo call being heard again at 8.50 a.m. Signals after this were too weak to follow the programme.

This "cuckoo call station" was reported by me a few weeks ago. Has any other listener heard it? It is possibly a low power station only heard occasionally.

Over five years ago (early in 1927), a similar call was heard from station WBBM, Chicago, on the broadcast band. This turned out to be a programme by the "Cuckoo Club." By the way, that was quite good dx in those days of low power transmitters and, at this end, a home-built receiver, Browning-Drake.

Another stranger was heard on Friday evening, on about 32.5 metres, from 9.30 p.m., with music at R8-9. "Valencia" was heard at 9.42 p.m. A few words were spoken between each item, which were repeated, probably the call, but I could not understand it. This station was still going strong at 10.45 p.m. at R8.

A Good Station.

PROBABLY the best all-round station received here at the present time is KKW, Bolinas, California, on 21.77 metres. Volume is good, usually R maximum, and very steady, without any of the surge which is often noticed on short-wave stations.

A sponsored programme, featuring Richard Crooks, was well received on Tuesday from 8 p.m. till 3.30 p.m.

Log for Week Ending July 16

12RO, Rome, 80 metres: Wednesday and Saturday mornings are apparently the regular schedule for 12RO. Weak, but clear, at 8 a.m.

RV15, Siberia, 70.1 metres: Not quite so constant now. Good most evenings, but weak at times.

RV59, Moscow, 50 metres: Quite good each morning at R8 till 8.30 a.m., sometimes later.

W9XF, Chicago, 49.83 metres: Monday, from R6 at 3.30 p.m., to R8-9 by 4 p.m., remaining at this till closing at 5.30 p.m.

W3XAL, Boundbrook, 49.18 metres: Sunday only, R8-9 till 4.30 p.m.

W8XK, Pittsburgh, 48.86 metres: Tuesday and Saturday, reaching R8-9 when signing off at 4 p.m.

REN, Moscow, 45.38 metres: Monday, R7-8, at 7.45 a.m., not audible at 7 a.m. Thursday, R4 at 8 a.m.

32.5 metres (about): A stranger reported under "Strange Stations."

"Radio Maroc," Rabat, 32.26 metres: Monday, R9 at 8 a.m., but spoilt by Morse Q.R.M.

PLV, Java, 31.86 metres: Wednesday, R8-9, till about 10.30 p.m., when they closed. On Thursday this station was calling VK2ME, but giving their call as PLV, apparently a new call with the same wavelength.

VK3ME, Melbourne, 31.55 metres: Wednesday, weaker than usual, with very severe fades. Saturday, from 9.30 p.m. till 11.30 p.m., very good at R9 most of the time, with some slight fading.

OXY, Denmark, 31.51 metres: Heard every morning, but very weak, R3 at best.

W2XAF, Schenectady, 31.48 metres: First audible about midday, increasing slowly to R8-9 by 3.30 p.m.

Zeesen, Germany, 31.38 metres: Each day except Monday; best about 8 a.m., usually being R8-9.

W1XAZ, Springfield, 31.35 metres: Is not audible quite as early as W2XAF, but "catches up" at about 3 p.m., and is about the same till signing off.

VK2ME, Sydney, 31.28 metres: Sunday, both sessions, R9, with some severe fading. Monday, no sign at 7 a.m., but up to R9 by 7.45 a.m.

Japanese, 31 metres (about): Tuned in at 9 p.m. on Saturday at R9, what appeared to be a Japanese melodrama. At 9.25 p.m. they closed after either calling or giving the call of JIAA. At the same time, JIAA was going strong on 30.5 metres with a different class of programme. This 31-metre Jap. was on again just before midnight.

31 metres (about): "Cuckoo station," reported in "Strange Stations."

JIAA, Japan, 30.5 metres (about): Every evening at good strength, talks and music.

EAQ, Madrid, 30.4 metres: Still coming in quite well each day from 11 a.m. till 12.30 p.m.

Radio Colonial, Paris, 25.63 metres: Every morning at good volume till 10.30 a.m. except on Wednesday, when they changed over to their 25.2-metre wavelength soon after 9 a.m.

