

PUBLISHED WEEKLY

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and
HOME JOURNAL

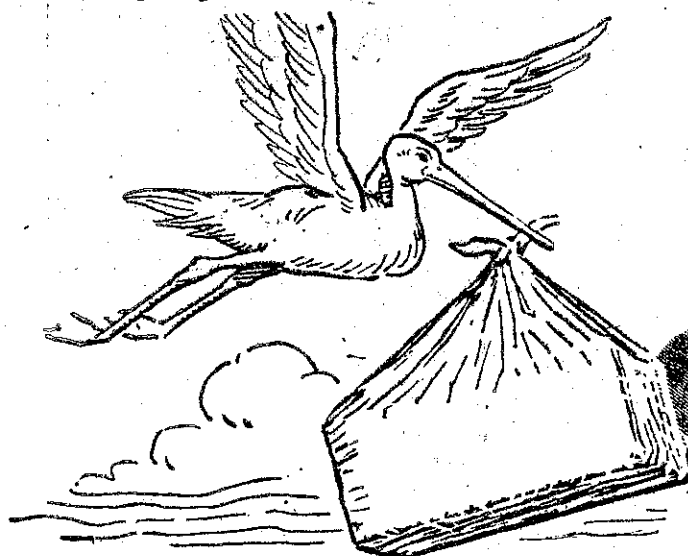
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Something New
is on its way—



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Trace Out The Fly's Route

.... And Win

No. 7 Competition

THE prize for this Competition goes to A.Z. (Wanganui), whose solution was chosen as the best from a large number of entries of surprisingly high standard. (The winner's effort appears in column 2.)

No. 8 Competition

THE winner of this Competition will be announced next week.

No. 9 Competition

A FURTHER Guinea Prize is offered for the most correct solution of the accompanying problem. There are several alternative paths, but the prize will go to the entrant whose solution contains the fewest number of straight lines. Furthermore, to avoid the possibility of a tie, the first correct solution opened after the closing date will be awarded the prize.

Entries close at 11 a.m., Wednesday, February 1. Address envelopes, "Competition No. 9," "N.Z. Radio Record," P.O. Box 1032, Wellington. Entries must be in ink, written on one side of the paper only, and bear the competitor's name and address (with nom de plume if desired) at the head of the entry. The free-entry coupon on this page must be attached.

Things One Ought to Know

(Answers on p. 24.)

1. If you invert an empty jar and plunge it downward into a bath full of water, why does not the jar fill with water?
2. Why does wood crackle when it burns?
3. Why are white mice carried on submarines?
4. Why do clergymen wear black clothes?
5. Of what was Cinderella's slipper made?
6. What good do trees do?

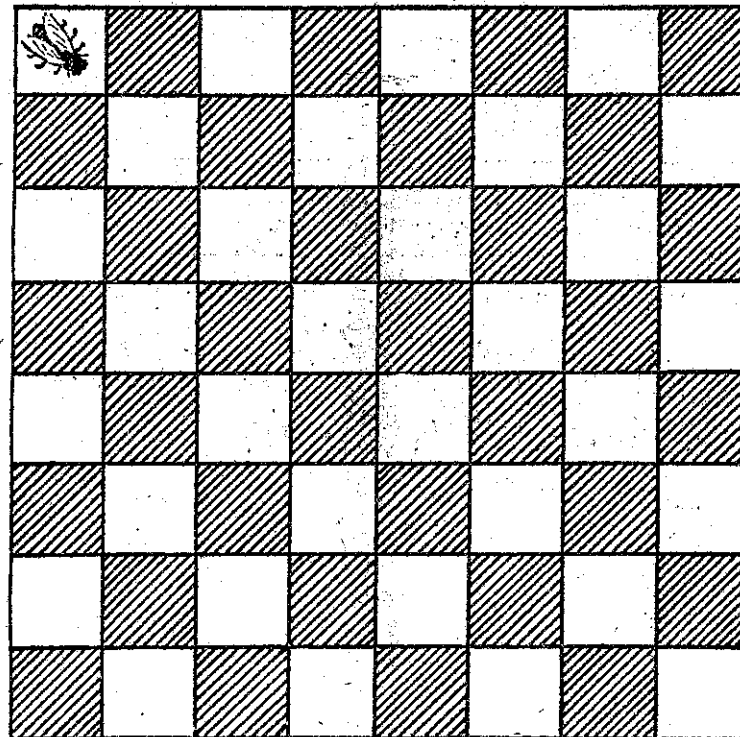
FREE ENTRY COUPON.

Competition No. 9.

Name

Address

ONE GUINEA PRIZE



THE FLY'S TOUR

A FLY alighted on the square in the top left-hand corner of this chessboard, and then proceeded to visit every white square. He did this without ever entering a black square or ever passing through the same corner more than once. Can you show his route?

CAN YOU ANSWER THESE?

1. What is an oast house?
2. Who owns the Berengaria?
3. What is a love apple?
4. What are osiers?
5. What is a hetacomb?
6. What is a chanty?

Competition No. 7

The Winning Solution

THE correct order of the pictures is:

BDGHCAFE.

"Daddy," cried little five-year-old Pet, running into the dining-room, where her father was reading his paper and enjoying a smoke. "Daddy, there's a man at the back door who wants to speak to you." Her father hastily

left the room not noticing that he had left his match-box on the table, between the ash-tray and cigarette-box.

His back was hardly turned, however, before the child noticed them and, seizing the match-box in her right hand, managed to strike a light with her left. Delighted at her cleverness, and having the room now to herself, she excitedly waved the lighted match round her head, inadvertently setting fire to the window-curtains as she did so. In less time than it takes to tell, clouds of smoke were pouring into the street outside, showing up weird reflections, and casting a glow on the church steeple along the road.

In the meantime, having finished his business with the man downstairs, Pet's father had taken a stroll round the block, returning to find firemen busy in front of the house and a stream of water directed at the blazing room. In a frenzy of fear he implored them to save his child, and soon after the water was turned off to enable the firemen to rush their ladder to the window, while crowds of spectators stood staring below.

One gallant fireman managed to fight his way into the burning room, and a moment later appeared at the window carrying the child. He had wrapped a blanket around her, and she lay still and limp in his arms.

"Dead?" was the question on everyone's lips; but fears were soon allayed. She was alive, but suffering from the effects of the smoke and severe burns on the head, so was rushed off to the hospital. Here, after somewhat alarming fluctuations of temperature, she made good progress in the hands of a kindly and capable nurse, and was soon able to enjoy the scent of flowers at her bedside and letters from her friends.—A.Z.

Another Novel
Competition
Next Week

"The Old Curiosity Shop"

"The Denominational Garden"

THE first sketch, "The Denominational Garden," is from "Lovey Mary," companion book to the famous "Mrs. Wiggs of the Cabbage Patch," by Alice Hegan Rice.

It has been said that one is nearest to God when wandering in a flower garden, and this expresses precisely the philosophy of that quaint character Miss Viney, who didn't believe in flowers being caged up in shop windows any more than she believed in belonging to one church. So she made her garden and created all churches within it, giving a little time to each. To her, Christianity, which she interpreted largely to mean charity, was above all religions.

It is a quaint and charming story, with a certain whimsical humour running through it.

The next sketch is from "The Old Curiosity Shop." No book of Dickens's attracted so much attention when it came out in serial form as did this. The character of Little Nell made such an impression on the reading public of the world—in London, in the mining camps of California, among the gold-diggers of Australia; in fact wherever the British people read, in parts, the story as it appeared. It seemed to grip them like a living thing, for letters poured in from all parts of the world to Dickens imploring that, whatever he did with the end of the story, he was not to let Little Nell die. However, Dickens, like the true artist he was, could end the book in no other way than that in which he was impelled.

The ending is best described in Dickens's own words, in a letter to Mark Lemon, his old friend and critic; written when he laid down his pen, after the last word. He wrote thus:

"Dear Mark,—The child is dead. There was no alternative. I feel as if I had lost one of my own. I have wept.—Dickens."

As George Gissing once said, this child was more of a spirit than an actual person, whom Dickens created in his wonderful brain to take the old man away from the Old Curiosity Shop and its sorry environment into the open spaces of God's creation, and so to forget the sordid things of this material world.



Next Thursday evening, January 26, 1YA listeners are to hear Clement May before their own microphone in his first appearance from that station. This well-known 2YA personality, whose regular performances have earned him the highest praise as a radio entertainer, is especially noted for his very fine Dickensian character studies—a fact which is not at all surprising, for Mr. May has twice travelled the world as a Dickensian actor, giving recitals in all parts of the British Empire. In his recital next Thursday he is presenting the three sketches named above.

"Hoodoo McFiggan's Christmas"

To this day thousands of people, visitors to London, go down to Lincoln's Inn Fields, behind Kingsway, to visit that quaint shop which Dickens immortalised as the Old Curiosity Shop.

In sharp contrast to this sketch is the following one, "Hoodoo McFiggan's Christmas," a delightful little tale of a child, written by that prince of humourists, Stephen Laycock. The story is justly described as a pathetically humorous one. There is no doubt about it being true to life, for it is just what happens to many children during the festive season.

Poor Hoodoo, who became greatly excited as Christmas drew near, when it arrived found that he had got everything but what he wanted and nothing he had anticipated. To tell more of the story would spoil listeners' enjoyment of it, but there is a moral in it for parents. It is this: If you want to please a child, don't give him something he would have to have sooner or later—a necessity—give him something he wants.

To Hoodoo, a popgun would have been infinitely more precious than a new suit of clothes.

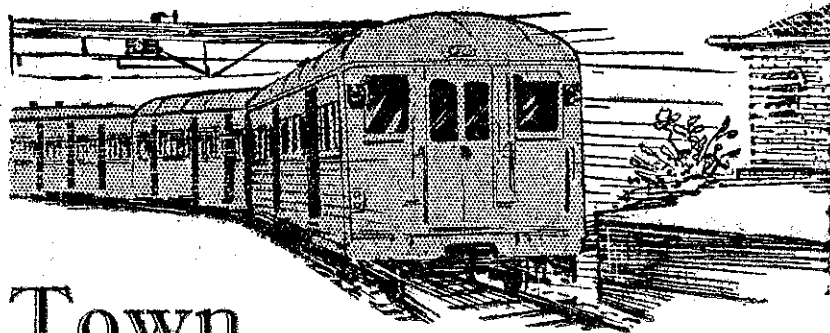
"DAN'L PEGGOTTY," the first of a second series of sketches which

Clement May will present from 1YA on Monday, January 30, is from "David Copperfield," by Charles Dickens. Dan'l Peggotty lived with old Mrs. Gummage, his housekeeper, in a houseboat in the old English fishing town of Yarmouth. There is a houseboat there to this day, which the thousands of visitors who go to see it each year are told is Dan'l Peggotty's, but the oldest inhabitants know that the original fell to pieces many years ago.

The next sketch, "Ethelred," has been acclaimed as one of the finest pieces of humour in verse form ever written. It is perfect in rhyme, rhythm, and metre.

The third and concluding sketch is an adaptation of a short story by O. Henry, "The Double-Dyed Deceiver."

The Mystery Train Comes to Town



*An Original Comedy Sketch
Specially Written for
Broadcasting*

AS I said to my friend the stationmaster only the other day—"Take these mystery trains."

Well, mystery trains are quite all right so far as they go, but the trouble is they all go one way—that is from city to country—which I think you will agree is very unfair to our respected country cousins. After all, residents in the country are as much entitled to have a little amusement provided for them on Sundays as anyone else.

You know, after they've milked the cows on Sunday morning, read the *Weekly News*, chased Barney, the pet bull, out of the pumpkin patch a couple of times, cursed the weather report, and conducted the weekly hunt through the bank pass-book for a credit balance, which is never there, it must be very difficult indeed to fill in the rest of the day until milking time comes round again. Something really should be done about it, and I'm pleased to say I've done it. Yes, I am pleased to announce that I have slipped in ahead of the mystery train merchants, and to-night I ask you to join the Higgins family in the first mystery excursion from country to city—Whangaparaurau to—well, see if you can guess where.

Guard: All aboard! (Bell—train moves off.)

Mum (Coughs.): Well, 'ere we are, all aboard the old misery train to the great big city. My, look at them sparks shootin' out of that there engine chimney. Oh! Dad, that reminds me, did I turn the iron off afore we left?

Dad: There y'ar—spoilin' a bloke's day first pop. Of course you turned the iron off, an' let me tell you, if you see a waterfall to-day, fergit it—you turned the tap off over the sink. An' if yer sees anything else that reminds you of somethin' else you might have forgotten to do afore you left' ome, well, take it from your long-suffering husband you did it.

What 'ave you brought to eat?

Mum: Oh. 'Ere's some nice saveloys. 'Ave one?

Dad: Thanks. Ask grandpa if he'd like one.

Mum: Grandpa, would you like a saveloy?

Grandpa: Eh?

Mum: Would you like a saveloy?

Grandpa: I don't want to.

Mum: Don't want to what?

Grandpa: Jump for joy. My rheumatiz is plaguin' me.

Mum: Oh, don't be so hard of 'earingish. What are you goin' to do now? 'Ave a snooze?

Grandpa: No. I'm goin' to 'ave a snooze.

Mum: That's what I said. Are you goin' to 'ave a snooze?

Grandpa: Oh! I thought you said was I goin' to 'ave a snooze.

Mum: Oh! Grandpa, don't be so ochamadiddy. Well, Dad, I

... BY...



WILL YATES

We have our mystery train excursions from town to country, so why not one from country to town? This original idea inspired Will Yates, one of the most versatile broadcast entertainers in this country, to write the accompanying humorous sketch, which he broadcast from 2YA before Christmas. Requests for a repeat performance were so insistent that the sketch was again broadcast on Thursday, January 12. All readers, especially those living in Wellington, will appreciate its amusing topicalities.

wonder where the train's goin' to?

Dad: Yer might as well ask me where this saveloy came from. They're both a proper mystery. 'Allo, young Bill, w'at's that yer readin'?

Bill: Oh, Dad, this is a pamphlet the guard gave to at Whangaparaurau to tell where we're goin'.

Mum: Oh, I say. Read it, Bill, and see if we can pick where it is.

Bill (reads): Ahem. Where are we going? A beautiful city with a name of ten letters, meaning not so bad to those who like it, and not so good as Auckland to others. No visitor to this wonderful city will miss seeing its magnificent harbour—unless he's blind. For directions to find his harbour: Keep walking until you come to the water. Don't ask the small boys the way, as small boys in this city know as little about water as they do in other cities. This wonderful harbour has been in the family for years, the residents having found it an excellent place for disposing of old safety razor blades and family photograph albums. Ships also appear on this harbour at rare intervals—in fact, too rare, according to our waterside friends, who go down to the sea to unload ships. As one drinks in the beauty of this wonderful harbour—

Grandpa: He finds it salty. He! He! He!

Dad: Go to sleep, Grandpa, and you won't enjoy your own jokes so much. Go on, Bill.

Bill: He finds it hard to believe that this beautiful harbour was once the cause of a fatal tragedy. A patriotic citizen declared that it was the best harbour south of the Line, but he forgot when he said it that he was in Sydney. The topography of this city is very flat, except for the high range of hills known as the Town Belt to the north—and to the south—and to the east—and to the west.

Mum: Hum—regular flat like a billiard table.

Dad: Yes, with knobs on, by the sound of it.

Bill: The climate is excellent except at certain times of the year, when the atmosphere over the city becomes bluish with hot air and sulphur. This period of the year is known to the residents as the session. There are other names for it, too. As befits the capital city of New Zealand—

Mum: Ah! There's a claw, Dad. I mean a clue. Where's the capital of New Zealand?

Dad: Capital of New Zealand? Its in England—every penny of it, and we're paying the financiers interest on it, too.

Mum: Oh, dear, Dad. Can't you forget your financeology for once an' let's enjoy ourselves? Go

on, Bill.

Bill: Further information regarding this city may be obtained from the guide who will meet the train on arrival, and escort visitors round the sights.

Mum: Um; a regular tied up in a. (Continued on page 24.)

The Mystery of the "MARY CELESTE"

Ernest Lewis to narrate Thrilling
Drama of the Sea

IN any port in the world and in any place where ocean-going sailormen for-gather, sooner or later, when the air is thick with strong tobacco burnt in strong pipes, tongues are loosened and argument reaches the joyous pitch of downright friendly abuse, somebody, through sheer devilment, will mention the Mary Celeste.

The story and the argument are many years old now. There are few of us who have not heard them in one form or another. This ship, the Mary Celeste, picked up off the Azores, with all sails set, with breakfast and hot tea all ready on the fo'c'sle table, the ship's cat curled up asleep on a locker, the galley fire still hot—but without a living soul on board—has become for us not merely a story of a curiosity of the sea, but a tradition, and even a legend.

Just how many stories have been evolved to account for the mystery of this strange crewless barque, who can say? There is a Latin proverb which runs, "Tot homines, tot sententiae." If you talk about the Mary Celeste with old seafaring men who know that great working ocean, the Atlantic, this truism will seem truer than ever. They have turned the ship, according to their tastes, into every form of craft, from the yacht of a millionaire into a small and undistinguished brig which scavenged the sea to glean the flotsam and jetsam to be found after the American Civil War. Writers have always been fascinated by the story. Joseph Conrad drew something from it. Conan Doyle wrote a history of it, and the bibliography of the Mary Celeste—that "white-winged wanderer," that "phantom ship"—makes in itself a small library.

The Mary Celeste set sail from New York on November 7, 1872. It had a scratch crew, with one man, at least (Carl Venholdt), so some versions tell us, shanghaied and thrown on board at the last moment. Benjamin Briggs, the skipper, had his wife with him and, it is supposed, their small child, although there are those who argue that the "baby" spoken of as being aboard was no live baby but merely a baby piano, a "Parlour Poll," as the men called it.

There was grave trouble at that time in finding crews in New York, and it seems very doubtful if the Mary Celeste put to sea with the heterogeneous crew of 14 which the official records attributed to her. For all that, there can be no doubt that the mate had the fighting and the bullying qualities which were essential then in dealing with a crew of blackguards, and, also, that the small craft was carrying a full cargo of whale oil and commercial alcohol. It is also certain that Captain Briggs

was a friend of Captain Moorhouse, master of the British vessel Dei Gratia, which lay alongside the Mary Celeste in New York, and which was destined eventually to find the Mary Celeste derelict off the Azores some three weeks later.

It is from the moment of the departure of these two vessels from America that the mystery and the theories begin. The most authentic news of the Mary Celeste is that she was brought into Gibraltar Harbour on December 13 by a prize crew from the Dei Gratia, who said that she had been found deserted and abandoned six days previously. Captain Moorhouse, of the Dei Gratia, said that she was sailing on a direct course for Gibraltar and, apparently, had been doing so for ten days without a soul on board, as the last entry in the log was dated November 24.

This is the story which a court of inquiry spent weeks in investigating at Gibraltar. The ship was in good order, there had been no plundering (there was even money in the cash-box, and a sewing machine and thimble on the table of the captain's cabin), but the crew had vanished. A sword was found with bloodstains upon it, and on both sides of the bow, cuts were discovered above the water-line seemed to have been made deliberately by an axe, and there were more bloodstains.

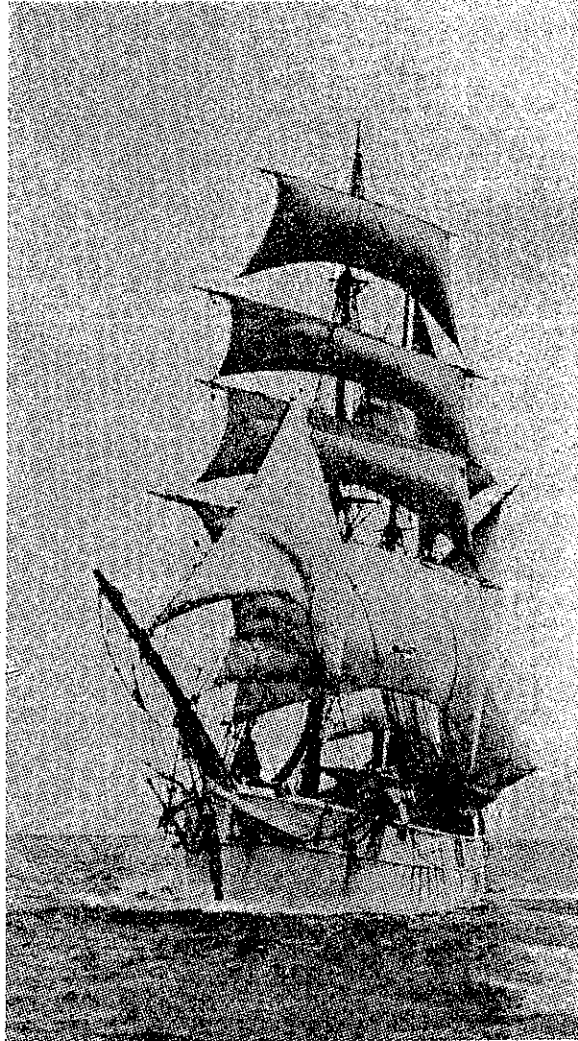
Bloodstains or no, the United States representative at Gibraltar during the inquiry, pooh-poohed any theory of violence and bloodshed, and the story remains to this day a classic mystery of the sea.

Mr. Lewis, who will present this fascinating story to us in a new guise and in a new and thrilling form, is one of the outstanding radio personalities of the Dominion, and it is certain that his Mary Celeste talks will prove to be one of the outstanding radio features of the year.

You may not agree with all he says—you may prefer to evolve a solution of your own after hearing the facts, but one fact remains—if you love the sea as British folks should you cannot fail to be interested in this strange story and problem.

MR. LEWIS'S talks will fall under four headings:—

- (a) February 11: "The Story of the Finding of the Mary Celeste."
- (b) February 18: "The Evidence at the Official Inquiry."
- (c) February 25: "Theories which Purport to Explain the Mystery."
- (d) March 4: "An Explanation of the Mystery."



What was the truth about the "MARY CELESTE"? Many ingenious explanations of this sea-mystery of the 'seventies have been offered by sailors and writers. The full story of this thrilling drama of the sea will be narrated by Mr. Ernest Lewis from 2YA on the following Saturday evenings, February 11, 18, 25, and March 4.

Editorial Notes

Wellington, Friday, January 27, 1933.

A STRONG argument for more rational criticism of programmes is contained in a letter that has come to hand from a regular listener. It expresses the point of view of a critical woman who takes into consideration the fact that broadcasting is meant for others than her. She likes the daily devotional service, thinks the Sunday morning service one of the best features of local radio, but has no use for the evening church services. "They are addressed to the congregations, not to listeners," she adds. She likes to hear the weather report—not the details from outlying stations—and the news. Appreciates the regular bulletins on the cricket; though she does not know too much about the game, she is interested in Bradman. She is a regular listener to the children's sessions and considers that some of the bed-time stories and children's items are preferable to some of the concert items. She looks forward to commentaries, and was thrilled with the description of the landing of the Southern Cross; she was specially interested in "Smithy's" remark about his son. She dislikes educational talks and the home science lectures, but likes the intimate hints on beauty and fashion. She likes, too, the woman to woman appeal of the morning sessions at some of the stations. Popular evenings she dismisses by remarking: "We have to listen to a lot of rubbish to pick up a good item or two."

