

Luxurious Air Yacht

Powerful Radio Equipment

PRINCE BIBESCU, of Roumania, President of the International Aeronautical Federation, has just become the owner of a specially modified passenger-carrying aeroplane, which has been fitted, according to his own wishes, as a luxurious air yacht.

The Prince's private room and study, occupying the rear half of the main cabin, is a comfortably furnished apartment containing several easy chairs, two beds, wardrobes, and a collapsible table. Every facility is provided for the Prince to continue his normal activities during his air cruise. A power-

★ A ★
Programme, commemorating
The Centenary of
WALTER SCOTT
Will be broadcast by 4YA on
AUGUST 16.
★ ★

ful radio installation enables constant communication to be maintained with the ground. In the front of the main cabin are the sleeping quarters and living rooms of the Prince's suite, adjoining which is the wireless cabin and dressing-room.

The wireless apparatus, which is of British manufacture, comprises a special aircraft type transmitter and receiver. The transmitter, which is of 350 watts power, is suitable for use on telephony or telegraphy. The receiver also embodies the newest features of design for aircraft wireless apparatus, giving great selectivity combined with simplicity of tuning and adjustment. The entire apparatus is extremely compact, the dimensions of the transmitter being 18 inches by 18 inches by 9 inches, and of the receiver 7 inches by 18 inches by 9 inches—and can be controlled either by the pilot or operator as required.

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Modern Ballroom
Dancing

No. IV ... The Slow Foxtrot

by W. E. Priestly

(The synopsis of a talk broadcast from 2YA.)

FOX-TROT time may be fast or slow, the former being known as quick-step and the latter as slow fox-trot. This dance, though a little more difficult than either waltz or quickstep, is more graceful when well done—so much so that the Press have frequently referred to it as "the pride of the English ballroom."

Part of the difficulty in mastering this dance from the point of view of the novice dancer is the fact that it is always danced in three-step, which necessitates a long flowing movement. In the crowded state of some ballrooms this sometimes presents a difficulty. A well-trained dancer with a wider knowledge of turns and variations will not find nearly the same difficulty.

The tempo of the slow fox-trot is

on the ball of the l., long step forward on the ball of the r. Now keep repeating, counting slow, quick, quick, slow, quick, quick.

Natural Turn.

THE right-hand or natural turn is the most commonly used turn in the slow fox-trot, so we will try that first. Long step forward on the r. and turn to the right (two beats).

Step to side with l. on the ball of the foot (one beat).

Long step back with r. on the ball of the foot (one beat).

Step back with l. on the toe (two beats).

Turn to right on the l. heel at the same time pulling r. to l. (two beats).

Forward l. into walk (two beats).

The Reverse.

LONG step forward on the l., turning to the left (two beats).

Step to side on the ball of the r. (one beat).

Step back on the ball of the l. (one beat).

Long step back on the ball of the r. and turn to the l. (two beats).

Step to side with l. (one beat).

Step forward on ball of the r. (one beat).

Long step forward (outside partner's feet) on the left into three-step.

Reverse Wave.

A REVERSE wave is a particularly useful movement on a corner, so we will try that next. It is really not a very difficult step, as it is a combination of movements already described.

Long step forward on the l. and turn to the l. (two beats).

Step to side on the ball of the r. (one beat).

Step back on the ball of the l. (one beat).

Long step back on the r. (two beats).

Long step back on the l. (one beat).

Long step back on the r. (one beat).

Step back on the toe of the l.

Turn to the r. on the l. heel, at the same time pulling r. to l. (two beats).

Forward l. into walk (two beats).

The Feather.

A STEP that is danced very frequently in slow fox-trot is the feather. It is a very simple movement: it is just a three-step with the quick steps taken outside your partner's feet.

Long step forward on the heel of the r. (two beats).

Fairly long step forward on the ball of the l. (one beat).

Another step forward on the ball of r. (one beat).

Forward l. into three-step (two beats).

Once having mastered the steps described you will find they are sufficient to make your dancing interesting to yourself and partner. Any inquiries for these or further variations may be obtained by writing to me personally.

Short-Wave Club Notes

From the Secretary's Pen

ALL members have been circularised with a view to obtaining news, views and suggestions for the forthcoming club conference. This is in accordance with the views of the founder that the club be representative of New Zealand, with every member a member of the advisory committee.

Membership of the club does not consist merely of sending in a sub. and receiving a paper; we are out to advance short-wave. Another club, although years before us in the field, neglected to cater for the short-wave listener, hence our foundation.

On checking over the lists we find that quite a number of members have passed for their transmitters' tickets since joining, so it is suggested that a special section be formed for them.

Quite a number of owners of one-valvers are joining up now. The "Sparrow Hawk" seems to be a favourite, and some respectable logs are being obtained.

Write for particulars. There is no obligation to join. Address me, A. B. McDonagh, Secretary New Zealand Short-wave Club, 4 Queen Street, Wellington.—Yours fraternally,

MAC.

Abbreviations

THE following abbreviations are used in the text:—

l—left foot.
r—right foot.
s—slow.
q—quick.

between 44 and 48 bars to the minute (there are 54 in quickstep) and is 4/4 time. The accented beats are the first and third, the greater emphasis being placed on the first.

The Walk.

THOUGH a good dancer may use any number of variations that are in keeping with the dance, there are certain basic steps that must be adhered to. These are the walk, three-step, right hand or natural turn, left hand or reverse turn, backward wave and the change direction step.

It will be impossible to detail all these movements here, so I shall restrict my remarks to those more frequently used.

In the three-step each quick step occupies one beat only, while the slow step takes two beats. That being made clear you will realise that each three-step will take one complete bar of fox-trot time, taken quick quick slow.

The movements detailed are in each case those taken by the gentleman. The lady's steps correspond, except in a turning movement. The lady will take her turn spinning on her heels, her feet together and then step forward on the foot on which she had taken her last back step.

For the walk take a long step forward on the heel of the l., fairly long step forward on the ball of the r., long step forward on the ball of the l. Now try with the r. Long step forward on the heel of the r., long step forward

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