G5SW, Chelmsford, 25.53 metres: Not audible much before 8 a.m., after which time they are often quite good. On Sunday morning "Ambrose and his orchestra" at the Mayfair Hotel, London, with dance music, were very good at R8-7. The session from 11 p.m. is still inaudible early, but a faint signal is there toward midnight.

12RO, Rome, 25.4 metres: Each morning except when on 80 metres, about R8 between 8 a.m. and 10 a.m.

W8XK, Pittsburgh, 25.25 metres: Wednesday from R5 at noon to R8 at 2 p.m., when they closed. About the same on Saturday, closing at 1.30 p.m. this time.

Radio Colonial, Paris, 25.2 metres: Wednesday, from soon after 9 a.m. till closing with the "Marseillaise" at 10.25 a.m. R7-8, gushy, hot so good as the 25.5-metre transmitter at the same time.

KKW, California, 21.77 metres: Does a lot of testing, often relaying one of the Californian broadcast stations for test purposes. Occasionally relays programmes to KGU, Honolulu.

Radio, Colonial, Paris, 19.68 metres: This, the lowest wave transmitter of the French Colonial service, on Saturday night was inaudible at 11.30 p.m., their opening time, but by midnight was just readable, say about R3.

W2XAD, Schenectady, 19.56 metres: Tuesday for a short time at R2.3 at 8.30 a.m. and on Wednesday at 10 a.m., with severe fading at R5.

N.Z. Shortwave Club

Wellington Meeting

THE July meeting of the Wellington branch of the N.Z.S.W.C. was one of the liveliest in the club's history. So interesting was the discussion that a demonstration scheduled for 9 p.m. was not commenced until 10.20 p.m. An unfortunate incident occurred when a Highland pipe band passed outside the hall, necessitating the secretary and several other members being forcibly restrained from rushing out to follow.

The outstanding feature of the evening was the recommendation to the committee that next meeting take the form of a short-wave convention. A telegraph outfit and examination papers were brought by Mr. H. E. Roatz in view of the proposal to start a Morse class, and Messrs. A. J. Hilkie and G. Willoughby had several sets for a try-out. Mr. N. A. White gave a number of members a "peep over the works."

It was noticed that many members who, contrary to their custom, seemed to be imbued with the spirit of the meeting and were up on their feet often to join in the discussion.

Attention was drawn to the fact that very often rebroadcasts of short-wave stations were put over when conditions were eminently unsuitable. As this is likely to give the public a wrong conception of short-wave reception and is affecting the dealers, it was decided that attention be drawn to the matter. A recommendation was sent in to the committee that every member be circularised and asked to send in their suggestions regarding the conference, as it is very important, seeing that the club is to represent the Dominion that each member take an active part.

The following were appointed as city representatives of the club: Wadestown, Messrs. A. J. Hilkie and Gordon Willoughby, 20 Cecil Road; Newtown-Berhampore, Mr. George Charman, 68 Rintoul Street; Wellington East, Mr. J. V. McMinn, 12 Edge Hill; Kilbirnie-Miramar, Mr. H. E. Roatz, 17 Te Whit Street, Kilbirnie.

The president, Mr. F. W. Sellens, being unable to attend, the chair was occupied by Mr. Albert Comfort, and the meeting closed at 11 p.m.

Short-Wave Club Notes

From the Secretary's Pen

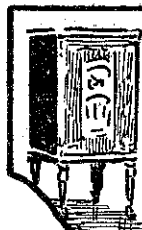
WE have temporarily lost the services of Mr. L. Saunders, who has left New Zealand for a time. Mr. Saunders, who was one of the foundation members of the club, has been for a number of years one of the most enthusiastic short-wave listeners.

With the rapid growth of the club it is becoming necessary to go in for office appliances—in fact, these are already overdue—and so a special meeting is to be held. The club does not run a newspaper, but notes appear regularly in the "Radio Times." The method of keeping members together is by means of a private type-written monthly paper, which is not for sale.