FOR her preference in items, our correspondent selects light orchestral numbers "like those the ZYA orchestra and occasionally Frank Crowther's band play." She adds that she misses some of the

chamber music that was broadcast some time ago, and hopes that such may be resumed in the near future. She enjoys opera and makes an effort to tune in the Australian stations on occasions when these are being broadcast. "It is a pity the Board could not put on more of this class of thing," she adds. The type of drama broadcast by Victor Lloyd she enjoys "tremendously," but thinks the Will Bishop class of thing is for someone else. Her principal dislikes are jazz, in all its forms, revue turns and allegedly comic sketches.

NOW, however one may agree or disagree with her individual preferences, one feels that here is a person who makes an intelligent use of the broadcast service, modestly selecting from its ample provision

★ ★

A One-Act Play

"The Splendid Hour"

(Charles Archer)

Will be broadcast from 1YA

On

THURSDAY, FEBRUARY 2

★ ★ ★

the things that appeal to her without criticising it because it provides other things that she does not want or need. How different is her modesty from the ignorance and dogmatism of another listener who regards the only justification of broadcasting to the "quickenings of the spirit of man"—as interpreted by himself. He wants a series of talks for the common man with some such titles as "God and the Common Man," and adds that there must be many like himself who would gladly come to the broadcasting centres at their own expense and give to the listening public those thoughts that exclusiveness prevents them from expressing in public. He goes on to say that most of the speakers evade the real issues of life and its problems. That unless broadcasting develops along these lines its real purpose is lost—

"wallowing in a mire of jazz and amusement that must eventually drag it down to failure." High and noble thoughts. Broadcasting to save the pleasure-crazed world. Let jazz. He likes the Sunday night concerts, because they get real artists, thinks the "stuff Victor Lloyd and Company put over" is rubbish—"doesn't know how anybody listens to it." Likes Frank Crowther, thinks de Mauny far too heavy. And he speaks for the majority of listeners, for he ends: "Unless more jazz is given there will not be half the number of licenses next year."

★ A Shakespearean Concert

including music written for
Shakespearean plays, will be
broadcast from 3YA on
SUNDAY, JANUARY 29.

★ ★

us hope he is not the ordinary listener he claims to be.

THEN there is our friend the jazz lover—member of the younger generation, or whatever he cares to style himself. "The world is dull enough without adding to the misery by playing heavy classical music and broadcasting church services. What do you think we stay home from church for?" Jazz, jazz, more want.

THE letters are in some degree amusing, but the points of view must not be taken lightly. There is something in what each one says, but the difference is that one is an intelligent listener, while the others are not. Radio entertainment has to please everybody—the lover of opera, the lover of jazz; the sportsman, the devotee of religion; the child, and the adult seeking education. Obviously it cannot please all the listeners all the time. The best it can do is to please the greatest number of listeners most of the time. And the fact that the vast body of listeners is quiet, and that the licenses are still rising, is ample evidence that, despite our critics, listeners are getting about what they

In Phase and Out

By "Quadrant"

A SALES trick. Put a notice on a piece of apparatus saying that it is free if anyone likes to come in and get it. But don't leave the notice on when the shop is open. I learnt this dodge from a Wellington retailer.

"RADIO on no deposit" streams across the top of a shop window in Willis Street. Underneath is the cryptic little notice "To Let."

A RISE. I am taken to task for referring to advertising from an amateur station. My correspondent points out that it is news. The point is, however, that when another organisation asked for the same privilege it was refused. Making fish of one and fowl of the other is not fair.

"Mixed programmes," I always can get. For I've just bought a cheap super-het; Most B.B.C. stations, With stray oscillations. Come in ALL AT ONCE on my set!

"MUSICAL Pillow. Radio novelty that lulls one to sleep," I read in an overseas magazine. That's no novelty in our house—especially during the Sunday programmes.



A Set Back.

NEARLY everyone adores a speaker who recognises that listeners have a spark of imagination, and Miss Nelle Scanlan succeeds in entertaining her audience for that reason. Brief and intimate anecdotes of a hundred people of whom we know are ever so much more entertaining than weeks—aye, months—of verbosity about one person we want to forget.

RADIO

Has Ever Growing Possibilities!

Radio has become a great industry, a business providing wonderful possibilities, but to-day, more than at any time in its history, the demand is for the TRAINED man, and it pays its reward accordingly. The I.C.S. offers you the Radio training that brings radio's opportunities to your door. Enrol to-day and make your start. Ask for particulars of our Radio Courses.

The International Correspondence Schools (N.Z.), Ltd.
Over 300 Courses from Which to Select.
1822 WAKEFIELD STREET, WELLINGTON.

"Jigdal." An interesting specimen of modern Jewish music will be heard from 1YA, Auckland, on Sunday, February 5, when a record of Lewandowsky's arrangement of "Jigdal" will be included in the programme. "Jigdal" is a thirteenth century poem, consisting of 13 lines, each one of which sets forth one of the Thirteen Principles of the Faith, which had been formulated a short time previously by a famous Jewish scholar. "Jigdal" is regularly chanted in synagogues, being a portion of the Jewish Prayer Book service. The solo portion of Lewandowsky's arrangement of "Jigdal" is beautifully sung by a gifted tenor, Obercantor Herman Fleischman, who is supported by a magnificent synagogue choir and orchestra. There is no mistaking the genuine fervour and sincerity of the rendering which, although modern in treatment, is worthy of the highest traditions of the finest old Hebrew devotional music.

Purcell's Noble Music. Included in Mr. A. E. Wilson's programme of organ numbers from 1YA on Friday, February 3, will be Purcell's "Trumpet Tune and Air," which is one of the noblest themes in all music. Thought to be by some the greatest composer England has produced, Purcell was born in 1658 or 1659 in London, and died there in 1695. It is thanks to the industry and enthusiasm of the Purcell Society that we possess a great store of his music, grave and gay, for almost every known combination of voices and instruments, ranging from opera to quite small pieces. The great wealth of beauty and, above all, the utter sincerity of all that he wrote, are steady reaching wider popularity, and it is quite safe to prophesy that his place of honour in English music is for all time assured. Mr. Wilson's item is, of course, strictly an organ solo, but the arrangement of this piece, which is familiar to many listeners, is the one by Sir Henry Wood, played by trumpet soloist, organ, and the famous Halle Orchestra.

"The Three-cornered Hat" From station 1YA, Auckland, on Friday, February 3, there will be heard the "Dance of the Neighbours" and the "Miller's Dance," played by the Madrid Symphony Orchestra. To the ballet we owe a considerable quantity of brilliant music, in fact, speaking generally, all music derives from either song or dance. The suite of three dances from de Falla's brilliant ballet, "The Three-Cornered Hat," has often been broadcast. The action is founded on a story by Alcaron, wherein a pompous Corregidor—it is his official hat which gives the tale its name—seeks to seduce a miller's virtuous wife, only to meet defeat and ridicule at the hands of the lady and her watchful spouse. The scene is the approach to their mill, and, in the opening dances the miller and his wife are busy about their garden and its grape vine. They are clearly a devoted couple. A voice is heard, near the beginning, singing an Andalusian song; it is a summer afternoon. The pompous and ungainly Corregidor, with his suite, passes by, and is so smitten by the charms of the miller's wife that he soon returns to pay his addresses to her. She dances a Fandango for him, fooling him so successfully as to leave him ridiculously discomfited. In the second part it is evening of the same day—St. John's Festival. The miller's friends drink and make merry with him and his wife, and then the miller dances for them—a vigorous and rhythmic measure. Hardly has he ended when the Corregidor's minions appear and arrest him, refusing any reason for their warrant. When his wife has put out the lights and shut the mill, the Corregidor appears furtively, fired by wicked hopes, but again is discomfited, falling, in the darkness, into the mill stream. The husband escapes his captors and returns. After various complications the ballet ends in the happy reunion of the faithful

Here and There

Selections from this week's Programmes

By "TRIPLE GRID"

pair, with their neighbours hurrying in to toss the wicked Corregidor in a blanket.

Sunny Italy. The forthcoming gramophone lecture-recital, "A Musical Holiday in Sunny Italy," to be given by Mr. Karl Atkinson at 2YA, should prove interesting. With almost all the recorded musical resources of that musical country at his command, the recitalist should be able to stage an attractive performance of church, operatic, folk song, and modern classical excerpts. No country has enjoyed such unique advantages for the spread of musical culture. The time-honoured prestige of the church, the unfolding of a grand opera school of composers, the rich treasury of folk song, and the splendid efforts of such men as Casella, Respighi, Malipiero, Pizzetti and others working under the direct encouragement of Mussolini, give Italy a truly unique position. In that land of sunshine people sing because they fain must, and some echo of this spontaneous love of melody may be looked for on Sunday evening, February 5, from 2YA.



High Lights in the Programmes

CLEMENT MAY—1YA, Monday.

THE MELODIANS—4YA, Tuesday.

"THE SPLENDID HOUR"—1YA, Thursday.

"HUMOUR IN SONG AND STORY"—3YA, Saturday.

"A MUSICAL HOLIDAY IN SUNNY ITALY"—2YA, Sunday.

The Talks

"ANGLO-AMERICAN RELATIONS"—4YA, Monday.

"THE VALE OF KASHMIR"—3YA, Thursday.

"ON AN ISLAND SCHOONER"—2YA, Friday.

"LIES FROM A SKIPPER'S LOG"—1YA, Saturday.

The Xylophone. Somehow or other the xylophone, the instrument which will be played at 2YA on Saturday next, has earned the reputation for being very modern and up to the minute. Nothing of the sort, however; it is one of the oldest instruments in the world, and was in common use among the ancient Russians and Tartars. It has of course, grown almost out of recognition since those days. Then it was a clumsy-looking instrument consisting of a range of flat pieces of wood or steel which were tuned to the scale. The "keys" were arranged on belts of plaited straw, and the sound was produced by striking the keys with two small hammers. A modern xylophone is built on the same general plan, but it looks more imposing, and probably sounds better, than the old instru-

Cesar Franck Quintet. This quintet is one of the noblest and most poetic of Cesar Franck's chamber music works. Written in 1879, it is one of the earliest of his "big" compositions, and contains many passages that are of great spiritual significance. The first movement, which is to be heard from 3YA, Christchurch, on Thursday, February 2, is a slow section in which a strong, impressive theme on the strings is answered by a quick melody on the piano-forte. This movement is in a very characteristic self-questioning spirit, and at the hands of Alfred Cortot, pianist, and the famous International String Quartet (Mangeot, Pecker, Howard and Withers) should be a noteworthy item.

Progress in Furniture. I shall be anxious to hear what will be said from 3YA on Monday next, when the talk on this subject will be broadcast. In our lifetime there have been great advances in the design of furniture. In our younger days, the furniture was the bete noire of our existence. It was part and parcel of the not-to-be-touched part of the household—except when it had to be dusted. And the heavy plush seats that used to worry us, too. We just didn't possess feet as far as the furniture was concerned, and to stand on a plush upholstered chair to reach a book off the book-case was a sin that might possibly lead to an afternoon in the woodshed chopping firewood. Nowadays the younger generation are quite different about it all. There are no longer cracks to become full of dust, nor heavy plush seats to hold a cloud of dust. They skylark on the settee, pull out the chairs from the sitting room to add to those in the dining room when their friends come to tea, and, what is more, they live in the living room. Terrible!

Rex Harrison. The opening number in the first of two recitals to be presented by this well-known baritone from 3YA next Wednesday, February 1, is "The Sands of Dee." This song is descriptive of the English coast and is somewhat sad. The next two songs, "Go from My Window, Go" and "Waves," are two different moods showing the different tone colouring required by the vocalist. "Lorraine, Lorraine Loree," which follows, is a highly dramatic song in which the singer is called upon to interpret with understanding the situations arising in the song if it is to be effective. "Bianca," in the second recital, commencing at 9.38 p.m., is an Italian love song requiring much fervour on the part of the singer. "Japanese Death Song" is typical of the Japanese mental outlook in the presence of death. "The Gentle Maiden" is an expression of a more tender and caressing mood. "Slow, Horses, Slow," is one of Mallinson's descriptive types, and the fine aria "Lend Me Your Aid" is a passionate and dramatic number, and is, in fact, one of Charles Gounod's best works. It is a difficult piece, requiring a wealth of effective singing, both for cantabile and dramatic work.

An Unfinancial Chat on the

Bank of England

by

D. A. NEAL

delivered from IYA

STEPPING into the Bank there is much that would hold the attention of the casual visitor or sight-seer. The gate porters in their bright uniforms, the Bank Garden with its beautiful War Memorial, of which more anon, to the bullion vaults. What thoughts they conjure up these days, and what scenes were enacted there in the years 1914-1918 and after! But if you were looking for sensation how disappointed you would be. No military procession to safeguard bullion movements through the streets of London. However necessary in some parts of the world, London has no need of them.

Yes, the gold is kept in vaults without any of the frills of popular imagination. Guarded? Yes, of course, in the day by the staff in the course of its duties—at night by what is known as the nightly watch, composed of trusted senior officials, with a military guard in charge of the whole building.

Were you to be admitted you would see the officials handling gold much as a grocer handles sugar. Scales, accurate enough to weigh a single hair of your head, are employed to weight the ingots, which reach their resting-place here in the Bank—from all quarters of the globe, including our own Dominion.

And banknotes, too! A whole volume could be written on the romantic story of the Portal family, the manufacturers of the banknote paper; of how they left France after the Revocation of the Edict of Nantes, preferring friendly exile coupled with freedom of thought and belief to the religious despotism of their native land. The privileged visitor would be shown the banknote for £1,000,000—one piece of paper representing a million of good English money.

Were one privileged to accompany the visitor through the old corridors and offices now no more—later on I propose having a chat with you on the building which has superseded that to which I refer now—one could point you to the scenes which have played so great a part in the country's—yes, and Empire's—affairs in the past.

Here, for instance, in the front courtyard gathered the crowds during the few days prior to August 4, 1914, anxious to turn their banknotes into cash, fearful lest the Bank might disappoint them. The Bank disappointed no one, but did what it is very rarely called upon to do—it kept its pay hall open long after normal hours until everyone was paid out on that famous Saturday, August 2, 1914.

It was here, too, that the peregrinations of the Zeppelin raiders over London in September, 1915, were watched by members of the Bank's staff. Antwerp had received the unwelcome attentions of these nocturnal prowlers some time before. Invade London? Never—it could not be done.

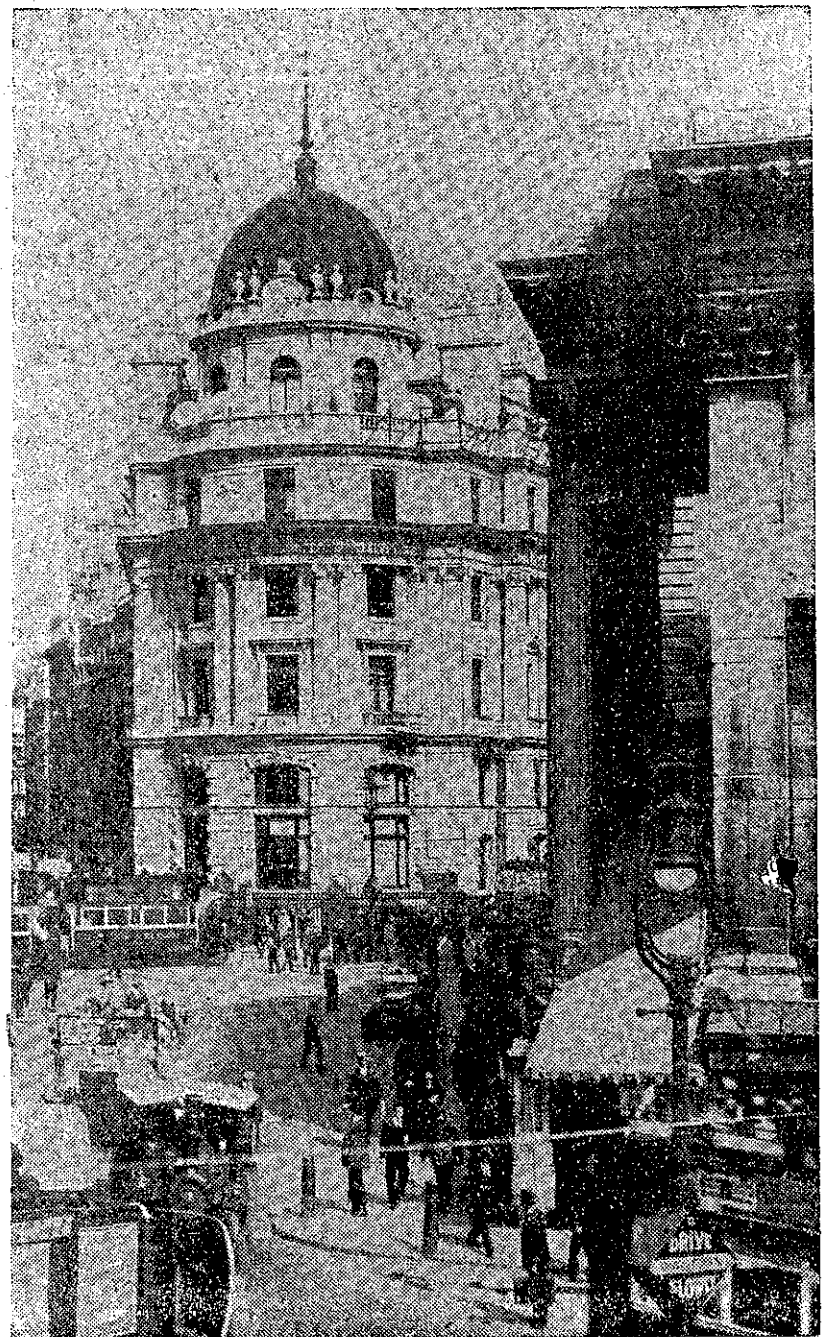
The bombs dropped in the vicinity told of the serious intent of the air attack on the Bank, however, but never a bomb reached its intended mark. During this and many subsequent raids over London, the Bank escaped being hit, although some shots might almost be recorded as "inners," to use the words of the professional marksman.

How many listeners, who were in London in 1914, will remember the invasion of the Belgian refugees, fleeing before the oncoming German armies? With their savings-banks' books they, too, found their way to the Bank to withdraw their savings, a curious scene in which everyone—directors and staff alike—gave of their best to relieve the distress of these homeless wanderers.

Here is the counter where a stocking holding £200 in gold was produced from under the wearer's clothes to buy some War Stock and so help the Old Country during its period of stress, the mention of which reminds me of the lady who during the war wrote in saying that she would like to buy some stock, but that her back garden was too small and she didn't know where she could put it!

THERE was the lady, too, to whom the terms conversion and power of attorney could have meant but very little—if anything—who, keen to help as far as she was able, wrote in asking for a "conversation" form, inquiring at the same time whether a power of eternity was necessary to enable her to comply with the terms of the Conversion Loan.

Speaking of investments, however, the palm goes, I think, to the Scotsman who deposited all his savings in a bank (not the Bank of England, of course) which offered something like 10 per cent. per annum on fixed deposits—this at a time when gilt-edged investments were paying about 2½ to 3 per cent. This bank had its offices not very far from the New Zealand High Commissioner's present offices in the Strand. Ten per cent.! Yes, every (Continued on page 23.)



HIGH on a cliff in Southern California, Casa de los Andes, or Crestwood Ranch, as it is called, sheltered a curiously assorted group on the night that Jenny Wren was murdered. Jenny herself, a notorious siren, had forced Priam Andes to invite her to Crestwood. Also she had dictated the guest list, which included the dignified politician, Herbert Walcott and his wife; Will Jones, the wealthy business man, and Dorothy Mears, his fiancée; and Eddie Mack, a playboy. Besides these people, there were at Crestwood Mr. Vayne, an elderly Bostonian; Carter, Jenny's maid; Frank Andes, Priam's nephew; Esther Wren, his fiancée, Jenny's sister; and Faith Andes, the aristocratic lady who saw in her brother, Priam, something weaker than Andes's blood supposedly could procure. After dinner, a strained affair, Jenny Wren delivered her ultimatum to Priam Andes, Walcott, Jones and Mack. She must have a large sum of blackmail money, or involve them all in ruin and scandal.

Andes: You tell us we're cut off—that even the police can't get through for hours. Well, what are you going to do about it?

Curtis: Mr. Andes, do you realise this girl's been murdered?

Andes: It's obvious, isn't it?

Curtis: It's obvious that nobody here is overcome with grief.

Faith: What are you implying, young man?

Curtis: Nothing! I know!

Faith: You don't know anything about my brother Priam that I don't know myself.

Walcott: And nothing at all about me—so I demand that you cease these—these aspersions.

Harris: Careful, you!

Curtis: Don't hurt Mr. Walcott, Pete. Remember, anyone here may be the killer!

Mrs. Walcott: Why—how dare you say such a thing?

Curtis: It's plain enough, Mrs. Walcott. Jenny Wren endangered the happiness of every one of you.

Mack: But—

Curtis: Oh, I know. I've got the dope. My employer, the man who sent me out here, had been hooked just like you, Mack—and you Jones—just like the Senator and Mr. Andes here—and you women—Jenny was after your men—so I guess you didn't waste any love on her.

Jones: Well?



EPISODE 3

This is the third instalment of "The Phantom of Crestwood," the radio mystery drama adapted from the R.K.O. motion picture of the same name, at present being broadcast every Monday evening from stations 2ZW, Wellington, 1ZR, Auckland, and 4ZL, Dunedin. Unfortunately, owing to unforeseen circumstances, the broadcasting of this instalment last Monday evening had to be postponed. On completion of the six instalments, listeners are invited to write a suitable ending, revealing the murderer of Jenny Wren. Three high quality radio sets—a Radiola 55 E, a seven-valve Gulbrandsen, and a seven-valve H.M.V.—are offered as first, second, and third prizes respectively, while in addition there are many substantial cash prizes for other successful entrants.

Curtis: Certainly you can be sorry, but do you have to take that thing—whatever it is—out of Jenny's hand?

Carter: I'm not taking any—

Curtis: Oh, yes you are! Come on, now! Hand it over.

Carter: You—you—

Curtis: That's better. Well, what do you know? A fraternity pin!

Mack: A fraternity pin! Jenny must have gone through college, too.

Curtis: What does it mean, Carter? (Continued inside back cover.)

Curtis: I came here to get some letters that my employer wrote to Jenny.

Andes: Letters?

Curtis: Yes, she was going to shake him down, too. And while I was waiting outside—I heard plenty—and I saw plenty!

Dorothy: You saw—?

Curtis: A game of darts, Miss Mears—you were all pretty good at it, too. Well, Jenny was killed with a dart. You can see it here in the base of her skull.

Andes: But that doesn't mean it was thrown there!

Curtis: Oh, doesn't it? Take a look.

Andes: Eh?

Curtis: If that dart had been held in someone's hand, and used like a dagger, the feathers would be crushed?

Andes: Ye-es.

Curtis: But these feathers aren't crushed. They stand out, untouched and unbroken. Ladies and gentlemen—that dart was thrown!

Mack: So what?

Dorothy: Yes, Mr. Curtis—what does that prove?

Curtis: Which of you was best at the game? Who was the expert?

Curtis: Nobody wants the honour, eh?

Vayne: You have the honour, my dear boy—

Curtis: What?

Vayne:—the honour of being the best detective here.

Curtis: Oh, thank you, sir. Just as good as they have back in Boston, right?

Vayne: Every bit.

Curtis: It's too bad you had to walk into this. This girl, Jenny—and nobody to mourn her except that poor kid upstairs—and the killer tried to get her, too—or maybe—you, maid!

Carter: My name's Carter.

Curtis: You're taking it hard, Carter?

Carter: Well, can't a person be sorry?

STATIC

by
"SPARK"

THE talk given from 2YA by Mr. E. D. Andrews, ex tennis champion of New Zealand and Cambridge Blue, was full of interest. Mr. Andrews remarked that it was nearly six years since he left New Zealand for Cambridge, where he gathered many lasting memories. Since his departure he has travelled in many lands, and come in contact with a number of well-known personalities. Tennis has taken him and his racket on many interesting excursions, from playing on the covered courts at Bremen, where during the winter men were required to sweep the snow from the glass roof to allow light to penetrate, to India, under the auspices of the India Office, when the anti-British tension was somewhat relieved by four British tennis stars appearing in Bombay and elsewhere, engaging Hindus, Mohammedans, Parsees, and members of other factions in friendly play. Study of export markets has taken Mr. Andrews on other voyages, and his observations upon long-established and contemporary customs in the East were very interesting to hear. Regarding the Singapore Naval Base, which he was privileged to inspect, Mr. Andrews remarked that he thought the base a very necessary one, and all those who are capable of realising that our being is dependent upon Britain's power at sea will heartily agree with his opinion.

THE talks by Mr. Charles E. Wheeler from 2YA about his recent wanderings in London, beside being instructive, are most entertaining. The information that he gave regarding the marketing of our produce was especially acceptable. While waiting on Crows station for the Scotch express, Mr. Wheeler was somewhat surprised to learn that the bulk wagons, similar to the petrol wagons we are familiar with on our railways, were milk containers bound for London dairies, and this gave him cause to wonder from what distance London drew upon for its milk. In my days of residence there a good deal of it came from France, and I wouldn't be surprised if it still does. It was gratifying to learn that shops stocking colonial produce are no longer stigmatised as "cheap shops" and it was good news to hear that New Zealand's goods and name hold definitely a warm place in the hearts of a large number of housekeepers. According to Mr. Wheeler, the various boards are doing a great work, and this assertion coming from an unofficial observer carries conviction. The butter authorities have a huge task before them to convert the Danish butter consumer over to Empire butter. Personally, I could never eat Danish butter and preferred the very indifferent Irish. My experience was that the best households used Danish for cooking only, but the boards have a job in weaning the British public from a depraved taste.

Mr. Wheeler's description of the market in Petticoat Lane on a Sunday morning was a delight to listen to, and would recall to many the strident bantering of the vendors. At one time one of the second-hand clothes dealers in the Lane was an entertainment, although his jibes and quips became tame after a while. I have often heard him endeavour to clinch a bargain when selling an old frock coat, and his

Sporting Events

Monday, January 30—

11.30 a.m.: 1YA Relayed description of Takapuna Jockey Club's Meeting.

1YA: During the evening relayed description of Auckland Centre's swimming championship.

Wednesday, February 1—

11 a.m.: 3YA Relayed description of Sanders Cup Race.

9.2 a.m.: 1YA Talk by Mr. Sam. J. Gudsell, "Personal Notes on Outstanding Olympic Celebrities of Los Angeles."

Thursday, February 2—

11 a.m. (approx.): 3YA Relayed description of Sanders Cup Race.

Friday, February 3—

11 a.m. (approx.): 3YA Relayed description of Sanders Cup Race.

11 a.m.: 4YA Relay description of Plunket Shield Match, Otago v. Canterbury (hourly descriptions of 15 minutes each).

7.30 p.m.: 1YA Sports talk by Gordon Hunter.

Saturday, February 4—

11 a.m.: Relayed description of Plunket Shield Match, Canterbury v. Otago (hourly descriptions of fifteen minutes each).

12.15 p.m.: 3YA. Relay of N.Z. Metropolitan Trotting Club's meeting.

10 p.m.: All YA Stations—Sports summary.

peroration with "It's come off a Lord—the Lord knows who," and when a prospective purchaser of a reefer jacket hesitated, he was further induced to buy with "Here you are, the best navy blue reefer jacket—navy blue, indigo blue, sky blue, blued until it could blooming well be blued no longer—come of a 'drabbed sea-keptin'." Mr. Wheeler expressed some surprise in observing the works of watches for sale without cases. Might I be allowed to say that there was indeed no cause for wonder. Obviously the cases had not been stolen in time to have the works fitted in. Many of the stallholders blatantly assert that their goods are cheap because they cost them nothing but the labour in thieving.

AFTER listening to 2YA's gardening expert I have reluctantly come to the conclusion that my fancied knowledge of horticulture had better be forgotten. Prior to the inception of the series I believed I knew quite a lot about the dirt and its whiskers, but my fancied knowledge is gradually disintegrating. Last week a correspondent asked the speaker the reason why a walnut tree refused to bear nuts, and there immediately arose in my memory the rhyme that has been stored away for more years than I care to recall, about "A woman, a dog, and a walnut tree, the more you flag them the better they be." However, the expert said nothing about punishment, but recommended root-pruning. Specialisation knocks the romance out of everything nowadays!

AN engaging orchestral item on 2YA's programme last Friday night was the tone poem entitled "Phaeton," by Saint-Saens. It was odd to give the name phaeton to the elegant light carriage in which ladies used to take the air in the park. The original chariot, a car of fire, was a different vehicle. The youth Phaeton, being allowed by his father the Sun to drive the fiery chariot, lost control of the steeds and the flaming car was in danger of setting the earth on fire when Jupiter hurled a thunderbolt, saving the earth, but destroying Phaeton. This is the legend which Saint-Saens illustrates in his tone poem, written sixty years ago. We have here a fine example of vivid tone-painting, for the music tells its own story even if the listener is unacquainted with the old Greek myth it illustrates, as it suggests a daring and terrific ride of some sort, ending in catastrophe. This number has not been heard very often in New Zealand, and for this and some other numbers infrequently heard and which appeal with their freshness, listeners are grateful to Mr. de Mauny and his orchestra.

THE Melody Four were at one time the most popular quartet of male harmonisers in the Dominion, and I always made a point of hearing every broadcast. Since they added their own accompanist and changed the cognomen to Melody Five, they seldom broadcast an accompanied item I really enjoy. Last week I listened to them once more, and though I liked the blend of the new voice, I do not think the accompanist is as sympathetic as he might be.

IN his illuminating talk from 3YA on the "Hosiery Industry," Mr. F. C. Fairbrother mentioned some facts that are of more than passing interest. The inventor of the original knitting machine for stocking-making was not connected with the trade, but was a

clerk in holy orders by the name of Lee. The first pair of stockings machine-made in England were worn by Queen Elizabeth, who agreed to the enactment of a law disallowing the use of machines for hosiery-making, because of the number of hand-knitters that would be thrown out of employment. Science, however, will not be denied, and the machine manufacture of hosiery has to-day attained gigantic proportions. Last year the output of full-fashioned silk hose only in the United States reached the amazing figure of fifty-nine and a half million dozen. To this number Germany added forty million dozen and Great Britain twenty-six million dozen, while nearly every civilised country added its quota to the staggering number. One might ask where do they all go, especially when considering that much less than one-half of the human race uses them. In my bachelor days I was generous to the sock manufacturers, for as soon as a hole appeared they went the way of the old safety-razor blade—dumped anywhere. Probably some repose in the harbour which Mr. Will Yates uses for his old blades. But no lady would do such a thing, nor does a lady discard a pair of stockings merely because a small hole has developed in one of them.

ACCORDING to Mr. Fairbrother, "Rayon" was a poor material when first introduced to the market, and was suitable for draperies only. It had positively no wearing qualities, and an attempt at washing meant its dissolution and disappearance. But like cotton, which when first employed could only be woven as a web for linen warps, scientific improvements have made both cotton and rayon into materials that have excellent wearing qualities. Without a doubt rayon is gradually but surely displacing natural silk. Each year sees an improvement in texture and strength, and a reduction of costs of manufacture, and although the material is widely used even to-day, its employment for other purposes increases daily. It has been claimed that short skirts gave an impetus to rayon production. This may be questioned, for it may be that artificial silken hose, cheap but strong, and of good appearance, made the vogue of the abbreviated skirt possible.

FREDERICK SMETANIA was, like all natives of Bohemia, an intense patriot, and a lover of the natural beauties of his country. He wrote a series of six symphonic poems in praise of Bohemia, entitled "My Country." One of these refers to the river "Ultava," or Moldau, Bohemia's most important waterway. The music pictures the course of the river, described in the composer's own words in the preface to

Sanders Cup Broadcasts from 3YA

A Gallant Seaman

FROM 11 a.m. on February 1 to 4, inclusive, 3YA will be relaying running descriptions of the Sanders Cup yacht races, to be held this year on Lyttelton Harbour.

It was with the object of perpetuating the name of one of the Dominion's bravest sons that the Sanders Memorial Cup contest was inaugurated, but it is doubtful whether many know anything of the man whose memory they commemorate.

It is now over fourteen years since Lieutenant-Commander W. E. Sanders, V.C., D.S.O., R.N.R., went down with his ship in the Atlantic on a dark and stormy night in August, 1917, and "left his name to be inscribed imperishably on the same roll of naval history where stand the names of Blake and Nelson."

In 1915 Sanders volunteered his services to the Royal Navy, but received no acknowledgement of his offer. He then worked his passage to England, and applied to the Admiralty for a job to serve his country. He was given the rank of sub-lieutenant and sent to Falmouth to learn gunnery.

He was an apt pupil, and eight months after receiving his first commission was promoted to the rank of lieutenant-commander, a very remarkable achievement due to outstanding ability.

He was appointed second in command of H.M.S. Sabina, and shortly afterward was given command of H.M.S. Prize, with headquarters at the naval base at Milford Haven. The Prize was a decoy schooner, with auxiliary power, and her principal work was

to sail, disguised as a merchant vessel, into that part of the Atlantic where it was known that German submarines were carrying on their deadly work. The object was to decoy the submarines into attacking the schooner, allowing them to approach to point-blank range, then, uncovering masked guns, to sink them with a salvo.

On April 30, 1917, the Prize sighted a submarine about two miles off the port beam at about 8.20 p.m. The submarine, under the command of von Spiegler, opened fire on the Prize, which put her motor out of action, wrecked the wireless room, and caused much external damage, besides letting a great deal of water into the ship.

Throughout this terrible punishment Sanders and his men remained under cover at their concealed guns. Then, when the submarine stopped firing, Sanders put some of the men overboard, and appeared to have abandoned his ship in an attempt to decoy the German submarine alongside. With one or two of his officers, Sanders hid himself behind the guns.

When the U-boat came within a distance of 80 yards, Sanders unmasked the guns, and, with the first shot of the forward gun, blew the conning tower of the submarine overboard. This was not before the submarine had fired both her guns and wounded several more of the crew of the Prize. Sanders then sank the submarine, and rowed out in a canvas boat, taking the German commander prisoner along with the engineer.

The commander of the submarine was so impressed with the conduct of the Prize's crew that when examined afterward, he said he did not consider it any disgrace to be beaten by the Prize, and that he could not have believed it possible for a ship's company to be imbued with such splendid discipline to stand the shelling with which he subjected the schooner without making any sign that would give away her true character.

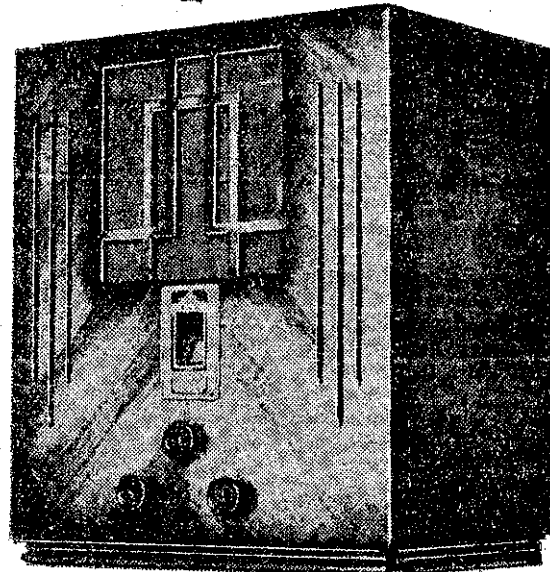
Lieutenant-Commander Sanders's gallantry on this occasion earned him the Victoria Cross, and many decorations were awarded to the officers and crew. By his fellow naval officers at Milford Haven he was presented with a jewelled sword, and due recognition was also made by the civic authorities.

How Sanders Died.

During the afternoon of August 14, 1917, the Prize was again in action with an enemy submarine, but on this occasion she was not able to put the U-boat out of effective action. Practically submerged, the submarine followed the Prize until nightfall, and then torpedoed her. All hands went down with the gallant little ship.

It is fitting that Sanders's memory should be kept green among the yachtsmen of New Zealand, and the owner of the winning yacht each year may well be satisfied to see the name of his craft engraved upon the beautiful memento of one of New Zealand's national heroes.

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the score which forms the best guide to his composition. Smetana's description is as follows: "Two springs well up in the depths of the Bohemian forest; the one warm and sparkling, and the other cool and still. Rippling gaily over the rocks, these two streamlets unite and flow together under the glistening rays of the morning sun. The swiftly flowing forest brook flows into a river, the Ultava (i.e., the Moldau)—and as it flows through the meadows of Bohemia at last becomes a mighty stream. It flows through dense forests, where the merry bustle of the hunt and the horns of the huntsman are heard; it flows through rich pastures and plains where to the joyful strains of song and dance, a wedding festival is being held. At night under the light of the moon, the nymphs of the woods and water sport on its shining waves, on which the towers and castles of the ancient nobles and warriors—the sole relics of a glorious past—are brightly reflected. Arrived at the rapids of St. Johann, the stream, bursting into cataracts through the rocks, finds its way to the broadest part of the river's bed, and thence sweeps majestically past Prague, where it is greeted by the venerable fortress of Visehead (the citadel built by the Duchess Lubusca in the ninth century), and then disappears in the far distance from the mind's eye of the poet." The concert orchestra under Mons. de Rose will play this interesting composition at 4YA on Sunday, February 5.

Programmes for Week ending Feb. 4

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

1YA Auckland Sunday 29. 820 kc.

2.0: Selected recordings.

4.30: Close down.

6.0: Children's Song Service, by Uncle Bert.

7.0: Relay of Church Service from the Unitarian Church. Preacher: Rev. W. A. Constable. Organist and Choirmaster, Mr. A. Jeffery.

8.30 (approx.): Relay from Albert Park of concert by the Auckland Municipal Band, conducted by George Buckley.

March, The Band, "Entry of the Boys" (Halvorsen).

Overture, The Band, "Poet and Peasant" (Suppe).

Cornet Duet, F. Bowes and J. Davies, "The Two Friends" (Lozes).

Suite No. 2, The Band, "L'Arlesienne" (Synopsis)—(a) Andante Sostenuto; (b) Intermezzo; (c) Menuet; (d) Farandole (Bizet).

Piccolo Solo, Hal. C. McLennan, "Chant du Rossignol" (Filipovsky).

Novelty, The Band, "Masquerade" (Loeb).

Selection, The Band, "Orpheus in the Underworld" (Offenbach).

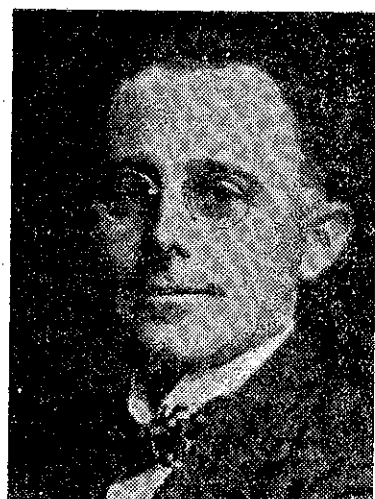
10.0: Selected recordings. Close down.

2YA Wellington Sunday 29. 720 kc.

2.0 to 4.30: Selected recordings.

6.0: Children's Song Service, by Uncle George, assisted by the Children's Choir from Kent Terrace Presbyterian Church.

7.0: Relay of Evening Service from the Vivian Street Baptist Church. Preacher: Rev. L. J. Boulton-Smith. Organist: John Randal.



Arthur E. Wilson,

whose organ recitals are always popular, will next be heard from 1YA on Friday, February 3.

—S. P. Andrew, photo.

Sunday January 29.

Evening Services:

2YA. 7 p.m., Vivian Street Baptist Church; Preacher, Rev. L. J. Boulton-Smith.

3YA. 7 p.m., Trinity Congregational Church; Preacher, Rev. Norman Burgess.

4YA. 6.30 p.m., St. Andrews' Street Church of Christ; Preacher, Pastor W. D. More.

After-Church Concerts:

2YA. Studio Concert by Royal Naval Volunteer Reserve Band and 2YA Artists.

3YA. Shakespearean Concert.

4YA. Relay of Programme from Station 3YA, Christchurch.

Concert Programme.

(Relayed to 2ZD, Masterton.)

8.15 (approx.): Concert by Royal Naval Volunteer Reserve Band (Conductor Harry Baker and 2YA artists. Hymn, The Band, "Nearer My God to Thee" (Mason).

Selection, "The Slave" (Bishop). Baritone, Val Jones, "Come to the Cookhouse Door" (Charles).

Violin, Ava Symons, (a) "Melodie" (Tschakowsky); (b) "Gigue" (Handel). Soprano, Kathleen Ferris, (a) "Bid Me Discourse" (Bishop); (b) "Close of Day" (Wallace).

Waltz, The Band, "A Waltz Dream" (Straus).

Weather report and notices.

Baritone, Mr. Val Jones, (a) "I Love You More" (Lee); (b) "Border Ballad" (Scott-Cowen).

March, The Band, "St. Elmo" (Koller). Euphonium, "Redouin Love Song" (Pinsuti).

Recording (Piano), Patricia Rossborough, (a) "The Match Parade" (Wahle); (b) "The Wedding of the Three Blind Mice" (Wark).

Soprano, Kathleen Ferris, (a) "Who Shall Say" (German); (b) "Lullaby" (Gretchaninov).

Violin, Ava Symons, (a) "Gavotte" (Bach-Burmester); (b) "Serenade" (Arensky).

Selection, The Band, "Four Indian Love Lyrics"—(a) "The Temple Bells"; (b) "Less Than the Dust"; (c) "Kashmiri Song"; (d) "Till I Wake" (Woodforde-Finden).

Recording, The Four Voices, (a) "Song Favourites of To-day"; (b) "When You Wore a Gingham Gown" (Gilbert).

Patrol, The Band, "Elephants' Parade" (De Basque).

March, "Quarter Column" (Ord Hume). Close down.

3YA Christchurch Sunday 29. 980 kc.

2.0: Selected recordings.

4.30: Close down.

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

1YA. 7 p.m., Unitarian Church; Preacher, W. A. Constable.

2YA. 7 p.m., Vivian Street Baptist Church; Preacher, Rev. L. J. Boulton-Smith.

3YA. 7 p.m., Trinity Congregational Church; Preacher, Rev. Norman Burgess.

4YA. 6.30 p.m., St. Andrews' Street Church of Christ; Preacher, Pastor W. D. More.

1YA. Relay from Albert Park of Concert by Auckland Municipal Band.

2YA. Studio Concert by Royal Naval Volunteer Reserve Band and 2YA Artists.

3YA. Shakespearean Concert.

4YA. Relay of Programme from Station 3YA, Christchurch.

6.15: Selected recordings.

7.0: Relay from Trinity Congregation—Rev. Norman Burgess. Organist, Mr. al Church, Worcester Street. Preacher, Ben Boot. Choir Conductor, Mr. James Shaw.

Concert Programme.

Shakespearean Concert.

8.15: Vocal and instrumental, including music written for Shakespearean plays.

Studio Orchestra, H. Glaysher Conductor, Overture, "Midsummer Night's Dream" (Mendelssohn).

8.26: Recording, B.B.C. Wireless Singers, "It was a Lover and His Lass" from "As You Like It" (Shakespeare-Monley).

8.29: Recording, Tenor, Hubert Eisdell, (a) "Take, Oh Take Those Lips Away" from "Measure for Measure" (Shakespeare-Quilter); (b) "Hey, Ho! the Wind and the Rain" (from "Twelfth Night").

8.31: Recording, Piano, Ignaz Friedman, "Hark, Hark the Lark" (from music adapted for "Cymbeline") (Schubert).

8.34: Bass-baritone, T. D. Williams, (a) "Under the Greenwood Tree" (from "As You Like It" (Arne); (b) "Full Fathom Five" (A sea dirge), from "The Tempest" (Shaw).

8.39: Studio Orchestra, Incidental music to "The Merchant of Venice" (a) "Prelude"; (b) "Intermezzo Portia"; (c) "Oriental March" (Rosse).

8.50: Recording, Soprano, Amelita Galli-Curci, "Lo, Here the Gentle Lark" from "Venus and Adonis" (Bishop).

8.54: Recording, John Barrymore, "Gloucester's Soliloquy" ("Henry VI") (Shakespeare).

8.57: Recording, The Chelsea Singers, "Sigh No More Ladies" (from "Much Ado About Nothing" (Stevens).

9.0: Weather forecast and notices.

9.2: Recording, Shakespearean recital by Sir Johnson Forbes-Robertson.

9.18: Concerted Vocal, La Scala Chorus of Milan, "La Tempesta": "Fuoco di Gioia" ("Otello") (Verdi).

9.26: Recording, Tenor, John Coates, "O Mistress Mine" (Twelfth Night) (Cripps).

9.29: Recording, B.B.C. Wireless Singers, (a) "Where the Bee Sucks" from "The Tempest" (Shakespeare-Arne, arr. Shaw); (b) "Come Let's Join the Roundelay" (Beale).

9.32: Studio Orchestra, Incidental music to "Merchant of Venice" (Rosse); (a) "Prelude II"; (b) "Doge's March."

9.40: Recording, Soprano, Dora Labette, "Should he Upbraid" ("Taming of the Shrew") (Bishop).

9.44: Bass-baritone, T. D. Williams, Clown songs from "Twelfth Night"—(a) "Come Away Death"; (b) "The Rain It Raineth Every Day" (Stanford). From "As You Like It"—"Blow Blow Thou Winter Wind" (Sargeant).

9.49: Recording, Henry Ainley, "To Be or Not to Be" ("Hamlet") (Shakespeare).

9.52: Recording, Vocal Trio, The Baraldi Trio, "Orpheus With His Lute" (Henry VIII.) (German).

9.55: Studio Orchestra, "As You Like It" Suite—(a) "Shepherd's Holiday"; (b) "Evening in the Forest"; (c) "Country Dance" (Quilter).

10.0: Close down.

4YA Dunedin Sunday 29. 650 kc.

2.0: Selected recordings.

4.30: Close down.

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

6.15: Selected recordings.

6.30: Relay of Evening Service from St. Andrew's Street Church of Christ. Preacher: Pastor W. D. More. Choirmaster: W. H. McKenzie. Organist: Miss H. Stokes.

7.45: Selected recordings.

Concert Programme.

8.0: Weather report.

8.15: Relay programme from 3YA, Christchurch.

10.0: Close down.



Roger Errington.

who possesses a clear tenor voice particularly suited to the microphone. He will next be heard from 1YA on Sunday, February 5.

—S. P. Andrew, photo.

1YA Auckland
Monday 30. 820 kc.

10.0: Devotional service.
10.15: Selected recordings.
11.0: Talk.
11.15: Selected recordings.
11.30: Relay of running description of Takapuna Jockey Club's meeting.
4.30: Weather report for farmers.
4.32: Relay—Continued.
5.0: Children's hour, conducted by Jack and Jill.

Dinner Music.