Listeners will be interested to know that the club is ready to put a shortwave station on the air, and the only thing preventing us from doing so is the necessary permission. As such a scheme would benefit all listeners, whether members or not, any support by readers would result in mutual benefit. As another club has permission, we are feeling optimistic.

If all goes well, Wellington will have its "Radio Shack" in a very short time. The committee has inspected a number of places, and are hoping to finalise arrangements very soon.

Inquirers, please address me, A. B. McDonagh, Secretary, N.Z. Shortwave Club, 4 Queen Street, Wellington.—Yours fraternally,
MAC.



OF FEMININE INTEREST

By "Patricia"



MRS. IDA EVANS, a visitor from Sydney, broadcast for 2YA last week a most interesting story of her travels in the South Sea Islands. Some of her adventures in the interior required courage and initiative, as she had to deal with uncivilised natives. Courage, common sense, and understanding is needed if one is to make any headway with natives of any tropical country. Mrs. Evans must possess these attributes in a marked degree. Her boat journeys to the different islands were full of incidents, amusing and otherwise. On the boat roamed pigs, fowls, dogs, and other animals, and at night she had to surround herself with boxes to keep off these denizens of the farm yard.

This experience of Mrs. Evans reminded me of the time I travelled from British East Africa to Bombay, when we had on board a number of wild animals, zebras, lion and leopard cubs, pelicans, and several racing ponies, which it was my delight to help feed every morning.

MRS. EVANS had rather a unique experience, for on one of the islands she met an authoress who became friendly with her, and with their haversacks they set off to walk across the island. On reaching the further shore, they saw a beautiful house built of cut coral. They were entertained therein by a charming couple, who, they afterwards learned, were the Earl and Countess of Hastings, who have made their home in this island paradise.

MRS. EVANS' talk aroused in me a feeling of wanderlust. Although I have travelled through many lands—East and West of Suez—I now have a great desire to explore those lovely islands so ably described by Mrs. Evans. To leave the cold and wind of Wellington for that land of warmth and sunshine would be indeed a visit to the "Isles of the Blest."

TO-DAY, women are being moved by the exploring spirit, and are venturing into regions which a few years ago would have been considered beyond them. To go from one extreme to the other, I read that a small, almost fragile and pretty woman, Mrs. Olive Murray Chapman—a water-colour artist—has been exploring in many countries to find subjects for her painting. She has lately been exploring 400 miles north of the Arctic Circle, where she went alone without a professional guide, with only some boys recruited from the few and far between local farms to show her the way.

As a result of this perilous excursion she has written a book, "Across Lapland With Sledges and Reindeer," which has just been published by the Bodley Head. During the Lapland journey Mrs. Chapman took a full-size professional cinematograph apparatus, and was thus able to get pictures which would otherwise have been impossible, as the Lapps, like the Chinese, are rather shy of the camera.

FROM 2ZW Mr. Will Appleton spoke the other evening on the success that has attended the organised camps for training boys for farm work. He stated that over 70 boys had found employment on farms, and letters had been received from many of them expressing their satisfaction in being so placed. This will encourage all those who are trying to solve the perplexing

problems of what to do with our boys and girls as the time approaches for them to leave school. Natural inclinations and tastes count for much, as we realise we can always do that thing best that we like most, and many of life's tragedies may be traced to the fatal mistake of putting a youthful square peg into a round hole. In England there is

an experiment which may solve the youth unemployment problem. In a number of secondary schools "careers masters" and "careers mistresses" are being appointed to discover the occupations for which scholars are best suited, and to guide and encourage pupils who are about to go out into the world. Remarkable success has rewarded the efforts of the pioneer careers masters, and inquiries show that both parents and employers are taking the keenest interest in their activities. With such help as this boys and girls should make good. As Ruskin says: "It is only by labour that thought can be made healthy, and only by thought that labour can be made happy."

MR. JENNER'S music lesson at the educational session given from 2YA last week was one of great interest. The story of "Lohengrin," told in simple language, with excerpts of the musical and vocal items, must surely create in the children a strong appreciation of the best in music. In this matter Mr. Jenner is doing a great work.