6.0: B.B.C. Wireless Symphony Orchestra, "Ruy Blas" Overture (Mendelssohn). By Taswick Concert Orchestra, "The Perfect Song" (Breill). Edith Lorand Orchestra, "Three O'Clock in the Morning" Waltz (Robledo).
6.14: Regal Cinema Orchestra, "Sally" Selection (Kern). Miniature Concert Orchestra, "Yesterthoughts" (Herbert). Grand Symphony Orchestra, "Slavonic Rhapsody" (Friedmann).
6.32: Eastbourne Municipal Orchestra, "Silhouettes" (Arensky): (a) "Introduction"; (b) "La Coquette." New Queen's Hall Light Orchestra, "Wood Nymphs" Valse (Coates). Brunswick Concert Orchestra, "Sylvia" (Speaks). De Groot and New Victoria Orchestra, "Other Days" (arr. Finck).
6.51: Edith Lorand Orchestra, "After the Ball" Waltz (Harris). Winter Garden Orchestra, "Thunder and Lightning" (Esther).
7.0: News and reports.
7.30: Agricultural Talk.

Concert Programme.

(Relay to 1ZIL, Hamilton.)

8.0: Recording, Madrid Symphony Orchestra, "La Procession del Rocio" (Turina).
8.9: Quartet, The Clarion Quartet, "Going to Press"; "Tired" (Parkes). Tenor, Lambert Harvey. "Edward Gray" (Sullivan).
8.16: Recording (Cornet), John Robertson, "The Debutante" (Clarke). Humour, Wish Wynne, "A Servant Girl" (Wynne).
8.22: Trio, Lillian Quinn Trio, "Serenade" (Schubert). Violin, Vincent Aspey, "Perpetuum Mobile" (Ries).
8.31: Duo, Lillian Woods and Duncan Black, "Nocturne" (Denza). Contralto, Beryl M. Smith, "I Hid My Love" (d'Hardelot).
8.37: Recording, Jack Payne and B.C. Dance Orchestra, "Great Day" (Foumans).
Recording, Grace Fields, "Rochdale Hounds" (Cliffe).
8.48: Trio, Lillian Quinn Trio, "Nocturne in E Flat" (Chopin).
8.53: Recording, Don Cossacks Chor., "On the River Kasanka" (arr. Dobrowen).
Recording, The A. and P. Gipsies, "Dark Eyes" (Traditional).
9.0: Weather forecast and notices.
9.2: Entertainment, Clement May, "Dan'l Peggoty" ("David Copperfield") (Dickens); "Ethelred" (Punch); "A Double-Dyed Deceiver" (O'Henry).
9.22: Recording, New Symphony Orchestra, "Air on G String" (Bach).
9.25: Quartet, Clarion Quartet, "Annie Laurie" (Parks). Bass, Duncan Black, "Mending Roadways" (Coates).
9.31: Recording, Edith Lorand Orchestra, "Liebesfeier" (Weingartner).
9.35: Piano, Lillian Quinn, "Andante and Rondo Capriccioso" (Mendelssohn).
9.42: Soprano, Lillian Woods, "The Splendour of the Moza" (Sanderson).

Monday

January 30.

Sporting Broadcasts:

1YA. Takapuna Jockey Club's meeting, 11.30 a.m.

Evening Talks:

Agricultural Talk. 1YA, 7.30 p.m.
"Books—Grave and Gay." 2YA, 7.40.
"Wandering in London: The Londoner's Amusements"—Mr. C. E. Wheeler. 2YA, 8.44.
"Progress in Furniture"—Mr. J. W. Thomas. 3YA, 7.30.
"Anglo-American Relations"—Mr. W. G. McClymont. 4YA, 9.2 p.m.

Features:

1YA. Mr. Clement May (entertainer), and Lillian Quinn Trio.
2YA. Concert Orchestra, and Madame Winnie Fraser (soprano).
3YA. Derry's Military Band.
4YA. Selected recordings, including novelty fantasia, "Romantic Vienna."

9.48: Recording (Cornet and Trombone Duo), Robinson and Boam, "The Troubadours" (Hawkins).
Utica Jubilee Singers, "Climbin' Up the Mountain."
9.54: Trio, Lillian Quinn Trio, "Spanish Dance" (Moszkowski).
9.59: Recording, Sousa's Band, "High School Cadets" (Sousa).

8.13: Selection, The Orchestra, "Pagliacci" (Leoncavallo).

8.25: Soprano, Madame Winnie Fraser, "My Lover He Comes on the Skee" (Leighton); "Dolorosa" (Phillips); "Rain" (Curran); "The Rainbow" (Martin).

8.34: Organ, Mr. H. Temple White, "Nocturnette - Moonlight" (d'Evry); "Marche Solennelle" (Maily).

8.44: Lecturette, Chas. E. Wheeler.

2YA Wellington
Monday 30. 720 kc.

10.0: Selected recordings.
10.30: Devotional service.
12.0: Lunch music.
2.0: Selected recordings.
3.30: Special weather report and sports results.
4.0: Special weather report.
4.30: Sports results.
5.0: Children's hour, by Hiawatha and Buffalo Bill.

Dinner Music.

6.0: Philadelphia Symphony Orchestra, "Danse Orientale" (Glazounoff). Herman Finck and His Orchestra, "Gaiety Echoes" (Monckton). Dajos Bela Orchestra, "Delirien" Waltz (Strauss). Marek Weber's Orchestra, "Coeur Brise" (Gillet). San Francisco Symphony Orchestra, "Caprice Viennois" (Kreisler).
6.22: Organ, G. T. Pattman, "Cherie" Waltz (Valentine). J. H. Squire Celeste Octet, "Everybody's Melodies" (arr. J. H. Squire). De Groot (violin), David Bor (piano), H. M. Calve (cello), "El Religario" (Padilla).
6.35: The Royal Opera Orchestra, Covent Garden, "Eugen Onegin" Waltz (Tschakowsky). Bernardo Callico and His Orchestra, "The Clock is Playing" (Blaauw). Pavilion Lescant Orchestra, "Clog Dance" (Petras).
6.46: Bournemouth Municipal Orchestra, "Don Giovanni" Act 1—Minuet (Mozart). Raie da Costa Ensemble, "Funny Face" Selection (Gershwin), National Symphony Orchestra, "Turkey in the Straw."
7.0: News and reports.
7.40: Lecturette, Our Book Reviewer, "Books—Grave and Gay."

Concert Programme.

8.0: Overture, 2YA Concert Orchestra, (Conductor, Leon de Mauny), "Oberon" (Weber).
8.7: Recording (Baritone and Chorus), Stuart Robertson, "Little Brown Jug"; "The Three Crows" (Eastburn); "The Mermaid"; "Polly Wolly Doodle" (No composer).

"Wandering in London: The Londoner's Amusements"; Hyde Park Orators; B.B.C. Promenade Concert; Theatres—Great Stage Spectacles, "Cavalcade" and "The Miracle."

9.0: Weather report and notices.

9.2: Suite for Strings, The Orchestra, "Folk Tune and Fiddle Dance" (Fletcher); Intermezzo, "Dream Girl" (Finck).

9.14: Recording (Humour), Angela Baddeley, "Kate in the Call Box" (Herbert).

9.18: Soprano with orchestra, Madame Winnie Fraser, "All Soul's Day" (Lassen); "You in a Gondola" (Coningsby Clarke); "My Dearest Heart" (Sullivan).

9.28: Recording (Male Voices), The Revellers, "Evening" (Whiting); "Comin' Home" (Hollingsworth).

9.34: Selection, The Orchestra, "La Fille de Madame Angot" (Tobani).

9.44: Recording (baritone), Peter Dawson, "Capt. Stratton's Fancy" (Warlock); "Two Old Tramps" (Holloway).

9.50: Instrumental, The Orchestra, "Prelude" from "Tristan and Isolde" (Wagner). March, "The Crack Regiment" (Moses Tobani).

10.2: Dance programme.

11.2: Close down.

3YA Christchurch
Monday 30. 980 kc.

10.0: Devotional service.
10.15: Selected recordings.
11.0: Talk, A. A. McLean, "Camping."

STEWART-WARNER TRIUMPHS AGAIN !

The TASMAN FLIGHT

NEW PLYMOUTH,
13th January, 1933.

Mr. H. W. Lightband,
Stewart Warner Dealer,
New Plymouth.

Dear Sir,—I have been very interested in a report that reached me to the effect that on a Stewart Warner Receiver installed at the New Plymouth Aerodrome heard me calling "Hello" at 10 a.m., New Zealand time.

I have pleasure in verifying this report, as at the hour stated I was briefly testing telephony and made the above-mentioned call.

—Yours sincerely, (sgd.) John S. W. Stannago, Radio Operator, "Southern Cross."

Take joy into your home by presenting the family with a fascinating new STEWART-WARNER RADIO. Your local Authorised Dealer will be glad to assist you in your choice! Prices are very reasonable. Why not see him to-day?

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gave Stewart-Warner still another chance of showing its superlative qualities. Clear, crisp reception at the time it is specially wanted has coupled in the minds of countless owners the name Stewart-Warner with dependability.

NEW PLYMOUTH,
12th January, 1933.

Messrs. Lightband and Wann,
Ltd.,
Stewart Warner Dealers,
New Plymouth.

Dear Sirs,—We much appreciate the excellent radio arrangements provided at the New Plymouth Aerodrome for the Tasman flight.

The excellent performance given by the Stewart Warner Receiver enabled us to keep in direct contact with the "Southern Cross" during the whole of her trip.

—Yours faithfully, (sgd.) W. Kingsford Smith, Manager, "Southern Cross" tour.

4YA Dunedin

Monday 30. 650 kc.

11.15: Selected recordings.
12.0: Lunch music.
2.0: Selected recordings.
3.30: Sports results.
4.30: Special weather forecast and sports results.
5.0: Children's hour.

Dinner Music.

6.0: Percy Pitt and Augmented Symphony Orchestra, "Poet and Peasant" Overture (Suppe). Organ, Quentin MacLean, "Lily of Laguna" (Stuart). Menorah Symphony Orchestra, "Bar Kochba" Selection (Goldfaden).

6.19: New Queen's Hall Orchestra, "Carmen" Ballet Music, Act 4 (Bizet). Herman Finck and His Orchestra, "Offenbachiana" (arr. Finck). B.B.C. Wireless Military Band, "Golliwog's Cake Walk" (Debussy).

6.32: Herman Finck's Orchestra, "Schubertiana" (arr. Finck). J. H. Squire's Celeste Octet, "Moonbeams and Shadows" (Squire). Court Symphony Orchestra, "The Windmill Man." Jean Lensen and His Orchestra, "Love's Last Day" (Benatsky).

6.52: J. H. Squire's Celeste Octet, "The Ant's Antics" (Squire). Bournemouth Municipal Orchestra, "The Merry Brothers" (Gennin).

7.0: News and reports.

7.30: Talk, J. W. Thomas (under the auspices of Canterbury Manufacturers' Association), "Progress in Furniture."

(Concert Programme.)

8.0: Derry's Military Band (Conductor, H. Gladstone Hill), "March Militaire—Florentina March" (Fucik); Piccolo Solo, "Through the Air" (Damm) (Soloist, Mr. A. Hutton).

8.12: Recording, Light Opera Company, "The Love Parade" Vocal Gems (Schert-zinger).

8.16: Instrumental, The Rhythmic Trio, "Dance of the Sunflowers" (Story); "Red Leaves" (Ancliffe).

8.22: Recording (Bass), Paul Robeson, "Seekin'" (Hall).

8.25: Band, Explanatory Talk and Selection, "Rose Marie" (Friml).

8.40: Mezzo-soprano, Mrs. F. R. Hawker, "The Nightingale" (Kjerulf); "Heffle Cuckoo Fair" (Shaw).

8.45: Recording, Thriller, Told by Edgar Wallace, "The Man in the Ditch" (Edgar Wallace).

8.51: Recording, Dinicu and His Orchestra, "Hungarian Pot-pourri" (Dinicu).

8.54: Baritone, Clive Hindle, "Blue Sky and White Road" (Coates); "Beware of the Maidens" (Day).

8.58: Band, Intermezzo, "Loin du Bal" (Morelli).

9.3: Weather forecast and notices.

9.5: Reserved.

9.20: Cornet Duet, Soloists, Mr. C. Troughin and Bandmaster A. Heath, "Ida and Dot" (Losey).

9.26: Recording, The Tahiwis with Novelty Instrumental, "Should I?" (Freed-Brown).

9.29: Instrumental, The Rhythmic Trio, "Cupid's Appeal" (Engleman); "Apple Blossoms" (Newark).

9.35: Recording (Tenor), Tito Schipa, "Spanish Madrigal" (Haarte).

9.38: Recording, Sandor Joski Orchestra, "March of the Marionettes" (de Rose).

9.41: Mezzo-soprano, Mrs. F. R. Hawker, "I Am Not Fair" (Tosti); "To a Miniature" (Brahm).

9.46: Morceau, Band, "Berceuse" (Godard).

9.52: Baritone, Clive Hindle, "What am I, Love, Without Thee?" (Adams); "The Jester" (Lissenden).

9.59: Band, Grand Processional March, "The King's Bodyguard" (Raymond).

10.0: Selected recordings.
10.15: Devotional service.
12.0: Lunch music.
2.0: Selected recordings.
3.30: Sports results.
4.0: Special weather forecast for farmers.
4.30: Sports results.
5.0: Children's hour, by Uncle Jack.

Dinner Music.

6.0: Barnabas Von Géczy and his Orchestra, "Strauss Waltz Medley" (Strauss). Berlin State Opera House Orchestra, "Aida" Selection (Verdi). Edith Lorand Orchestra, "Minuet" (Bocherini).

6.19: New Concert Orchestra, "Nights of Fragrance" Waltz (Ziehrer). New Queen's Hall Light Orchestra, "Summer Days' Suite"—(1) In a Country Lane; (2) On the Edge of the Lake; (3) At the Dance (Coates).

6.33: Berlin State Opera House Orchestra, "La Traviata" Prelude (Verdi). H.M. Air Force Band, "The Nightingale and the Frog" (Eilenberg). London Theatre Orchestra, "Frederica" Selection (Lehar).

6.49: J. H. Squire Celeste Octet, "Collette—Valse" (Fraser Simson). Columbia Symphony Orchestra, "Idilio" (Lack). International Novelty Orchestra, "Love Sends a Little Gift of Roses" (Openshaw).

7.0: News and reports.

Concert Programme.

8.0: Selected recordings. Overture. Berlin State Opera House Orchestra, "A Night's Camp in Granada" (Kreutzer).

8.8: Soprano, Doris Vane, "My Dearest Heart" (Sullivan); "A Summer Night" (Thomas).

8.15: Novelty Fantasia, "Romantic Vienna" Selection, The Salon Orchestra, "Reminiscences of Vienna" (Strauss).

8.23: Tenor, Richard Tauber, "Vienna, Town of My Dreams" (Sieczynski).

8.27: Cello, Beatrice Harrison, "Viennese Melody" (Kreisler).

8.31: Potpourri, Dajos Bela Orchestra, "Vienna by Night" (Komzak).

9.39: Duet, Layton and Johnstone, "You Will Remember Vienna" (Romberg).

9.42: Waltz, Vienna Philharmonic Orchestra, "Vienna Maidens" (Ziehrer).

9.46: Chorus, The Selber Choir, "The Blue Danube" (Original Choral Version) (Strauss).

9.53: Selection, Royal Cinema Orchestra, "Viennese Nights" (Romberg).

9.57: Baritone, Jack Gordon, "Good-night Vienna" (Marrell).

9.0: Weather report and notices.

9.2: Talk, W. G. McClymont, "Anglo-American Relations—Past and Present."

9.17: Selection, Debroy Somers Band, "Stealing Thro' the Classics No. 5" (Somers).

9.25: Yodelling, Minna Reverelli, "The Rippling Brook" (Edler).

9.28: Piano, Carroll Gibbons, "Cabin in the Cotton" (Perkins); "Ooh! That Kiss" (Warren).

9.34: Humour, John Tilley, "Army Estimates."

9.40: A Hiking Medley, The Midnight Revellers, "The Open Road" (arr. Somers).

9.48: Violin, Joseph Szigetli, "Tambourin Chinois" (Kreisler).

9.52: Duet, Harry Dearth and Raymond Newell, "A Sailor's Philosophy" (Byng).

9.56: Selection, Royal Opera Orchestra Covent Garden, "Marche Russe" from "Ballet Russe" (Luigini).

10.0-11.0: Dance music.

Tuesday

January 31.

Evening Talks: "The Danish Folk School and its Influence on Farming and National Life"—Mr. E. J. Bror C.

Muller. 1YA, 9.2.

"With Lawrence in Arabia"—Mr. F. C. Hawley, D.F.C. 2YA, 8.40.

"How to Be An Optimist"—Dr. G. W. Lester. 3YA, 7.30.

"Famous Trials"—Mr. W. Carson. 4YA, 9.2.

Features: 1YA. Selected recordings.
2YA. Frank Crowther's Novelty Orchestra; Miss Molly Atkinson (mezzo soprano), and Mr. Trevor Thomas (bass baritone).

3YA. The New Lyric Four (male quartet), and the Melody Instrumental Trio.

4YA. The Kaikorai Band, the Melodians, the Two Wallons, and Ted Heaney.

1YA Auckland

Tuesday 31. 820 kc.

10.0: Devotional service.
10.15: Selected recordings.
11.0: Talk.
11.15: Selected recordings.
12.0: Lunch music.
2.0: Selected recordings.
4.30: Weather report for farmers.
4.32: Selected recordings.
5.0: Children's hour, conducted by Uncle Dave.

Dinner Music.

6.0: Berlin Philharmonic Orchestra, Grand March from "Tannhauser" (Wagner). Vienna Philharmonic Orchestra, "Il Seraglio" Overture (Mozart). Organ, F. Rowland-Tims, P.R.C.O., "Melody" (Dawes). 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" (arr. Aston). Royal Opera Orchestra, Covent Garden, "Berceuse" (Jarnefeldt).

6.31: Paul Whiteman Orchestra, "Song of India" (Rimsky-Korsakov). J. H. Squire Celeste Octet, "Two Eyes of Grey" (McGeoch). Jack Hylton Orchestra, "When the White Elder Tree Blooms Again" (Doelle). Dajos Bela Orchestra, "The Zarewitsch" Pot-pourri (Lehar). Paul Whiteman and His Orchestra, "Liebestraum" (Liszt).

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

7.0: News and reports.

Concert Programme.

(Relay to 1ZH, Hamilton.)

Selected Recordings.

This programme will be interrupted to allow for relay description of the Auckland Centre's Swimming Championships, held at the Tepid Baths.

8.0: Royal Opera Orchestra, "1812 Overture" (Tschalkowsky).

Bass, Marcel Journet, "La Marseillaise" (de L'isle).

Berlin State Opera Orchestra, with Tenor and Soprano, "Les Huguenots" (Meyerbeer).

Bass, Malcolm McEachern, "Arm, Arm, Ye Brave" (Handel).

The Sheffield Choir, "See the Conquering Hero Comes" (Handel).

B.B.C. Wireless Military Band, "Samson and Delilah" (Saint-Saens).

Baritone, Peter Dawson, "Oh, My Warriors" (Elgar).

Piano, Mark Hambourg, "Marche Militaire" (Schubert).

John Goss and Cathedral Male Quartet, "Agincourt" (Willan).

Recital, Henry Ainley, "The Charge of the Light Brigade" (Tennyson).

Band of H.M. Grenadier Guards, "Martial Moments" (arr. Winter).

9.0: Weather forecast and notices.

9.2: Talk, E. J. Bros C. Muller, "The Danish Folk School and its Influence on Farming and National Life" (arr. Muller).

Debroy Somers Band, "The Singing Fool" (arr. Connelly).

Tenor, George Metaxa, "Softly, as in a Morning Sunrise" (Romberg).

Organ, Eddie Dunstedter, "Ab, Sweet Mystery of Life" (Herbert).

Vocal Gems, Light Opera Company, "Naughty Marietta" (Herbert).

Dajos Bela Orchestra, "The Smiling Lieutenant" (Strauss).

Soprano, Gladys Monerief, "They All Follow Me"; "The Purity Brigade" (Kerker).

Piano, Patricia Rossborough, "Frederica" (Lehar).

Baritone, Kenneth Walters, "The Shade of the Palm" (Stuart).

Paul Abraham and Orchestra, "Viktoria and Her Hussar" (Abraham).

10.0-11.0: Dance music.

2YA Wellington

Tuesday 31. 720 kc.

10.0: Selected recordings.
10.30: Devotional service.
11.0: Lecturette, "Fabrics and Fashions."
12.0: Lunch music.
2.0: Selected recordings.
3.30: Special weather report and sports results.
4.0: Special weather report.
4.30: Sports results.
5.0: Children's hour, by Jumbo

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, "Rosine" (Wade).

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 Chin 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.

Concert Programme.

(Relay to 2ZD, Masterton.)

8.0: Selection, Frank Crowther's Novelty Orchestra; "The Vagabond King" (Frimly).

8.10: Bass-Baritone, Trevor Thomas, "Sea Fever" (Ireland); "A Sergeant of the Line" (Squire).

8.16: Banjo, S. Williamson, "Tune Tonic" (Grimshaw); "Medley Dance Numbers" (arr. Williamson).

8.23: Recording, Trix Sisters, "A Hundred Years from Now" (Silvers); "Where is My Meyer?" (Gilbert).

8.29: Humoresque, The Novelty Orchestra, "A Game of Tag" (Trinkaus). Saxophone Trio, "Home" (Clarkson). Xylophone, S. Bernard, "Yankee Grit" March (Holzmann).

8.40: Lecturette, F. C. Hawley, D.F.C., "With Lawrence in Arabia—Lawrence, World's Champion Train Wrecker."

9.0: Weather report and notices.

9.2: Mezzo-soprano, Molly Atkinson, "Rose Softly Blooming" (Spohr); "Oh, Promise Me!" (de Koven).

9.8: Banjo, S. Williamson, "Tattoo" (Grimshaw); "Medley Popular Airs" (arr. Williamson).

9.15: Recording (Chorus), The Jolly Old Fellows, "Chorus Hits of Yesterday" (Pts. 1 and 2), (No composer).

9.21: Waltz The Novelty Orchestra, "Masquerade" (Loeb). Trumpet, Dick Colvin, "Shipmates o' Mine" (Sanderson). Fox Trot, "Whistle and Blow Your Blues Away" (Young and Lombardi).

9.31: Bass-Baritone, Mr. Trevor Thomas, "The Pretty Creature" (Lane Wilson); "Glorious Devon" (German).

9.37: Recording (Male Trio) California Humming Birds, "Ten Little Miles From Town" (Schoebel); "It Goes Like This" (Friend).

9.43: Mezzo-Soprano, Molly Atkinson, "A Memory" (Goring Thomas); "Hine-moa's Love Song" (James).

9.50: Eastern Fantasy, The Novelty Orchestra, "In a Persian Market" (Ketelbey). 6/8 One-Step, "Around the Marble Arch" (Butler).

3YA Christchurch
Tuesday 31. 980 kc.

10.0: Devotional service.
10.15: Selected recordings.
11.0: Talk, Miss M. O'Halloran, "Fashions."
11.15: Selected recordings.
12.0: Lunch music.
2.0: Selected recordings.
3.30: Sports results.
4.30: Special weather forecast and sports results.
5.0: Children's session, conducted by Cousin Beatrice.

Dinner Music.

6.0: Milan Symphony Orchestra, "Mazaniello" Overture (Auber). Marek Weber Orchestra, "My Dream" Waltz (Waldteufel). New Mayfair Orchestra, "Follow Through" Selection (de Sylva).

6.18: Kirilloff's Balalaika Orchestra, "Medley of Old-time Songs." Dajos Bela Orchestra, "Electric Girl" (Holmes); "Faust" Waltz (Gounod). Organ, Terence Casey, "Bird Songs at Eventide" (Coates).

6.34: De Groot and Piccadilly Orchestra, "If Only I Had You" (Davies). Novelty Orchestra, "Midnight Bells" (Hemberger). Edith Lorand Orchestra, "Toreador and Andalous" (Rubinstein). Instrumental Trio, Fritz and Hugo Kreisler and M. Raucheisen, "Marche Miniature Viennoise" (Kreisler).



Madame Winnie Fraser,

the well-known soprano, who recently toured New Zealand, appearing from all YA stations, will sing a selection of solos from 2YA on Monday, January 30.

—Stephano Webb, photo.

6.47: Plaza Theatre Orchestra, "The Busy Bee" (Bendix). Regimental Band of H.M. Grenadier Guards, "The Turkish Patrol" (Michaelis). Eddie Thomas' Collegians, "The Missouri Waltz."

7.0: News and reports.

7.30: Talk, Dr. G. M. Lester (under the auspices of "The Sunlight League"), "How to be an Optimist."

Concert Programme.

8.0: Recording, National Military Band, "Ben Hur" (Byng).

8.6: Male Quartet, The New Lyric Four, "The Day's Farewell" (Nessler).

8.9: Instrumental, The Melody Trio, Selection of "Teresa del Riego's Popular Songs" (del Riego).

8.17: Tenor, H. Blakeley, "Once in the Long Twilight" (R. A. Horne); Solo with Male Quartet, "Because I'd Nothing Else to Do" (Parks).

8.22: Recording, String Orchestra, "The Midshipmite"; "Heather"; "Village Dance" (Brown).

8.25: Recording (Soprano), Dusolina Giannini, "Just a-wearyin' for You" (Jacobs-Bond).

8.28: The Melody Trio, "Juliska-Czar-das" (Michiels).

8.33: Tenor, W. Bradshaw, "Phyllis Picking Roses" (Denza).

Male Quartet (R. Lake, Soloist). Swedish Folk Song, "Spin, Spin" (Traditional).

8.46: Bass, W. J. Richards, "Simon" (Grant).

Male Quartet, New Lyric Quartet, "I Saw Esau" Karl Linders. Solo by W. J. Richards, "Fishing" (Parks).

8.55: Recording, B.B.C. Wireless Military Band, "Polish Dance No. 1" (Scharwenka, arr. Godfrey).

8.57: Recording, Boys of the Hofburg Chapel Choir, Vienna, "Solweig's Song" (Grieg).

9.1: Weather forecast and notices.

9.3: Reserved.

9.18: Male Quartet, Hawaiian Love Song, "Aloha Oe" (Linikilani).

Melody Trio, Song Foxtrots, "I'll be Blue, Just Thinking of You" (Wendling); "When it's Sleepy Time Down South" (Rene and Muse).

9.26: Male Quartet, "Until the Dawn" (Parks).

9.30-11.0: Dance music.

4YA Dunedin

Tuesday 31.

650 kc.

10.0: Selected recordings.

10.15: Devotional service.

12.0: Lunch music.

2.0: Selected recordings.

3.30: Sports results.

4.0: Special weather forecast for farmers.

4.30: Sports results.

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

Dinner Music.

6.0: Milan Symphony Orchestra, "Semiramide" Overture (Rossini). Orchestre Symphonique de Paris, "L'Arlésienne Suite" Adagietto (Bizet). The Parlophone Salon Orchestra, "A Lover in Damascus" (Woodforde-Finden).

6.21: Dajos Bela Orchestra, "Dynamiden" Waltz (Strauss). Halle Orchestra, "Capriccio Espagnole" (Rimsky-Korsakov). London Symphony Orchestra, "Chanson de Marin" (Elgar).

6.42: Albert W. Ketelbey's Concert Orchestra, "By the Blue Hawaiian Waters" (Ketelbey). Major Bowes Capitol Theatre Trio, "My Isle of Golden Dreams" (Blaufuss). Berlin State Opera House Orchestra, "From Foreign Parts—Spain and Hungary" (Moszkowski).

7.0: News and reports.

Concert Programme.

8.0: Thirty minutes of recordings.

8.30: Contest March and Madrigal, Kairorai Band, "Rimutaka"; "Sing a Joyous Roundelay" (T. Russell).

8.39: The Melodians will Entertain

8.47: Grand Selection, The Band, "Rienzi" (Wagner).

9.0: Weather report and notices.

9.2: Talk, W. Carson, "Famous Trials."

9.17: Recording, Jack Hylton and His Orchestra, "More Melodious Memories" (Finck).

9.21: Novelty Vocal Selection, The Two Wallons and Ted Heaney, "Peep Bo, Ah Ha, I See You" (Gibson); "Little Old Church in the Valley" (Kahn).

9.27: Concert Waltz and Hymn Tune, The Band, "Sunshine and Shadow" (Kela-Bela); "Divinity" (Code).

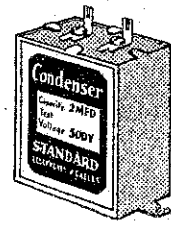
9.37: The Melodians Entertain.

9.43: Piano-acordion, Ted Heaney, "Cuckoo" (Jonasson); "In the Land of Make-believe" (Boer).

9.49: Recording, Flotsam and Jetsam, "Little Chap" (Flotsam).

9.52: Novelty Vocal Selection, The Two Wallons and Ted Heaney, "You Ought to See the Old Folks Now" (Weston).

9.56: March, The Band, "The Cossacks" (Rimmer).



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PARENTHOOD

By Michael Fielding, with a preface by H. G. Wells. The author is a medical man writing under a pseudonym. The British Medical Journal says: "The most moderate, clear and useful presentation of the case for birth control that we have yet seen."

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1YA Auckland

Wednesday 1. 820 kc.

10.0: Devotional service.
10.15: Selected recordings.
11.0: Talk.
11.15: Selected recordings.
12.0: Lunch music.
2.0: Selected recordings.
4.30: Weather report for farmers.
4.32: Selected recordings.
5.0: Children's hour—conducted by "Uncle Reg."

Dinner Music.

6.0: New Mayfair Orchestra. "Folly to be Wise" Selection. Band of I.M. Coldstream Guards, Selection of Wilfred Sanderson's song. Orchestra Mascotte. "Mimosa Waltz" (Jones).

6.15: Organ, John Hassel, "By the Waters of Minnetonka" (Lieurance). Miniature Concert Orchestra, "Panchinello" (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" (Ditrich). Orchestra Mascotte, "Love Bells" Waltz (Benatsky). 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" (Komzaki).

7.0: News and reports.

Concert Programme.

8.0: Selected recordings.
8.30: Bass-Baritone, Frank Sutherland, "The Red Star of the Romany" (Sanderson); "The Drive of the 8.15" (Longstaffe).
8.36: Accord, Basil Maine, Friar Lawrence's Speech" (Shakespeare).
8.39: Violin, Daphne Higham, "Scene de Ballet" (de Berliot).
8.45: Record, Orchestre de L'Association des Concerts, Lamoureux, "Romance" (Glazounov).
8.49: Soprano, Sarah Stacpoole, "Butterfly Wings" (Phillips); "The Fairy's Lullaby" (Needham); "Love Went a Riding" (Bridge).
8.57: Recording, Olshane's Orchestra, "Unirea Romanilor" (Moscow).
9.0: Weather forecast and notices.
9.2: Talk, Samuel J. Gudsell, Personal notes on Outstanding Olympic Celebrities of Los Angeles (arr. Gudsell).
9.17: Record, Famous Forty Elks Chorus, "Song of the Anvil" (Geibel).
9.20: Violin, Daphne Higham, "Cradle Song" (Schubert); "Obertass Mazurka" (Wieniawski).
9.25: Record, Ilja Livschakoff Orchestra, "No No Lulu" (Valny).
9.28: Bass-baritone, Frank Sutherland, "Out Where the Big Ships Go" (Hewitt).
9.31: Dance music.
11.0: Close down.

2YA Wellington

Wednesday 1. 720 kc.

10.0: Selected recordings.
10.30: Devotional service.
11.30: Lecturette, "Hollywood Affairs."
12.0: Lunch music.
2.0: Selected recordings.
3.30: Special weather report and sports results.

Wednesday

February 1.

Sporting Broadcasts:

3YA. 11 a.m.—Description of Sanders Cup Race.

Evening Talks:

"Personal Notes on Outstanding Celebrities of Los Angeles"—Mr. S. Gudsell. 1YA, 9.2.

Gardening talk. 2YA, 7.40.

"The World To-day"—Dr. Guy H. Scholesfield, O.B.E. 2YA, 8.43.

Addington Stock Market Report. 3YA, 7.30.

"The Floral Pageant at King Edwards' Barracks"—Mr. E. J. Wiltshire. 3YA, 7.45.

"Safety First"—Mr. J. L. Passman, president Otago Motor Club. 4YA, 7.40.

Features: 1YA. Miss Daphne Higham (violin); Miss S. Stacpoole (piano), and Mr. Frank Sullivan (bass baritone).
2YA. Selected recordings.
3YA. The Studio Orchestra, and baritone recital by Mr. Rex Harrison.
4YA. The Bohemians' Orchestra.

4.0: Special weather report.

4.30: Sports results.

5.0: Children's hour, by Aunt Molly.

Dinner Music.

6.0: Piccadilly Orchestra, "The Waltz Dream" (Strauss). Plaza Theatre Orchestra, "Scurf Dance"; "Pierrette" (Chaminade). J. H. Squire Celeste Octet, "Operatic" (arr. Squire). Dajos Bela Orchestra, "Woodland Peace" Waltz (Favilla).

6.22: J. H. Squire Celeste Octet, "Ave Maria" (Bach-Gounod). Coldstream Guards Band, "Suite Française" (Foulds). Marek Weber and His Orchestra, "Tres Jolie—Waltz" (Waldteufel).

6.42: Organ, Reginald Foort, "The Sacred Hour" (Ketelbey). Albert Sandler and His Orchestra, "Salut d'Amour" (Bizar). Opera Comique Orchestra, "Scenes Pittoresques"—March and Pete Boheme (Massenet). Orchestra Mascotte, "Amoureuse—Waltz" (Berger).

7.0: News and reports.

7.40: Lecturette, Our Gardening Expert "Gardening."

Concert Programme.

(Selected Recordings.)

8.2: Marek Weber Orchestra, "From Meyerbeer's Treasure House" (arr. Urbach).

8.10: Vocal Gems, Grand Opera Company, "Aida" (Verdi).

8.18: Piano, Raie da Costa, "Auf Wiedersehen" (Ager).

8.21: Instrumental Trio, De Groot Trio, "Frasquita" (Lehar).

8.24: Tenor, Beniamino Gigli, "Drinking Sing" (Cavalleria Rusticana) (Leoncavallo).

8.28: Orchestral, Regal Virtuosi, "Nola" (Arndt).

8.31: Baritone, Peter Dawson, "I Lost My Heart To a Melody" (Strachey).

8.34: Marimba Band, Havana Marimba Band, "Pull Up Your Socks and Laugh Up Your Sleeve" (Shuff).

8.37: Humour, The Hulberts, "Modern Colour Poems."

8.43: Talk, "The World To-day," Dr. Guy H. Scholesfield, O.B.

9.0: Weather report and notices.

9.2: Paris Philharmonic Orchestra, "Samson and Delilah" Selection (Saint Saens).

9.10: Tenor, Beniamino Gigli, "Cielo E Mat" (Ponchielli).

9.13: Organ and Piano, Mathilde and

Irene Harding, "By the Waters of Minnetonka" (Lieurance).

9.16: Soprano, Yvonne Printemps, "Plaisir d'Amour" (Martini).

9.20: Edith Lorand Orchestra, "Hungaria" (arr. Leopold).

9.28: Humour, Sandy Rowan, "The Anchtier Muehty Times."

9.31: Piano, Raie da Costa, "You're The One In A Million."

9.34: Vocal Gems, Light Opera Company, "Les Cloches De Corneville" (Planquette).

9.42: Saxophone Solo, Howard Jacobs, "At Dayning" (Cadman); "Down in the Forest" (Ronald).

9.48: Humour, Reg. Grant, "Where Did You Get That Hat?" (Rolmaz).

9.51: New Light Symphony Orchestra, "Buffoon" (Confrey).

9.54: Sketch, Angela Baddeley, "Kate in the Underground" (Herbert).

9.58: Band, Royal Netherland Band, "Officer of the Day" (Hall).

3YA Christchurch

Wednesday 1. 980 kc.

10.0: Devotional service.

10.15: Selected recordings.

11.0 (approx.): Description of Sanders Cup Race. Selected recordings.

12.0: Lunch music.

2.0: Selected recordings.

3.30: Sports results.

4.30: Special weather forecast and sports results.
5.0: Children's hour, conducted by Uncle Jim.

Dinner Music.

6.0: Columbia Symphony Orchestra, "March of the Bojaren" (Halyorsen). New Light Symphony Orchestra, "The Merry Wives of Windsor" (Nicolai). J. H. Squire Celeste Octet, "Poem" (Fibich).

6.15: Herman Finck and His Orchestra, "Melodious Memories" (arr. Finck). Plaza Theatre Orchestra, "Pearl o' Mine" (Fletcher). Marek Weber Orchestra, "Old Vienna—Gems from Lanner's Waltzes" (Lanner). Menorah Symphony Orchestra, "Shulamith" Selection (Goldfaden).

6.30: Organ, G. T. Pattman, "Alice, Where Art Thou?" (Traditional). R.B.C. Wireless Military Band, "Dance of the Tumblers" (Rimsky-Korsakov). The Victor Olof Salpa Orchestra, "Callithoa"

(Chaminade). Ketelbey's Concert Orchestra, "Wedgwood Blue" (Ketelbey). J. H. Squire Celeste Octet, "The Pleaninipps' Picnic" (Squire).

7.0: News and reports.

7.30: Addington Stock Market Reports.

7.45: Talk, M. M. Wiltshire (under auspices of Canterbury Horticultural Society), "Floral Pageant at King Edward Barracks."

Concert Programme.

8.0: March, The Studio Orchestra (H. G. Glaysher, Conductor), "Militaire No. 2" (Schubert); Overture, "Rakoczy" (Keler Bela).

8.11: Recording (Male Choir), Don Cossacks Choir, "The Red Sarafan" (in Russian), (Wormaloff, arr. Jafar).

8.15: Recording (Violin), Heferz, Spanish Dance, "Zapateado" (The Cobbler) (Sarasate).

8.19: Mezzo-soprano, Lucy Fullwood, "Nightingale of June" (with orchestra) (Sanderson).

8.23: Recording (Cello), Gaspar Casado, "Butterflies" (Harty).

8.26: Baritone Recital, Rex Harrison, "The Sands of Dee" (Clay); "Go from My Window, Go" (Somervell); "Wayes" (Phillips); "Lorraine, Lorraine, Lorea" (Spross).

8.38: Piano, Beatrice Claridge, "Tendre Aven" (Tender Vow) (Schutt).

8.43: Recording (Contralto), Karin Branzell, "In Letters She Was Led" (Verdi).

8.47: Studio Orchestra, "Cavatina" (Raff).

8.50: Recording (Soprano and Tenor), Lottie Lehmann and Jan Klepura, "Quo Locchio al Mondo" (Puccini).

8.54: Studio Orchestra, "Norwegian Rhapsody No. 1" (Svehdseh, arr. Adolf Schmid).

9.3: Weather forecast and notices.

9.5: Reserved.

9.21: Part Suite, Studio Orchestra, "Peer Gynt No. 2" (Grieg); (a) "Ingrid's Lament"; (b) "Arabian Dance."

9.28: Mezzo-soprano, Lucy Fullwood, "A Sea Dream" (Paul Miersch); "Golden Thoughts" (Hemery).

9.33: Piano, Beatrice Claridge, "Serenade" (Chaminade); "Valse" (Sibelius).

9.38: Baritone Recital, Rex Harrison, "Bianca" (Matti); "Japanese Death Song" (Sharp); "The Gentle Maiden" (Somervell); "Slow, Horses, Slow" (Malihson); "Lend Me Your Aid" (Gounod).

9.52: Part Suite, Studio Orchestra, "Peer Gynt No. 2" (Grieg); "The Glove Coming" (The Storm); "Solvelg's Song."

10.0-11.0: Dance music.

4YA Dunedin

Wednesday 1. 650 kc.

10.0: Selected recordings.

10.15: Devotional service.

12.0: Lunch music.

2.0: Selected recordings.

3.15: Lecturette, Home Science Department, "What it Does, and How it Works."

3.30: Sports results.

4.0: Special weather report for farmers.

4.30: Sports results.

5.0: Children's hour, conducted by Aunt Grechen and Big Brother Bill.

Dinner Music.

6.0: Grand Symphony Orchestra, "Lustspiel Overture" (Kela Bela). J. H. Squire Celeste Octet, "Twilight on the"

Waters" (Squire). Dajos Bela Orchestra, "I Pagliacci" Selection (Leoncavallo).

6.14: Orchestra Mascotte, "Hobgoblins' Review" (Noack). Dajos Bela Orchestra, "Viennese Waltz Pot-pourri" (Robrecht). Milan Symphony Orchestra, "La Mascchere" Sinfonia (Mascagni).

6.32: Grand Symphony Orchestra, "Naila" Ballet Intermezzo (Delibes). Sir Henry J. Wood's Symphony Orchestra, "Prelude in C Sharp Minor" (Rachmaninoff, arr. Wood). The State Opera Orchestra, Berlin, "Kamarinskaja," Fantasia on Two Russian Folk Songs (Glinka). La Argentina, Castinets, with Orchestra. "Dance No. 5" (Granados).

6.48: Orchestre Symphonique de Paris, "L'Arlesienne Suite" Entr'acte—Le Carillon (Bizet). J. H. Squire Celeste Octet, "The Chorister's Dream" (Ward). H.M. Coldstream Guards Band, "The Belle of New York" (Kerker).

7.0: News and reports.

7.40: Talk, J. L. Passmore, President of The Otago Motor Club. "Safety First."

Concert Programme.

8.0: Overture, The Bohemians Orchestra (Signor R. Squarise, Conductor), "Le Diable Aux Mulin" (Monton).

8.9: Bass, Wilfred J. Kershaw, "I am a Roamer" (Mendelssohn).

8.13: Intermezzo, The Orchestra, "Souvenir de Venise" (Ginn).

8.18: Recording, William Turner's Ladies Choir, "Land of My Fathers" (arr. James); "Consecration" (Jude).

8.26: Concert Waltz, The Orchestra, "Ange d'Amour" (Waldteufel).

8.34: Contralto, Lucy James, "Harvest" (Del Riego); "Where Corals Lie" (Elgar).

8.41: Recording (Piano), Mischa Levitzki, "Organ Prelude and Fugue" (Bach).

8.50: Tenor, J. McDonald, "Stelliano" (Mascagni); "The Spirit Flower" (Tip-ton).

8.57: March, The Orchestra, "Stella d'Italia" (Fisher).

9.0: Weather report and notices.

9.2: Reserved.

9.17: Recording, Band of H.M. Coldstream Guards, "Iolanthe" (Sullivan).

9.21: Contralto, Lucy James, "A Song of Thanksgiving" (Allitsen); "The Last Song" (Rogers).

9.27: Selection, The Orchestra, "Introduction to Cavalleria Rusticana" (Mascagni).

9.34: Bass, Wilfred J. Kershaw, "Less than the Dust" (Woodforde-Finden); "The Lute Player" (Allitsen).

9.40: Intermezzo, The Orchestra, "Old Folk" (Nightingale).

9.44: Recording (Soprano), Anne Case, "Non, so Piu, Cosa Son" (Mozart).

9.47: Selection, The Orchestra, "Cydalise" (Pierre).

9.50: Tenor, J. McDonald, "My Liege Lady" (Phillips); "The Shadowless Hour" (Cadman).

9.57: Recording, Band of H.M. Coldstream Guards, "Pirates of Penzance" (Sullivan).

2YB New Plymouth
Wednesday 1. 1230 kc.

6.30 to 7.30: Children's session, conducted by Uncle Ted and Aunt Betty.

Thursday

February 2.

Sporting Broadcasts: 3YA. 11 a.m.—Description of Sanders Cup Race.

Evening Talks: "Birds and Animals In and Around Auckland"—Mr. S. D. Potter. 1YA, 9.2.
"Scenes and Incidents in England"—Miss Dora West, O.B.E. 2YA, 8.41.
Review of Journal of Agriculture. 3YA, 7.30.
"The Vale of Kashmir"—Professor Arnold Wall. 3YA, 9.2.

Features: 1YA. 1-act Play—"The Splendid Hour."
2YA. Concert by Wellington City Salvation Army Band.
3YA. Selected recordings.
4YA. The Aironuts; Noel North (baritone), and Tui Salt (soprano).

1YA Auckland
Thursday 2. 820 kc.

10.0: Devotional service.
10.15: Selected recordings.
11.0: Talk, "Cooking by Electricity."
11.15: Selected recordings.
12.0: Lunch music.
12.30: Relay of Mid-day Service from St. Matthew's Church.
12.50: Lunch music.
2.0: Selected recordings.
4.30: Weather reports for farmers.
4.32: Selected recordings.
5.0: Children, by Aunt Dorothea.

Dinner Music.

6.0: Plaza Theatre Orchestra, "A Musical Switch" Humoresque (arr. Alford). Salon Orchestra, "Serenade" (Schubert).
6.14: Marek Weber Orchestra, "From Mozart's Treasure Trove," Fantasia (arr. Urbach). International Concert Orchestra, "Love and Spring," Waltz (Waldteufel). Regimental Band of H.M. Grenadier Guards, "Parade of the Elephants" (Chenette).
6.29: London Symphony Orchestra, "Czar Sulton," Suite No. 3 (Rimsky-Korsakov). Zonophone Salon Orchestra, "In the Shadows" (Finck). Marek Weber Orchestra, "La Tosca," Potpourri (Puccini).
6.48: Orchestra Mascotte, "The Gypsy Princess," Waltz (Kalmán). Zonophone Salon Orchestra, "Sweet Adeline" (Armstrong). Pavilion Lescant Orchestra, "I Drive Out in My Little Limousine" (Cowler).
7.0: News and station announcements.

Concert Programme.

(Relay to 1ZH, Hamilton.)

8.0: New Queen's Hall Light Orchestra, "Britannia" (MacKenzie).
8.9: One Act Play, "The Splendid Hour" (Charles Archer).
8.52: Symphony Orchestra, "Homage March" (Wagner).
9.0: Weather forecast and notices.
9.2: Talk, S. D. Potter, "Birds and Animals in and Around Auckland" (part 2) (arr. Potter).
9.17: Record, Arthur Roseberry's Band, "Wonder Bar" (Katscher).
9.28: Soprano with violin, piano and Salon Trio, "Farewell to Summer" (Johnson).
Piano, Jean Clarkson, "Country Gardens" (Grainger).
9.34: Record, John Tilley, "Army Estimates."
9.40: Trio, Salon Trio, "Minuet" (Shield-Moffat).