TO those thinking of purchasing a dog, my advice is "don't," says Mr. Wingrove, of the Tail-waggers' Club, unless you are prepared to look after it and treat it intelligently. A dog responds quickly to sound and intelligent treatment. It should have its meals regularly, its kennel or box weather-proof and free from draughts, and its bed kept clean. Take your dog for a daily run, and keep its skin and hair washed and brushed. Most important, don't neglect small ailments, internal and external. This advice was given from 2YA last week, and very good advice it is, as all dog-lovers will admit.

ON Wednesday Miss Flora Cormack gave her weekly talk from 2YA on "Hollywood Affairs." This talk consisted principally of the aids to beauty adopted by many of the film stars. Most of them were simple, common-sense remedies, and no doubt will be tried by some of her listeners.

The cinema stars have a great attraction for our young folks, and I learn that quite a number of girls and young men go to the pictures to learn not only how to dance but how to walk. You must learn to walk before you can be a movie star, and it seems that some of our young people build their castles in that direction.

People derive their enjoyment from different angles of the pictures. Nature scenes that are wild and grand, appeal to me more than the fostered beauty of grace and charm, or the super-fashionable modes worn by the stars that many women go to see. Everyone's taste is different, and like radio, the cinema provides for all.

THE 2YA vocal octet, which broadcast last Thursday, was a welcome innovation to our local programmes. Most of the old radio favourites were easily distinguished, even in the concerted numbers, and it is to be hoped in some future programmes old folk songs may be included.

Prize Poem Competition

(Conducted by "John O'Dreams")

THE prize of half a guinea in the current competition is awarded to K.M.N. for the arresting "Quest," which in human quality, technical skill, and sustained imaginative power will command attention from those interested in the more intricate forms of literary expression. W.H.McK. sends two short poems which are commended for poetic quality, "Miracle" being a small and most attractive verselet that calls for musical setting. C.A.L.: We regret we cannot find space for your vignette of wintry midnight landscape, expressed in quaintness of a letter to Dad. "Merrie" continues excursions into realms of the fantastic and visionary. Always interesting and sometimes delightful, the work of this contributor entirely escapes banality.

"E.A.C.'s" "Evening" has an elusive but quite unmistakable charm. K.M.K. (Southland) is ambitious to write, and achieves some success in the lines submitted, a sense of beauty being apparent. More care, however, is essential, with other factors. In line two, for instance, the substitution of "off" for "in" would make all the difference.

"Cecil Dene": The first rendering of "Apathy" has the greater merit. "Recreation" exceeds our limit, which is 25 lines. The study of the poets is the best school. Why not begin with a small anthology? That compiled by W. H. Davies, you will find, contains some very lovely and representative work.

"O.M.S.": Your verses are typical of our country, which lends some interest, and there is also present a modicum of imagination, but rhythmic sense is faulty.

Quest

*I have sought Beauty, and of Life asked nought
Save jewelled moments starr'd with leaden days.
I followed her bird-call down misty ways,
Seeing but darkly in the glass I wrought.
I the deepening of the dusk I vigil kept,
And oftentimes surprised her where she slept,
Half-hidden by the dim-white robe of dawn.
Oh, she has touched me with her finger-tips and I have torn
The clutching hold of every day! Yet most she hid her light
Through hours of dull content; and when my world fell round my feet
I glimpsed the glory of her face and felt her pinions beat;
She drew me from the depths to stand with her upon the height.*

*I have seen lone Poverty; clad in her thin shawl,
Standing silently, grey shadows in her hair.
Before her stretched the street where lies eternal night
With drooping head, stood Beauty, quivering there.*

*I have known pale Sorrow; her eyes were dark with weary tears
And the woe of all the world was her uplifting load.
The leaves fell tossing from the trees and with the wind
Went Beauty, to help Sorrow on her road.*

*I have seen grim Pain; he lay amid the dew-drenched grass,
And hard against the sod his frenzied fingers beat,
But on his lips lingered a twisted smile; he heard
The ever-nearing tread of Beauty's feet.*

I have sought Beauty and go seeking her unto the end.

—K.M.N.

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