Violin, Helen Gray, "Roumanian Air and Gipsy Dance" (Sammons).
9.48: Record, Norman Allin, "Off to Philadelphia" (Haynes).
9.51: Cello, Jean Clarkson, "Hine e Hine" (Te Rangi Pai).
Soprano, Freda Evans, "April Morn" (Batten).
9.58: Record, B.B.C. Wireless Military Band, "Soldiers of the King" (Stuart).

2YA Wellington
Thursday 2. 720 kc.

10.0: Selected recordings.
10.30: Devotional service.
12.0: Lunch music.
2.0: Selected recordings.
3.30: Special weather report and sports results.
4.0: Special weather report.
4.30: Sports results.
5.0: Children's hour, by Big Brother Jack.

Dinner Music.

6.0: Berlin State Opera House Orchestra, "Christmas Concerto" (Corelli). De Groot and His Orchestra, "Romance" (Rubinstein). De Groot's Piccadilly Orchestra, "None But The Weary Heart" (Tschaiakowski). Organ, Edward O'Henry, "Ca C'Est Madrid" (O'Henry). Johann Strauss and Symphony Orchestra, "Blue Danube Waltz" (Strauss).
6.28: Salon Orchestra "Chanson Boheme" (Baldi). Marimba Band, "Agua Dormides" (Bolanos). National Symphony Orchestra, "Bolero in D Major" (Moszkowski). Bernado Gallico and His Orchestra, "The Dance of the Dwarfs" (Noack).
6.40: Cedric Sharpe Sextet, "Chanson Napolitaine" (D'Ambrosio). Dajos Bela Orchestra, "Count of Luxembourg" Waltz (Lehar). Sander Joszi Orchestra, "An Eastern Wedding" (Prychistal). Organ, Edward O'Henry, "Just As We Used To Do" (Rulli).
6.53: Vienna Philharmonic Orchestra, "Hungarian Dance No. 1" (Brahms). Plaza Theatre Orchestra, "A La Gavotte" (Finck).
7.0: News and reports.

Concert Programme.

(Relay to 2ZD, Masterton.)

8.0: Concert by Wellington City Salvation Army Band (Conductor Harold Scotney) and 2YA artists. March, The Band, "The Canadian" (Merritt).
8.8: Tenor, C. A. Williams, "Eleanore" (Coleridge-Taylor).
8.12: Recording (Humour), The Two Gilberts, "Shut the Gate" (Sarony); "The Alpine Milkman" (Sarony).

8.18: Selection, The Band, "Memories" (Marshall).

8.25: Contralto, Nora Greene, "Ma Curly Headed Babby" (Clutsam); "When You Come Home" (Squire).

8.31: Violin and Piano Duo, J. and W. Haydock, Piano "Prelude in C Sharp Minor" (Rachmaninoff). Violin and Piano, "Tambourin Chinois" (Kreisler).

8.41: Lecturette, Dora West, O.B.E., "Scenes and Incidents in England."

9.0: Weather report and notices.

9.2: Selection, The Band, "Good Old Army" (Coles).

9.8: Tenor, C. A. Williams, "If I Built a World for You" (Lehmann); "The Bells of Happiness" (Maundrell).

9.14: Violin and Piano Duo, J. and W. Haydock, Piano "Scotch Fantasia—Balmoral" (De Sisirai). Violin and Piano, "The Old Refrain" (Kreisler); "Mazurka" (Musin).

9.22: Recording (Humour), Will Fyffe, "If Scotland Turns Republic" (Graham).

9.26: Cornet, Bandsman H. Geard, "Long, Long Ago" (Scotney).

9.34: Contralto, Nora Greene, "An Old Garden" (Temple); "My Ain Folk" (Lemon).

9.40: Selection, The Band, "Scotland" (Hill).

9.48: Recording (Humour), Will Fyffe, "It Isn't the Hen" (Fyffe).

9.52: Meditation, The Band, "Wareham" (Coles). March, "Fielding" (Scotney).

3YA Christchurch
Thursday 2. 980 kc.

10.0: Devotional service.
10.15: Selected recordings.
11.0: Talk, Mrs. W. Greene, "Handicrafts."
Description of Sanders Cup race. Selected recordings.
12.0: Lunch music.
2.0: Selected recordings.
3.30: Sports results.
4.30: Special weather forecast and sports results.
5.0: Children, by Ladybird and Uncle Dick.

Dinner Music.

6.0: National Symphony Orchestra, "Norma" Overture (Bellini). Frank Westfield's Orchestra, "Serenade" (Heykins). Dajos Bela String Orchestra, "Goldregen Waltz" (Waldteufel). Continental Novelty Orchestra, "Los Claveles de Sevilla" (Guarnero).
6.15: Dajos Bela Orchestra, "Pique Dame" Fantasia (Tschaiakowsky). Vienna Harmonie Orchestra, "Turkish March" from "Ruins of Athens" (Beethoven). Organ, G. T. Patman, "Cinderella" Waltz (Pattman). Berlin State Opera Orchestra, "German Dances" (Mozart).
6.36: Frank Westfield's Orchestra, "The Druid's Prayer" Waltz (Davson). Heerman Trio, "Dalvisa" (Sandby). Albert Sandler and His Orchestra, "Give Me Back My Heart" (Novello). H.M. Coldstream Guards Band, "Patience," Selection (Sullivan).
6.53: Continental Novelty Orchestra, "Las Lagarteranas" (Foulkes). De Groot and The Piccadilly Orchestra, "Till I Wake" (Woodforde-Finden).
7.0: News and reports.
7.30: Review of Journal of Agriculture.

Concert Programme.

(Selected Recordings.)

8.0: Overture, Debroy Somers Band, "Stealing Thro' the Classics" (arr. Debroy Somers).

8.10: Light Opera Company, Vocal Gems "Maritana" (Wallace).

8.18: Piano and Strings, Alfred Cortot and International String Quartet, "Quintet in F Minor" 1st Movt. "Molto moderno to quasi lento" (Franck).

8.34: Baritone with Orchestra, Sir Harry Lauder, "The Road to the Isles" (Songs of the Hebrides) (arr. Kennedy Fraser).

8.38: Vienna Philharmonic Orchestra, "Music of the Spheres" (Josef Strauss).

8.42: Tenor, Tino Pattiera, "Vorrei Moriri" Melody (Tosti).

8.46: Violin, Piano, Cello, De Groot, Bor and Kilbey, "Paraphrase of Strauss Waltzes" (arr. De Groot).

8.52: Choral, The Sieber Choir with Orchestra, "The Blue Danube" (Johann Strauss).

9.0: Weather forecast and notices.

9.2: Talk, Professor Arnold Wall, "The Vale of Kashmir".

9.17: Organ, Pattmann, "Worryin' Waltz" (Fairman).

9.20: Tenor, Richard Tauber, "There Was a Love Dream" (Tauber).

9.23: Sander Joszi Orchestra, "Love's Call" (Scharf).

9.26: Edelweiss Yodlers, "Milking" (Schmalz); (h) "Skimming" (Old Yodel Song) (Sung in German).

9.32: Organ, Mammoth Fair Organ, "Martial Moments" (arr. Winter).

9.38: Soprano, Isobel Baillie, "Margaret at the Spinning Wheel" (Schubert, arr. Scholes).

9.41: Berlin State Opera House Orchestra, "From Foreign Parts" (Moskowsky).

9.49: Descriptive Humour, Charles Penrose and Kaye Connor, "The Laughing Policeman in the Chamber of Horrors" (Grey).

9.55: Regimental Band of H.M. Grenadier Guards, "The British Army Fantasia" (descriptive) (Jullion).

4YA Dunedin Thursday 2. 650 kc.

10.0: Selected recordings.

10.15: Devotional service.

10.45: Lecturette, J. V. Hanna, "Physical Culture for Women."

12.0: Lunch music.

2.0: Selected recordings.

3.15: Lecturette, Stan Lawson, "Stage Dancing."

3.30: Sports results.

4.0: Special weather report for farmers.

4.30: Sports results.

5.0: Children's hour, by Big Brother Bill.

Dinner Music.

6.0: Vienna Philharmonic Orchestra, "Morning, Noon and Night in Vienna" Overture (Suppe). Eastbourne Municipal Orchestra, "Tarantelle" (Saint Saens). Marek Weber and his Orchestra, "Lehariana" (Geiger).

6.20: Marek Weber and his Orchestra, "Amoretentanz" Waltz (Gung'l). Berlin State Opera House Orchestra, "Schwanda, the Bagpipe Player." Grand Symphony Orchestra, "Midsummer Night's Dream" Scherzo (Mendelssohn).

6.36: New Symphony Orchestra, "Le Cid Ballet Music"—(1) Castillane; (2) Anbade; (3) Andalous; (4) Arragonaise; (5) Madrilene; (6) Navarraise (Massenet). Jacque Jacobs Ensemble, "Sobre Las Olas" (Rosas). Royal Opera Orchestra, "Shepherd Fennel's Dance" (Balfour Gardener).

7.0: News and reports.

Concert Programme.

8.0: Recording, B.B.C. Wireless Military Band, "Tancredi" (Rossini).

8.9: Baritone, Noel North, "Morning" (Stanton); "My Desire" (Cadman).

8.15: Selection, The de Rose Octet, "The Show Boat" (Kern).

8.25: Humour, The Aironuts, "Well I Declare" (Aironuts).

8.32: Selection, The Octet, "Hit the Deck" (Youmans).

8.40: Soprano, Tui Salt, "Whip-Poor-Will" (Kern); "O Listen to the Band" (Monckton).

8.46: Recording (Pianos), Schutt and Cornell, "Canadian Capers" (Cohen).

8.49: Humour, The Aironuts, "Assassination of Ideas" (Aironuts).

8.54: Entr'acte, The Octet, "Aubade a la Fiancee" (Volpatti).

9.0: Weather report and notices.

9.2: Reserved.

9.15: Baritone, Noel North, "Road to the Isles" (Kennedy-Fraser); "An Eri-kay Love Lilt" (Kennedy-Fraser).

9.20: Selection, The Octet, "Old Dutch" (Herbert).

9.28: Soprano, Tui Salt, "I Love the Jocund Dance" (Davies); "Wild Rose" (Kern).

9.34: Dance music.

11.4: Close down.

Friday February 3.

Sporting Broadcasts: 3YA. 11 a.m.—Description of Sanders Cup Race.

4YA. 11 a.m.—Plunket Shield Match—Otago versus Canterbury.

Evening Talks: Sports Talk. 1YA, 7.30. "Byways of New Zealand Story"—Mr. A. B. Chappell. 1YA, 9.2.

"On an Island Schooner"—Dr. I.L.G. Sutherland. 2YA, 8.41.

Features: 1YA. Recital by A. F. McSkimming, and organ recital by Mr. Arthur E. Wilson.

2YA. Concert Orchestra and selected recordings.

3YA. The Salon Orchestra; Mr. S. W. Armstrong (baritone); Mrs. H. Turnbull (mezzo-soprano).

4YA. Dagg's Band; Miss Aileen Young (soprano); Mr. S. Kershaw (baritone) and Mr. D. E. Neilson (banjo).

1YA Auckland Friday 3. 820 kc.

10.0: Devotional service.

10.15: Selected recordings.

11.0: Talk.

11.15: Selected recordings.

12.0: Lunch music.

2.0: Selected recordings.

4.30: Weather report for farmers.

4.32: Selected recordings.

5.0: Children's hour, conducted by Nod and Aunt Jean.

Dinner Music.

6.0: Band of H.M. Coldstream Guards, "Dorothy" Selection (Cellier). De Groot Orchestra, "Only for You" (Strong). Organ, "Sigmundo del Oro, "Mexicali Rose" (Stone).

6.15: Regimental Band of H.M. Grenadier Guards, "The Old Frog Pond" (Alford). Dajos Bela Orchestra, "Vienna Bon Bons" Waltz (Strauss). New Symphony Orchestra, "Scenes de Ballet, Op. 52" (Glazounoff): (1) "Preamble"; (4) "Scherzino"; (2) "Marionettes"; (6) "Danse Orientale."

6.31: New Symphony Orchestra, "Scenes de Ballet, Op. 52": (3) "Mazurka"; (5) "Pas de Action"; (7) "Valse"; (8) "Polonaise."

6.47: De Groot and His Orchestra, "Autumn" (Chaminade). The Salon Orchestra, "Serenade" (Toselli). Salon Orchestra, "Nola" (Arndt).

7.0: News and reports.

7.30: Sports talk.

Concert Programme.

(Relay to 1ZH, Hamilton.)

8.0: Recording, Madrid Symphony Orchestra, "The Three-Cornered Hat" (de Falla).

8.7: Baritone, George Neel, "Lass of Richmond Hill" (Clintson); "Harlequin" (Sanderson).

8.14: Recording, Bournemouth Municipal Orchestra, "Rosewood Ripples" (Byrne); "The Dickey Bird Hop" (Cowley, arr. Storm).

8.20: Recital, Allan F. McSkimming, "Parlour de Danse" (West).

8.26: B.B.C. Wireless Military Band, "Soldiers in the Park" (Monckton). Masters' Hawaiians, "Hawaiian Star Dust" (Kelly).

8.32: Soprano, Winifred Hill, "The Willow" (Thomas); "Eusheen Husbo" (Sharpe).

8.39: Organ Recital, Arthur E. Wilson, "A Memory" (Friml); "Trumpet Tune (Petras).

and Air" (Purcell); "Gavotte Pastorale" (Durant); "Introduction and Allegro" (Bach).

9.0: Weather forecast and notices.

9.2: Talk, A. B. Chappell, "By-ways of New Zealand Story" (arr. Chappell).

9.17: Recording, Debroy Somers Band, "Review of Reviews."

9.25: Baritone, George Neel, "Red Devon by the Sea" (Coningsby Clarke); "Devonshire Cream and Cider" (Sanderson).

9.31: Recording (Piano), Mischa Levitzki, "Eccossaise" (Beethoven).

9.34: Recital, Allan F. McSkimming, "The Story of a Dress Rehearsal" (West).

9.39: Recording, J. H. Squire Celeste Octet, "Down Memory Lane" (arr. Win-loughby).

9.47: Soprano, Winifred Hill, "What Sang the Birds?" (Carew); "Villanelle" (Dell A'qua).

9.53: Recording, Marek Weber Orchestra, "From Offenbach's Sample Box" (Ur-bach).

2YA Wellington Friday 3. 720 kc.

10.0: Selected recordings.

10.30: Devotional service.

12.0: Lunch music.

2.0: Selected recordings.

3.30: Special weather report and sports results.

4.0: Special weather report.

4.30: Sports results.

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

Dinner Music.

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

6.15: Berlin State Opera House Orchestra, with Karol Szreter, Pianist, "Hungarian Rhapsody" No. 2 (Liszt). Dajos Bela Orchestra, "Serenade" (Moszkowski). International Novelty Quartet, "The Skaters" Waltz (Waldteufel). Royal Opera House Orchestra, Stockholm, "In a Country Lane" (Coates).

6.34: Dinicu and His Orchestra, "Hora Staccato" (Dinicu). Dajos Bela 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" (A. Memory) (Friml); "Trumpet Tune (Petras).

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7.0: News and reports.

Concert Programme.

8.0: Overture, 2YA Concert Orchestra (Conductor, Leon de Mauny), "Maritana" (Wallace). Moreau, "Au Matin" (Godard).

8.11: Selected recordings.

8.31: Selection, The Orchestra, "Carmen" (Bizet).

8.41: Lecturette, Dr. I. L. G. Sutherland, "On an Island Schooner."

9.0: Weather report and notices.

9.2: Selected recordings.

9.20: Cockney Spite, The Orchestra, "Cameos of London Life" (Ketelbey).

9.30-11.0: Dance programme.

3YA Christchurch

Friday 3. 980 kc.

10.0: Devotional service.

10.15: Selected recordings.

11.0 (approx.): Description of Sanders Cup race. Selected recordings.

12.0: Lunch music.

2.0: Selected recordings.

3.30: Sports results.

4.30: Special weather forecast.

5.0: Children's session, by "Friday."

Dinner Music.

6.0: Chicago Symphony Orchestra, "Russian and Ludmilla" Overture (Glinka). De Groot and Orchestra, "I Love You" (Grieg). National Symphony Orchestra, "Spanish Dance No. 2 in G Minor" (Moszkowski). Dajos Bela Orchestra, "You and You" Waltz (Strauss).

6.14: J. H. Squire Celeste Octet, "Mignon" Introduction and Romance (Thomas). London Palladium Orchestra, "Sunset" (Matt). Organ, Stanley Macdonald, "Nicolette" (Batten).

6.25: Reginald King Orchestra, "Song o' My Heart." San Francisco Symphony Orchestra, "Valse de Concert" (Glazounov). Grand Symphony Orchestra, "The Tea House of a Hundred Steps" (Yoshitomo).

6.45: Royal Opera Orchestra, "Prelude 'The Huntress' from 'Sylvia' Ballet" (Delibes). Edith Lorand Orchestra, "Winter Storms" Waltz (Fucik). San Francisco Symphony Orchestra, "Rosamunde Entr'acte" (Schubert).

7.0: News and reports.

Concert Programme.

8.0: Selection, Christchurch Salon Orchestra (Francis Bate, Conductor), "Gloriana" (Friml).

8.13: Baritone, S. W. Armstrong, "Pillage" (Meale); "There's a Song Down Every Roadway" (Haydn Wood).

8.19: Waltz, Salon Orchestra, "Tales from the Orient" (Strauss).

8.25: Mezzo-Soprano, Mrs. H. Turnbull, "Lie There My Love" (MacCunn); "Willow Song" (Coleridge-Taylor); "Stay With Me Summer" (with orchestral accompaniment) (Morris).

9.30: Selected recordings.

9.0: Weather forecast and notices.

9.2: Reserved.

9.17: Salon Orchestra, "Pastoral Sketches": "A Legend"; "Lovers' Lane"; "A Village Festival" (Mayerl).

9.27: Baritone, S. W. Armstrong, "Give a Man a Horse He can Ride" (Liddle); "Golden Slumbers" (17th Century).

9.31: Recording, Dramatic Players, Descriptive Ballad "Callers' Herrin" (Gow, arr. Buck).

9.35: Recording: Accordion, Banjo and String Harp, Victoria Trio, "La Sorella Polka" (No comp.).

9.39: Mezzo-soprano, Mrs. H. Turnbull, "Horses of the Dawn" (Brett;

"Land of the Long White Cloud" (Eric Waters).

9.45: Recording, Band, H.M. Grenadier Guards Band, "Zampa" (Herold).

9.53: Recording, Mixed Voices with orchestra, The Merry Makers, "The Merry-makers in Spain" (Haenschen).

9.58: Salon Orchestra, Song Melody "The World is Waiting for the Sunrise" (Seitz).

4YA Dunedin

Friday 3. 650 kc.

10.0: Selected recordings.

10.15: Devotional service.

10.45: Lecturette—Miss I. Finlay, "Cooking and Recipes."

11.0: Related description of Plunket Shield Cricket Match from Carisbrook—Otago v. Canterbury (first day's play). (Hourly descriptions of 15 minutes each).

12.0: Lunch music.

2.0: Selected recordings.

3.15: Lecturette, Miss A. Hazel Johnston, "Autumn Fashions."

3.30: Sports results.

4.0: Special weather report for farmers.

4.30: Sports results.

5.0: Children's hour, by Aunt Sheila.

Dinner Music.

6.0: Berlin State Opera House Orchestra, "A Midsummer Night's Dream"—Overture (Mendelssohn). The London Palladium Orchestra, "Dawn" (Matt). San Francisco Symphony Orchestra, "Liebesleid" (Kreisler).

6.19: Cedric Sharpe Sextet, "O, Lovely Night" (Ronald). Philadelphia Symphony Orchestra, "Samson and Delilah" Bacchanale (Saint Saens). Marimba Band, "Morales Lopez" (Bolanos).

6.30: London Palladium Orchestra, "Maid of the Mountains—Waltz" (Fraser Simson). J. H. Squire Celeste Octet, "Memories of Chopin" (arr. Willoughby). New Symphony Orchestra, "Nell Gwynn Dance No. 3" (German).

6.44: Philadelphia Symphony Orchestra, "Damnation of Faust"; "Marche Hongroise" (Berlioz). Berlin State Opera Orchestra, "Der Rosenkavalier" Waltz (R. Strauss). Zonophone Salon Orchestra, "Evensong" (Eusthope Martin).

7.0: News and reports.

Concert Programme.

8.0: Recording, Band of H.M. Coldstream Guards, "Selection of Leslie Stuart's Songs" (arr. Hume).

8.9: Soprano, Aileen Young, "April Morn" (Batten); "Irish Folk Song" (Foote).

8.15: Dance Selection, Dagg's Band, "Popular Melody Quadrilles" (Davis, de Rosf, Clair, and Bisk).

8.26: Recording (Humour), Flanagan and Allen, "The Sport of Kings"; "Oil" (Flanagan).

8.32: Barn Dance, Dagg's Band, "National Airs" (Frdl.).

8.38: Baritone, Sidney Kershaw, "My Yorkshire Lassie" (Monckton); "In a Little Old Garden" (Hewitt).

8.44: Banjo, D. E. Neilson, "The Coloured Major" (Henry).

8.48: Recording, Dennis King and Chorus, "My Sword and I" (Friml).

8.51: Waltz Medley, Dagg's Band, "Melodies of the Past" (Various).

9.0: Weather report and notices.

9.2: Reserved.

9.17: Recording, Marek Weber Orchestra, "Lehariana" (Geiger).

9.25: Soprano, Aileen Young, "Columbine's Garden" (Besley); "Someone Brought Me Daffodils" (Wood).

9.31: Novelty Selection, Dagg's Band, "A Route March in Egypt" (Dagg)-

Saturday

February 4.

Sporting Broadcasts: 3YA. 11 a.m.—Description of Sanders Cup Race. 12.15 p.m.—Description of N.Z. Metropolitan Trotting Club's meeting.
4YA. 11 a.m.—Plunket Shield Cricket Match—Canterbury versus Otago.

Evening Talks: "Lies From a Skipper's Log: A Row in Caleta Bono, West Coast, South America," by "Old Wire Whiskers." IYA, 9.3.
"The Maori and the Forest"—Mr. H. M. Christie. 2YA, 8.41.

Features: IYA. The Chamber Orchestra, and the Black Bennetto Duo.
2YA. The Concert Orchestra; Mrs. A. G. Woodward (soprano), and Mr. W. C. Brough (baritone).
3YA. Norma and Margaret Middleton (violin and piano); Miss Addie Campbell (soprano); Mr. A. E. Hobbs (baritone), and Mr. George Titchener (humorist).
4YA. Relay from 3YA, Christchurch, of Concert Programme.

1YA Auckland

Saturday 4. 820 kc.

3.0: Selected recordings.

4.30: Weather report for farmers.

4.32: Selected recordings.

5.0: Children, by Cinderella.

Dinner Music.

6.0: Berlin State Opera House Orchestra, "The Mastersingers" Overture (Wagner). Zonophone Salon Orchestra, "Ecstasy Waltz" (Baynes). London Novelty Orchestra, "My Chin Chin Lu" (Scottie and Christine). Zonophone Salon Orchestra, "Love Here is My Heart" (Slesu).

6.18: Royal Opera Orchestra, "Faust, Ballet Music" (Gounod). International Concert Orchestra, "Parade of the Wooden Soldiers" Bournemouth Municipal Orchestra, "Zip Zip" (Brooke). International Concert Orchestra, "Sweetheart" Waltz (Strauss).

6.35: Salon Orchestra, "Two Guitars." Russian Gypsy Song. Victor Concert Orchestra "Minuet in G" (Paderewski). International Concert Orchestra, "Lazy Pete" Inter-mezzo (Werner-Kersten). Bournemouth Municipal Orchestra, "Whispering Pines" (Byrne).

6.43: Victor Concert Orchestra, "Amaryllis" (Ghys). Gil Dech Ensemble, "Aloha Oe" (arr. Coburn). The London Novelty Orchestra, "A Coon Band Contest" (Cakewalk).

7.0: News and reports.

Concert Programme.

8.0: Record, Band of H.M. Grenadier Guards, "Nautical Moments."

8.9: Contralto, Winifred Johnson, "Love in Spring" (Gounod); "A Garden is a Lovable Thing" (Del Riego).

8.14: Record, Xylophone, Rudy Starita, "When the Circus Comes to Town" (De Rance).

Humour, Ronald Frankau, "Riots, Strikes and Revolutions" (Frankau).

8.20: 1YA Chamber Orchestra "Down South" (Myddleton); "Chant Sans

9.42: Baritone, Sidney Kershaw, "Sea Fever" (Ireland); "God Touched the Rose" (Brown).

9.48: Banjo, D. E. Neilson, "Somebody Loves Me" (Tobias).

9.52: Recording, Band of Royal Air Force, "Grasshopper's Dance" (Bucalosse).

Paroles" (Tchaikowsky).

8.27: Novelty Duo, Black-Bennetto Duo, "A Pierrot Phantasy" (Part I.) (arr. Black).

8.35: Overture, The Orchestra, "Echo de Bastions" (Kling).

8.40: Bass-Baritone, Albert Gibbons Taylor, "Young Tom O'Devon" (Russell); "Up from Somerset" (Sanderson).

8.46: Record, (Hawaiian), Kalama's Quartet, "Hawaiian Girl O' Mine" (Noble).

8.49: Concertina, Robert McKnight, "Schon Rosmarin" (Kreisler); "The Lion's Bride" (Price).

8.57: Record (Vocal Gems), Light Opera Company, "The Girl Friend" (Rodgers).

9.1: Weather forecast and notices.

9.3: Talk, "Old Wire Whiskers," "Lies from a Skipper's Log: 'The Row at Caleta Bono, West Coast South America'" (arr. Cliffe).

9.18: Suite, The Orchestra, "Tom Jones' Dances" (German).

9.25: Contralto, Winifred Johnson "A Heap of Rose Leaves" (Willeby); "April is a Lady" (Phillips).

9.30: Record, Padilla's Marimba Orchestra, "Paree" (Padilla).

9.33: Novelty, Black-Bennetto Duo, "A Pierrot Phantasy" Part 2 (arr. Black).

9.41: Selection, The Orchestra, "Sullivan's Songs" (arr. Henley).

9.50: Bass-Baritone, Albert Gibbons Taylor, "F. ether O'Flynn" (Stanford).

9.54: Record (Humour), Helena Millais, "Our Lizzie Listens In" (Millais).

9.57: The Orchestra, "Nigger's Birthday" (Lincke).

10.0: Sports summary.

10.10-11.10: Dance music.

2YA Wellington

Saturday 4. 720 kc.

10.0: Selected recordings.

10.30: Devotional service.

12.0: Lunch music.

2.0: Selected recordings.

3.30: Special weather report and sports results.

4.0: Special weather report.

4.30: Sports results.

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

Dinner Music.

6.0: B.B.C. Wireless Symphony Orchestra, "La Boutique Fantastique" Selection

(Respighi). Columbia Symphony Orchestra. "Spring Song" (Mendelssohn). International Concert Orchestra. "La Spagnola" Waltz (Di Criara).

6.15: Edith Lorand Orchestra. "Tales of Hoffman" Fantasia (Offenbach). Berlin State Opera House Orchestra. "Saronic Dances," Nos. 8 and 16 (Dvorak). B.B.C. Wireless Military Band. "Le Reve Passe" (Helm). Marek Weber and His Orchestra. "Rustle of Spring" (Sinding).

6.36: Symphony Orchestra. "Artists' Life" Waltz (Strauss). Cedric Sharpe Sextet. "Intermezzo" (Coleridge-Taylor). Novelty Orchestra. "Passion Rose" (Lehar). Piccadilly Orchestra. "My Beloved Gondolier" (Tibori).

6.50: New Light Symphony Orchestra. "At Dawning" (Cadman). Dajos Bela Orchestra. "The Court Ball" (Waltz (Lanner)).

7.0: News and reports.

Concert Programme. (Relay to 2ZD, Masterton.)

8.0: Selection. 2YA Concert Orchestra (Conductor, Leon de Mauny). "White Horse Inn" (Benatzky-Stolz).

8.10: Baritone, W. B. Brough. "Prince Ivan's Song" (Allitsen); "Here in the Quiet Hills" (Carne).

8.16: Entr'acte. The Orchestra. "The Merry Nigger" (Squire).

8.21: Recording (Vocal Trio). The Pickens Sisters. "Sweet Georgia Brown" (Pinkard).

Recording (Novelty Instrumental). Frank Quin and Joe Maguire. "The Kerry Polka."

8.27: Soprano, Mrs. Amy G. Woodward. "One Spring Morning" (Nevin); "So Sang the Thrush" (Phillips).

8.33: Instrumental. The Orchestra. "Southern Impressions" (Ancliffe); "The Moonlight Piazza"; "Carnival at Nice."

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AGENTS WANTED.

8.41: Lecturette, Henry M. Christie. "The Maori and the Forest."

9.0: Weather report and notices.

9.2: Entertainer at the Piano, Will Bishop.

9.15: Instrumental. 2YA Concert Orchestra. "Petite Suite de Concert" (Coleridge-Taylor): (1) "La Caprice de Nanette"; (2) "Un Sonnet d'Amour"; (3) "Tarantelle Fretillante."

9.27: Recording (Humour). Chick Endor and Charlie Farrell. "It's the Woman Who Pays" (Farrell).

Recording (Xylophone). Rudy Starita. "The Dancing Tailor" (May).

9.33: Soprano with Orchestra, Mrs. Amy G. Woodward. "Wyoming Lullaby" (Williams); "A Little Love, a Little Kiss" (Silesu).

9.39: Valse. The Orchestra. "España" (Waldteufel).

9.44: Recording (Humour). Gracie Fields. "He Forgot to Come Back" (Beresford).

Recording (Banjo). Ollie Oakley. "White Rose" (Oakley).

9.50: Baritone, W. B. Brough. "Five and Twenty Sailors" (Coleridge-Taylor); "The Star" (Roger).

9.55: Intermezzo Romance, The Orchestra. "Gallantry" (Ketelbey).

10.0: Sporting summary.

3YA Christchurch Saturday 4. 980 kc.

11.0: Description of Sander's Cup Race.
12.15: Relayed description of races at Metropolitan Trotting Club's Summer Meeting.

3.0: Selected recordings.

3.30: Sports results.

4.30: Special weather forecast and sports results.

5.0: Children's hour, conducted by Riddleman and Aunt Pat.

Dinner Music.

6.0: Brunswick Concert Orchestra. "Over There" March (Cohan). Orchestra of the Concerts Colonne, Paris. "España" (Chabrier). J. H. Squire 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" (Strauss). Grand Symphony Orchestra. "A Children's Overture" (Quilter).

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

6.45: Anglo-Persians Orchestra. "Dancing Tambourine" (Polla). The Classic Symphony Orchestra. "La Cimarosiana" (Cimarosa, arr. Mallipiero).

7.0: News and reports.

Concert Programme.

8.0: March. Studio Orchestra (Conductor, H. G. Glaysher). "The Great Little Army" (Alford). Overture. "Spanish Comedy" (Keler Bela).

8.12: Recording. Light Opera Company. Vocal Gems from "The Geisha" (Jones).

8.20: Violin and Piano. Norma and Margaret Middleton, Group of Welsh Melodies. (a) "The Ashgrove"; (b) "In the Vale of Llangollen"; (c) "The Land of My Fathers" (Traditional).

8.28: Soprano, Addie Campbell. "Little Mother" (Kennedy Russell); "The Little Old Church in the Valley" (Kahu).

8.33: Recording. Billy Reid and London Piano-acordion Band. "To Have and Hold You in My Arms" (Burke).

8.38: Humour in Song and Story, Geo. Titchener. "Wha-a-t?" (Heuty).

8.43: Recording (Saxophone). Rudy Wiedoeft. "Llewellyn Waltz" (Wiedoeft).

8.46: Baritone, A. E. Hobbs. "In Town" (Coates); "What a Wonderful World it Would Be" (Lohr).

8.52: Recording (Xylophone with Orchestra). Teddy Brown. "Light Cavalry Overture" (Suppe).

8.55: Valse. Studio Orchestra. "Promotionen" (Strauss).



Sarah Stacpoole.

a popular IYA soprano, who will sing three solos on Wednesday, February 1.

—S. P. Andrew, photo.

9.2: Weather forecast and notices.

9.4: Reserved.

9.18: Selection. Studio Orchestra. "The Desert Song" (Romberg).

9.30: Soprano, Addie Campbell. "The Old Refrain" (with orchestra) (Kreisler).

9.34: Recording (Piano and Celeste). Raie de Costa. "Serenade" (Heykens).

9.37: Humour in Song and Story, Geo. Titchener. "And the Rain Came Pouring Down" (Clarke).

9.42: Violin and Piano. Norma and Margaret Middleton. Irish Melodies. (a) "Barney O'Hea" (Lover); (b) "Barney, Take Me Home Again" (Persley); (c) "Killarney" (Batie).

9.51: Baritone, A. E. Hobbs. "The Ginchy Road" (Edward).

9.55: Studio Orchestra. "Musical Sketch." "Mademoiselle Kiki" (Rawlinson).

10.0: Sports summary.

10.10-11.10: Dance music.

4YA Dunedin

Saturday 4. 650 kc.

11.0: Relayed description of Plunket Shield Match from Carisbrook Ground. Canterbury v. Otago. (Hourly descriptions of fifteen minutes each.)

3.30 and 4.30: Sports results.

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

Dinner Music.

6.0: Albert W. Ketelbey's Concert Orchestra. "Chal Romano"—Gipsy Overture (Ketelbey). De Groot's Piccadilly Orchestra. "Friend o' Mine" (Sanderson). Johann Strauss and Symphony

Orchestra. "Morgen Blatter" Waltz (Strauss).

6.14: J. H. Squire Celeste Octet. "An Irish Love Song" (Squire). Anglo-Persians' Orchestra. "My Little Persian Rose" (Friedland). J. H. Squire Celeste Octet. Second Movement from "Symphony Pathétique" (Tchaikowsky).

6.24: H.M. Coldstream Guards Band. "Les Cloches de Corneville" Selection (Planquette). International Novelty Quartet. "Merry Widow" Waltz (Lehar).

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

6.43: Berlin State Opera House Orchestra. "Dance of the Hours" ("La Gioconda") (Ponchielli). Paul Whiteman Concert Orchestra. "Mississippi Suite—A Tone Journey" (Grofe).

7.0: News and reports.

Concert Programme.

8.0: Relay of programme from 3YA, Christchurch.

10.10: Sports summary.

10.0-11.0: Dance music.

2YB New Plymouth Saturday 4. 1230 kc.

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

8.0 to 10.0: Studio concert.

10.0: Sports summary.

2ZW Programmes

Wednesday, January 18, 7.0 a.m.: Breakfast session; 10.0: Devotional service; 10.15: Session for women; 12.2 p.m.: Lunch session; 5.0: Children's session (Uncle Toby); 7.0: After dinner session; 8.0: Merry-makers Half Hour; 8.30: Concert programme; 10.0: Dance session, including relay from Majestic lounge; 11.0: Close down.

Thursday, 7.0 a.m.: Breakfast session; 10.0: Devotional service; 10.15: session for lunch; 12.2 p.m.: Lunch session; 5.0: Children's session (Auntie Joan); 7.0: After dinner session; 8.0: Concert programme by Shaw, Savill and Albion Co.; 9.0: Classical programme (Half Hour with the Composers); 10.0: Brief dance session.

Friday, 7.0 a.m.: Breakfast session. Silent remainder of the day.

Saturday, 7.0 a.m.: Breakfast session; 10.0: Devotional service; 10.15: Session for women; 12.2 p.m.: Lunch session; 7.0: After dinner session; 8.0: Concert programme; 10.0: Dance session, including relay from Majestic Lounge.

Sunday, 11.0 a.m.: Devotional service by the Padre; 6.30 p.m.: Session of evening music; 7.0: Relay of Evensong from St. Paul's Pro-Cathedral, Mulgrave St. 8.15 (approx.): Programme of selected recordings.

Monday, 7 a.m.: Breakfast session; 10.0: Devotional service; 10.15: Session for evening; 12.2 p.m.: Lunch service; 7.0: After dinner session; 8.0: Concert programme; 9.0: Book review by Mr. Douglas M. Mackay; 9.10 (approx.): Concert programme; 10.0 Dance session.

2ZW Notes

"HALF HOURS with the Composers" is the title of a series of special programmes which will be broadcast each Thursday commencing at approximately 9.0 p.m. For this Thursday, two composers will be presented—Sir Henry Bishop and Samuel Coleridge-Taylor. The works of these English composers are among the standard compositions so often performed by artists of note.

Auckland Notes

By "Neutron"

1YA staged a very pleasing innovation on Thursday evening when Gordon Hutter, evidently listening-in to a powerful set, gave a ball by ball description of the Test play at Adelaide. It was really well done and seemed as if we were among the spectators at Adelaide's beautiful Oval. There were no tedious repetitions of who was where all over the field, but a chatty story of what was doing. While the cabled summaries have been of wide interest, this was so much better than many will hope 1YA's commendable enterprise will be amplified in succeeding tests. By the way, the Plunket Shield match relay from Eden Park was also an improvement on some earlier efforts—it seemed to be less of an effort; and C. S. Dempster's evening resume was first-class.

SOME of us who heard and enjoyed Will Bishop's "The Dumb Wife" are not nearly so wide-awake as we thought, and I'm one of them. The little discrepancy mentioned in these notes about the period of the play (1600) is explained by the fact that the dating of the period of the play, announced in Auckland, was carefully avoided by the author. However, in a very pleasant letter Will Bishop points out what we missed—Ann has sugar at breakfast at a time when sugar was not used in England. The mistake was "spotted" in Wellington, and 2YA had Shakespeare's sweetener, honey. Then W.B. gets home right over the heart. I was hyper-critical. "If one must be hyper-critical," says the cheery author, "there is the fact that you refer to 'Mangel-Wurzel' in the par. But that's a little thing: the Christmas season was with us and the wassailing spirit abroad." Of course "Wurzel-Plummary" was meant, and don't you think Mr. Bishop should have suggested the printer had been wassailing? It's his classic privilege to take the blame for everything. Never mind, we'll be all expectation and watchful of our step for the next Will Bishop comedy. It can't come too soon. Which is more than coals of fire for a knock-out blow.

"FORE-PEAK" of the trawler fleet, who has forgotten more about fish and fish-catching than most of us ever knew, presented "Another Fishing Yarn" from 1YA on Saturday. He exploded the "good fishing spot" theory by stating that fish change their grounds in accordance with wind and sun conditions. The skipper of the trawler that goes out and catches fish week after week and in all weathers, watches the conditions and fishes accordingly. "If," said "Fore-Peak," "in a reputed 'good spot' you get no fish, change to a place where the conditions of wind and sun are exactly opposite to get results." He offered a weather tip which seems worth trying, as he said, even to prevent the ladies taking in and putting out their washing when things seem unsettled. Notice the sparrow's harsh note when it is raining. The little brown bird uses that same note some hours before rain actually starts and is thus a pretty reliable barometer. Trawlers make some queer catches, such as the boilers of the old Wakatere or even a laden scow. For instance, the scow Herald, fully laden, wrecked near Flat Island, drifted some ten miles under water and was brought to the surface by the trawl of the Thomas Currell. The speaker described the wreck of the Thomas Bryan

one dirty night on Cape Colville. When the ship struck old "Geordie" was just changing into his working gear. Glad in singlet only, he rammed his feet into hob-nailed boots, his one comment being: "Mon, I must ha' made a fine picture." It is good to hear that "Fore-Peak" is optimistic about the fishing industry. Let's hope he's right, though last time I was out for the day I caught a very painful sunburn and no fish. But that must be because I wasn't weatherwise.

WHILE there has been no outstanding musical evening in the north this week, there have been some offerings of



Kathleen Ferris

a talented 2YA soprano, who will sing a selection of four solos on Sunday, January 29.

—S. P. Andrew, photo.

individual excellence that have redeemed programmes. Such a one was Madame Winnie Fraser, whose soprano solos were entirely enjoyable. Then there was Reg. Morgan, whose voice is always welcome, in the "Lover in Damascus" suite. And I wish to apologise. Once I wrote that I didn't like women's voices over the air in spoken pieces. On Thursday Miss Audrey Allen, from 1YA, jarred my prejudices. Her three numbers were slight, but they were given so naturally that listening was very pleasant.

SURVEYING present-day ills and the political remedy, Mr. E. Cortis is urging 1YA listeners to renewed faith in democracy. To reach the objective of increased social justice, he urged a return to the two-party system. The cure for the ills for which democracy is blamed, is more democracy, with Cabinet responsibility to the electors and not to caucuses or irresponsible outside bodies. Then, he said, the demands of the hour would discover leadership, whereas to-day no man of intellectual or moral force will enter politics to be a puppet in a machine. He condemned proportional representation, which he

said was perfect in theory and worked out well in practice, yet gave leadership to no man or no party, and perpetuated the "balance of power system." Mr. Cortis is often picturesque, as, for example, with the phrase: "The Marxian cat walking precariously on the edge of chaos."

CONTINUING his "Danish Folk School" talks from 1YA, Mr. E. J. Bror C. Muller told us of the founder and the aims of this unique educational movement. The man who towered above all others in this connection, he said, was Nikolai Frederik Severin Grundtvig, priest, poet, and reformer, who was a native of old Zealand, by the way. Grundtvig, born 1783, who lived for 90 years, was a Christian Radical, like Thomas Arnold in England. He had confidence in the mass of the people, and fought for individual liberty and against materialism. It had been said that his bust should be in the doorway of every factory and every co-operative institution in Denmark, and certainly the present-day premium on Danish butter (of which New Zealand dairyfarmers know) is due to his influence. He found Denmark in the depths, and said that if they had lost outwardly they must gain inwardly. There must be more cultivation of the soil—and of the people: if Democracy were to be a success the Danes must be educated. He established schools where adult youth could assemble and



Mrs. Amy Woodward,

soprano, who will sing a selection of popular melodies from 2YA on Saturday, February 4.

—S. P. Andrew, photo.

marketing of to-day. The schools broadened and humanised the outlook, so that now the Danish farmer says: "The world is my country: Denmark is my home." The schools themselves were for young people of eighteen or more. They had no examinations, which Grundtvig regarded as manifestations of materialism. Books were discarded in favour of lectures and academic training was less valued in the teacher than experience of life. Finally, their chief insistence was toward the development of the co-operative mind. Mr. Muller is an enthusiast, and deserves to be widely heard. Clearly this country is in need of far more co-operation among all sections of the community.

Radio Round the World

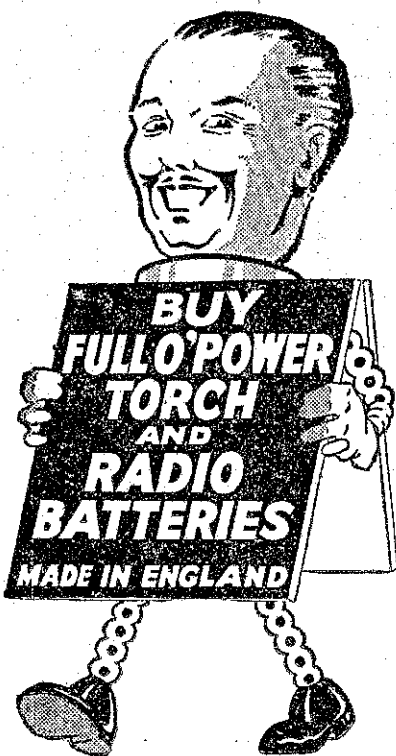
A PLAY based on the Fort Dearborn massacre, which occurred nearly 120 years ago, was recently broadcast over the Columbia network in America. The scene was laid at a replica of Fort Dearborn, which had been designed for the Century of Progress Exposition. It was staged exactly as the tragedy occurred, with fifty actors and actresses within the stockade. The war whoops were given by real Indians, Illinois National Guardsmen furnished the gunfire, and all performers were in authentic costumes.

THE Slangkop short-wave station in South Africa has recently been modernised and increased in power to provide a very useful link for the large whaling fleets which spend many weeks each year off the South African coast. Cape Town is the port of departure of the sturdy little vessels, and for most of the expeditions to the Antarctic, but hitherto these vessels have been entirely isolated from South Africa when once Table Mountain has faded over the horizon.

THE propriety of broadcasting sensational trials has been questioned by the American Bar Association. A resolution condemning the practice was adopted at its recent annual convention, at which such broadcasts were declared to be a "breach of decorum of judicial proceedings, and an interference with the administration of justice." The question first arose last year, at a re-trial for murder of a Los Angeles attorney. Permission to install microphones had been refused in the first trial of the case, but was granted by the judge in the second, as he considered trials should be broadcast when justified by public interest. The judge said that opposition was based on "an ancient prejudice rather than on sound reasoning." The local Bar Association criticised the decision and passed a resolution which was submitted to the National Association, deprecating this branch of broadcasting activity.

PHOTO electric cells are now used on railways for the control of ventilation on passenger trains when passing through tunnels. When stream and smoke obscure the light a relay of fans are set in motion, supplying conditioned air to the carriages.

catch glimpses of the meaning of life, could be helped to find happiness in their ordinary work, and were taught the need of co-operation. Indeed, it was from these schools that the germ came that grew into the Danish co-operative



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Questions and Answers

"QUALITY" (Devonport): I am not getting much satisfaction from my pickup, which I am using with a nine-valve set. The set is functioning perfectly, and the pickup was recently adjusted by a serviceman. Could the volume be increased by coupling a transformer between the pickup and the set? I have tried a 2-1 audio transformer, but without success.

A.: Try a higher ratio, say 5-1 or even 7-1. Volume will be improved, but the tone will suffer a little.

2. Is it likely that the pickup is capable of greater output and needs attention?

A.: Very likely. The pickup you are using is extremely sensitive, and is one of the best on the market.

J. E.H. (Dunedin): I wish to use an a.c. set in a room where there is no electric iron or heating plug. Is there any legal method by which I can connect it to the ordinary light socket, or wires?

A.: Yes, you may connect it at the ceiling rose, provided there is no switch on the set.

2. I wish to install aeriels in two different parts of the house, but using the same pole for them. Only one will be in use at a time. (See diagram.) Will this arrangement interfere with the efficiency of either of them?

A.: No, but don't earth the aerial not in use.

S. G. (Bay of Plenty): I recently erected a counterpoise aerial under my original one, which is about 150 feet high at one end, running down to about 50 feet, length 200 feet. The counterpoise I have insulated, but it is not earthed or connected to anything. Is this correct?

A.: No, disconnect your ordinary earth wire and connect the counterpoise to this terminal.

J. C.N. (Ohaupo): I have a five-valve American battery set which is fairly heavy on B current. It uses potentiometer bias in the r.f. stages. If I cut out the potentiometer and connect the grid leads to A—, what is the best method to control oscillation?

A.: The present method is quite good for the type of set you are using, and to employ any other would mean drastic alterations.

2. I have no negative bias on the audio stages, because when I connect it up marked distortion and loss of volume results. Would this be due to the 90 volts B voltage being run down to about 50 volts?

A.: Certainly it would. Bias is undoubtedly needed. Place about 3-4 volts on the first audio valve, and 6-9v. on the second. Also, your results would be improved if you used a proper output valve, say of the type B603. The heavy B drain taken by your set may be due to a partially broken-down by-pass condenser. This is a very common fault in the older American sets.

L. F.L. (Christchurch): Your present aerial is quite efficient, and results would not be improved by erecting the twin wire aerial as you suggest.

MR. X. (Wellington): I recently covered the wire holding my insulators together with insulating tape, to prevent rust. Would this act as an earth?

A.: No.

2. I have several large scratches on my set cabinet. Could I hide them in any way?

A.: Any cabinetmaker would provide you with a suitable filling for this. However, try filling them up with putty coloured with stain to match the cabinet, and then give the whole cabinet two coats of varnish.

3. About once a month my set goes dead when switched on, although all valves light up. By moving the volume control backwards and forwards, the set suddenly bursts into action.

A.: Probably a defective volume control. You could prove this by putting a pickup on your set to test the audio stages.

25N. (Nelson): The circuit you send of the short-wave adaptor is quite O.K., except that a .0005 mfd. tuning condenser is much too large for short-wave work. Try a .00015 mfd.

L. H.H. (Christchurch): When my commercial a.c. set is turned on, and just when music is commencing to come through, the set seems to "backfire" (loud noises are heard for a few seconds). This occurs whether the set is hot or cold.

A.: This may be anything, a faulty by-pass condenser, resistance, audio transformer, etc. Take the set to the agents for servicing.

"SHORT-WAVE" (Auckland): I wish to make short-wave coils wound on valve bases, for my set, which employs a .00035 tuning condenser. Could you give me the turns for primary, secondary and tickler windings?

A.: You will need to use five pin valve bases. The turns are as follow:—

Band	Aerial	Grid	Reaction
20 metres	2	4	4
40 metres	3	10	6
80 metres	6	16	8

J. H.S. (Waihi): Could you give me the specifications for short-wave coils using .00035 tuning condenser? I intend making 3in. diameter plug-in coils, using 18-gauge enamelled wire.

A.: Follow the specifications given the above correspondent.

2. Where could I get instructions to make a three-valve all-wave battery set?

A.: The Night Owl Three described in the "R.R." dated November 13, 1931.

DINGO (Auckland): Can earphones be used in the "Outspan Two" without alteration to the circuit?—**A.:** Yes.

2. Can four-volt valves be used with the "Outspan Two" without alteration to the circuit?—**A.:** Yes.

3. Is the "Outspan Two" capable of getting results outside of New Zealand?

A.: At present the Australians should come in at good phone strength, while in the winter the set will operate a small speaker on these stations. You certainly cannot expect any more. Your aerial system is satisfactory.

FAR NORTH (N. Auckland): Do you recommend Osram 22 valves for the "Outspan Four"?

A.: Yes. Use 22's r.f. and S215 detector.

2. The under baseboard diagram shows R8 2 meg., R9 .1 meg., R10 5 meg., yet your parts list only shows 2 megs. and .5 megs.

A.: Do you not realise that .1 meg. is equal to 100,000 ohms?

3. This is R9.

4. C3 is shown on top of C4. I take it that both are connected to R2?

A.: Yes.

5. Which one is earthed?

A.: It is immaterial. It is better to connect your dial light direct to one of the filament terminals that does not go through the rheostat.

6. The fuse is shown in the "B" battery circuit.

A.: This is the correct place.

7. Is the bulb the same as for the dial light?

A.: Yes, both are 60 m.a. fuse bulbs.

8. Is the fuse affected by the altera-

tions mentioned in the December "Times"?—No.

W.R. (Wellington): My dial is marked from 0-100. What do these degrees represent?

A.: They are purely a relative division of the broadcast band and do not represent wavelength or frequency except indirectly.

2. Wellington comes in on 70 and Christchurch on 40. How do I get k.c.'s and metres?

A.: You cannot calculate them from your dial readings, but you could quite easily use these two stations as guides. For example, Wellington is on 720 k.c. and Christchurch on 980. If you draw a graph plotting kilocycles or metres against the dial divisions, you mark in these two stations and draw a line connecting them; then, knowing the frequency of any station, you can read off the dial reading or vice versa.

World Radio News

SOLDIERS of the Soviet Union have been ordered to listen to radio programmes at least one hour daily.

THE B.B.C.—ever cautious where politics and religion are concerned—has definitely decided to avoid responsibility for the future choice of political talks and talkers. The Prime Minister has been consulted and has approved of the B.B.C. plans to invite the co-operation of a small and select parliamentary committee for the express purpose of advising the B.B.C. on matters connected with political talks of the "free" variety. Members of both Houses of Parliament will form the committee.

STATISTICS recently published respecting the composition of wireless programmes in various European countries show that France heads the list in respect to use made of gramophone records. More than 25 per cent. of her radio entertainments consist of "canned" music.

FOR the purpose of relaying performances from the Paris Grand Opera House, Radio Paris has decided to engage weekly the Symphony Orchestra of the Paris Conservatoire. In most of these concerts some of the best-known artists of the concert platform will contribute to the programmes.

Information Coupon

(To be used with all requests for information.)

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Model

Name

Address

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Nom de plume

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- (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) Limit three questions unless 1/- is enclosed.
- (5) Postal queries limit three questions. Enclose stamped envelope and 1/- fee.

News and Views of the DX Club

Identification Wanted

FOREIGN shortwaver on about 19.80 metres heard from 12.35 a.m. on January 15 on instrumental and vocal items. At 1.21 a.m. a talk in a foreign language was heard. It was still on at 2.30 a.m.—E. B. (Christchurch).

On January 17, between 11.30 and 11.40 p.m., an American on approx. 730 kc. (411 m.) was heard. The announcer was speaking on a special prostate gland treatment, mentioning among other things that the cost of the treatment was 25 dollars. At one stage he also mentioned that conditions were not good "this morning."—"W." (Wellington).

What station heterodynes 3YA from 12.30 p.m. on? On the 9th or 10th instant the interference was very bad, a continual whistling making reception from 3YA impossible.—131A (Rangataua).

An Eastern station which closed down at 4 a.m. was heard on approx 1175 kc. (255 m.) on January 12. There were no announcements between items, which were Oriental, but at closing down a call

Branch DX Competition

HASTINGS dxers are reminded to send in their logs for the local Competition before February 1. All members are urged to take part, whether their logs are large or small.—G. Lys (Dist. Secretary).

was given which I could not catch. Also another Eastern station on 840 kc. (357 m.), not VLB. This station is on the air until after daylight, with Oriental music and singing. There are no announcements between items.—"Digger" (Hamilton).

DX Topics

Address of Moscow Station.

"DIGGER" (Hamilton): I have just received a verification from Moscow Stalin, and they state that reports are very much appreciated, especially on their English broadcasts from 13-14 o'clock, Moscow time. They also sent me a photo. of the world's biggest power plant at Dnieper. Their address is: Moscow, Spianka 12, Trade Union Radio Station, Palace of Labour, Russia.—164A (Morrisville).

European Verifications.

ON January 14 XETM was heard at 88 on an all-night programme on approx. 885 kc. (339 m.). Address was given as Eagle Pass, Texas. The three last call letters of the mystery station on 189 m. (1510 kc.) heard recently sounded like "K" or "JAM." I have tried for him since at 8 p.m., but with no result. Latest verifications are from Breslau, Germany, and Praha (Prague), Czechoslovakia. The former appreciates reports from distant listeners. Praha is the main station for relay station Moravska-Ostrava, on 1139 kc. (263 m.), which is very often heard.—131A (Rangataua).

VUL's Address Wanted.

"RANGANUI" (Dunedin).—Could you let me have the full address of station VUL, Lahore, India, as I have just had my report to them sent back through the D.L.O., as "Not Known."—99W (Manawhata).

Improved Time Converter

Replacing DX Clock

DXERS will be very interested to know that we are making available an entirely new "Radio Record" map of the world. This time converter, which henceforth takes the place of the old DX Clock, is something entirely new. It is a four-sheet folder, with an excellent time converter on the outside front, a map of the world across the two inner sheets, and on the outside back a list of all countries with their calls and zones.

The time converter, while based upon the general principle of the old DX clock, is improved in that, by adjusting to the New Zealand time, the time at all other places in the world is seen at a glance. It is also shown whether the time is to-day, yesterday or tomorrow. Dxers will appreciate this feature, as it will save them the laborious job of working out the differences in days, a task which quite frequently leads to error. All the zones in the world are spread out in a fan shape, and in each division is shown the countries belonging to it. For instance, in Zone 26 there is England, France, Spain, Holland and Belgium, and also the letters G.M.T., denoting that this is Greenwich mean time. In the 40th zone we find Siam, Indo-China, Malaya, and Singapore. The standard American times are shown with the countries outside the States indicated.

Reference to the general map of the world shows exactly what each zone includes. The world is divided into the fifty time zones, while the countries whose zones do not nearly coincide with the meridians are specially grouped. Thus we learn that Central Australia is 45 and New Zealand 49, and reference to the time converter enables one to convert their local time to New Zealand time without having to make any computations. But one need not refer to the map. By looking up the country on the outside cover, its zone is obtained. The time chart is then used.

This new chart may be obtained direct from the "Radio Record" for 1/- or posted in 2in. tube 1/1.

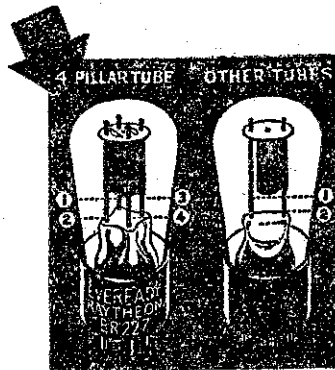
The new issue of the European Call Books has also come to hand, and those who purchased the older edition will realise what a wealth of information is contained in this book. It gives all the European stations, together with notes on identification, their wavelengths, frequencies, powers, etc.

We still have on hand a few maps of Europe showing the location of the principal stations. These are printed on stout linen, and could be set up on the wall of any dxer's den. A few copies are available at the reduced price of 1/- each. It might be added that they sell for far more than this in England.

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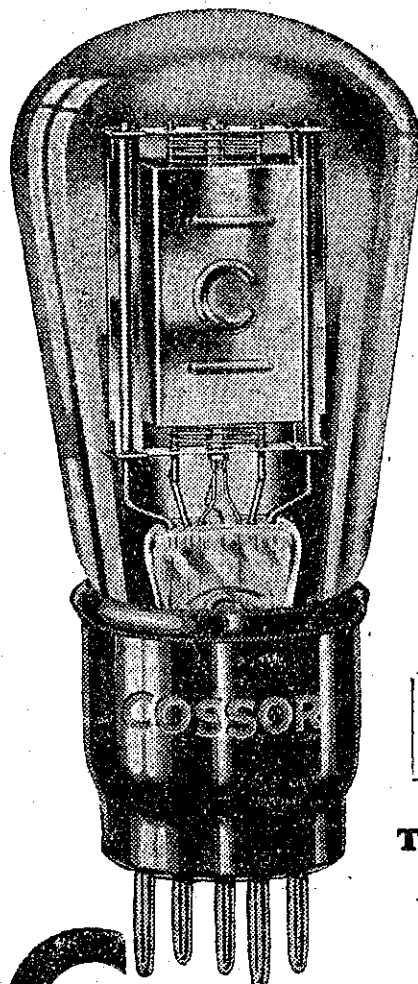
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Conducted by F. W SELLENS

Short-wave Notes

P.H.L., Holland.

PHI, Huizen, Holland, is on the air again, working on 16.88 metres, with the popular "six language" announcer, Mr. Edward Startz, at the microphone. Their transmitting schedule is not yet known, but so far, reports on reception have been about 10.30 p.m. our time. On Monday, when it was particularly warm here, Mr. Startz was telling his listeners that, although the sun was shining, a beautiful morning, it was freezing.

RV50, Moscow.

THIS Russian station, which will soon be coming in at good volume till about 8 a.m., have announced that it is their intention to increase power soon.

Empire Station—Australian Zone.

THE programmes for this zone are now being radiated in an easterly direction for both transmitters, GSC and GSD. This is instead of the transmission in a westerly direction till 11 p.m. our time, with a change to the opposite direction for the balance of the session.

Log for Week Ending January 21

CONDITIONS are showing a slight improvement in the mornings. Another month should make a lot of difference.

RV15, Siberia, 70.1 metres.—Apparently not on a regular time-table at present, are received well some evenings, but not regular.

HVJ, Vatican City, 50.25 metres.—About R7-8 between 6.45 a.m. and 7 a.m.

RV59, Moscow, 50 metres.—Not quite so good this week toward 7 a.m. Improvement is slow.

GSA, Davenport, 49.6 metres.—Very weak now in the morning on the African zone.

W9XF, Chicago, 49.18 metres.—Not audible till about 5 p.m., reaches R7-8 by 7 p.m. when they close down.

W8XK, Pittsburgh, 48.86 metres.—Comes in earlier than the above station, closing at 4.30 p.m., as a rule, at about R5.

REN, Moscow, 45.38 metres.—Only heard on Tuesday when they were R5-6 with some static, at 6.45 a.m.

JIAA, Japan, 38 metres.—Received quite well some evenings after 9 p.m., but static has been bad recently.

VIKME, Melbourne, 31.55 metres.—On each day for short periods with a ball for ball description of the Test cricket at Adelaide, also at 11 p.m. with cricket news. The Wednesday and Saturday evening transmissions have been put on as usual. Reception has been quite good, both daylight and at night.

DJA, Zeesen, 31.38 metres.—Music was just audible at 6.50 a.m. on Tuesday, the only morning heard.

WIXAZ, Springfield, 31.35 metres.—Reception is patchy. Monday was the best day, reaching R7 by closing time, 5.30 p.m.

GSC, Davenport, 31.3 metres.—Some mornings on the African zone, they are about R7, but usually gushy. During the evenings, volume has been good, but static is still troublesome.

WTXAV, Philadelphia, 31.28 metres.—Heard several times during the week on this wave-length. Reception was best on Monday, when, at 4 p.m. they were R3, improving in strength and quality till 6 p.m. when they were R4-5.

VIKME, Sydney, 31.28 metres.—Only heard at 10.0 p.m. on Sunday, when static was bad. The clock striking was R9. Talk following was very weak.

BAQ, Madrid, 30.4 metres.—Sunday morning till 8 a.m., R7-8, static was too bad for listening.

GSD, Davenport, 25.53 metres.—Volume is always about the same when opening at 9.30 p.m., R8-9, sometimes it remains fairly even all through the session, but more often volume goes down slightly after the first half hour.

12EO, Rome, 25.4 metres.—Tuesday was the best morning for this station, being R4 at 6.30 a.m. to R7 at 7.30 a.m. Reception was spoilt by gushiness.

Radio Coloniale, Paris, 25.2 metres.—Heard this week for the first time for quite a while, only weak at 7 a.m., but able to identify.

PHI, Huizen, 16.88 metres.—Our old friend Mr. Startz, probably the world's best known announcer, can now be heard again, after a silence (over the air) of about fifteen months, when PCJ closed down at the end of October, 1931. His cheery voice is heard from PHI calling, "Good morning, America, good afternoon India, good evening Australia, etc." The time heard is between about 10.15 p.m. and 11 p.m. Reception is weak, but quite clear.

Short-Wave Club Notes

THERE are signs of activity among the transmitting members of the Club. Mr. J. E. Mills (ZL2BE) is temporarily conducting the broadcasts for the NZART. Mr. Roy Clarke (ZL2AW) may soon be heard again. I paid him a visit recently and found him trying out an amplifier, the quality of which listeners will appreciate. The A.C. version of the Short Wave Club two will soon be to hand. Another well-known member we will soon hear again is Mr. Geo. King (ZL2GM).

I would advise all readers of the "Record," if they do not bind their copies, to at least keep a scrap book for cuttings of hints, answers, circuits, etc. In the near future many positions in radio will be offering. Many are anxious to go in for transmitting, but the receiving side is equally important. You chaps who are experimenting and listening-in are unconsciously gaining a very valuable experience of conditions on all wave-lengths, and this will stand you in good stead later on.

On several occasions recently young beginners have rung me saying they had burnt their valves out by dropping the A lead on to the B battery. It is always advisable, when disconnecting battery leads, to put the A connections on first and take them off last and thus save shorts.

This month is the second anniversary of the paragraph in the "Record" announcing the formation of the NZSWC. Since the commencement the average letters answered per month is about 80, and the Club is in the happy position of having its own equipment.

Still the same address, 4 Queen Street, Wellington E1.

Yours Fraternally,

MAC.

time! and straight away went our friend to insure capital and interest with one of Lloyd's members after depositing the whole of his life's savings with his bank. When the crash came what merry chuckles must have been heard in at least one home that night.

We have all heard the phrase "as safe as the bank" so many times, and have grown up in the idea of the bank's stability, that it will probably be a surprise to many people to hear that crises of one sort or another have been only too frequent throughout the bank's history.

Attacks from without, civil commotions of varying degrees of seriousness, have given rise at different times to no small amount of anxiety. Threats of violence were generally met in anticipation, that in 1715 giving rise to the passing of the Riot Act.

In 1722 the Jacobites gave trouble, but with the arrest of the principal conspirators with whom was associated Bp. Atterbury, of Rochester, the trouble subsided, and the military defenders of the bank were not called into action. The Gordon Riots assumed a more serious aspect, and the defence of the bank occasioned considerable loss of life. What threatened, however, to be of a much more serious character was the Chartist rising in 1848.

Demonstrations in sympathy were to be held all over the country, and gave some justification for the general alarm. No one knew what the future had in its keeping. The Government of the day took fright, and to the Duke of Wellington was entrusted the safety of London. "Specials" were enrolled, and the military reinforced by all the means available. The bank was the object of special attention, a company of Engineers from Woolwich being quartered within its walls, and the building put into a state of defence.

At the time of the threatened attack there were present in the bank 200 bayonets, composed of the Guards, an officer of the Royal Engineers, 30 sappers and miners, besides some pensioners and officers of the bank. In addition, something like 600 special constables were held in readiness. It was on the point of my tongue to say all for nothing, but it would be more correct to say that commonsense prevailed in the presence of overwhelming force, the Chartists dispersing without challenging the powers of the day.

South Sea Bubble.

PANICS, too, disturbed the even course of business on many occasions, in the history of the bank. The frequency of these panics and crises (the first of which was but a short two years after the commencement of the bank's activities), is only too evident. The formation of the South Sea Company is not without interest at this stage, coming as it did into active competition with the bank. The idea of the company was to take over the debts of the State for profit on terms into which I need not go now. The bank made a better offer to the Government, but lost in its endeavour to monopolise this business—very fortunately for the bank.

Curiously enough, this promotion gave a great impetus to the speculative spirit; the South Sea Company's stock rising to a premium of as much as 1380 per cent. A fearful rage for speculation followed. Companies for all and every conceivable (as well as inconceivable) purpose were promoted, among which were (quoting from a list of about 180 new companies):—

Pollingtons for melting sawdust and shavings into deal boards of any length.

Fattening hogs.

Poppy oil.

Curing of broken-winded horses and mares.

Curing of lunatic persons.

Importing negroes.

Importing asses from Spain (as though there weren't enough).

For the extracting of silver from lead.

The inevitable result of this mad speculation followed, and the South Sea Company, sound as it was originally, collapsed, bringing down in its train many whose only fault was over-optimism. Fortunate, indeed, was the bank. Its failure to compete successfully with the now defunct South Sea Company proved to be its salvation.

Frauds and Forgeries.

IN thumbing the pages of Mr. Acres' book on the bank, one is surprised at the frequency of the occurrence of frauds and forgeries both from without and within the bank, the latter during a period now happily remote. The threat of death by hanging or transportation to Botany Bay does not seem to have been a sufficient deterrent.

What was probably one of the biggest frauds perpetrated on the bank took place in 1803 by a prominent member of the staff—no less a person than the deputy cashier, who in the ordinary course of events would have succeeded to the position of chief cashier. Speculation had resulted in heavy losses, and it required a sum between a quarter and half a million pounds to pay his debts. Embezzlement followed, but, thanks to counsel, the prisoner was acquitted. He was afterwards tried on a more trivial phase of the same offence, found guilty and sentenced to death, the sentence, for some unknown reason, being commuted to imprisonment. After 16 years in prison he appears to have been liberated on condition that he left the country.

A forger who gave the bank a considerable amount of trouble was known as "Old Patch," who used the services of another man to present his forgeries. The man (the understudy) was detected and found guilty, but was released from prison and compensated, as the forgeries of which he had been held guilty continued to be received at the bank after his imprisonment.

The real forger, however, did not continue for long, and finding his game up, committed suicide and was buried as a suicide at some cross-road with a stake through his body, according to the custom of the day.

A fraud involving the loss to the bank of about a quarter of a million was perpetrated in 1824 by Henry Fauntleroy, a partner in a banking house. The frauds had extended over a period of nine years, and had been accomplished by the transfer of stock from his customers' names on forged powers of attorney. Not all the efforts of his friends could save him from the gibbet, where he paid the penalty of his crime.

The Bank of England

(Continued from page 6.)

Bank Notes and Frauds.

BANKNOTES appear to have lent themselves to being forged with ease, and no efforts were spared by the bank to devise a note which could not be copied. Prior to 1725 the punishment for forgery was imprisonment or the pillory, for in 1695 we read four men were fined considerable sums and stood in the pillory for cheating the Bank of England. But this did not prove sufficient deterrent, and the death penalty was imposed in the hope that the forger's activities would be checked. It fell out otherwise, however, and the directors were driven



Wilfred Kershaw,

bass, who will sing a selection of solos from 4YA on Wednesday, February 1.

—Zenith, photo.

to other methods to protect their notes from the forger.

In this connection a curious story is told. In 1722 a forger who was under sentence in Newgate Prison was visited by one of the bank cashiers, who sought information as to how the paper could be improved. The forger most obligingly gave some valuable advice in the matter, but his disinterested advice did not save him from transportation.

Investigators.

DURING the time of the prevalence of considerable numbers of forgeries, several of the clerks were appointed to investigate the forgeries with a view to securing arrests and prosecution. These men, known as investigators, made some awkward mistakes at times and were frequently taken to task by their directors, notably the investigator who, it was discovered, was concerned in a linen, drapery and pawn-broking business and that he was the partner in a business with a woman who had been convicted for uttering forged notes and counterfeit coin! It is hardly surprising that his term of usefulness to the bank was terminated.

But the story of George Morland, the painter, is probably the best worth telling; it is taken from Cunningham's "Lives of the Most Eminent British Painters," as recounted by Acres:—

"On one occasion he (i.e., Morland) hid himself in Hackney, where his anxious looks and secluded manner of life induced some of his charitable neighbours to believe him a maker of forged notes. The directors of the bank dispatched two of their most dexterous emissaries to inquire, reconnoitre, search, and seize. These men arrived and began to draw lines of circumvallation round the painter's retreat; he was not, however, to be surprised; mistaking those agents of evil men for bailiffs, he escaped from behind as they approached in front, fled into Hoston and never halted until he had hidden himself in London. Nothing was found to justify suspicion, and when Mrs. Morland, who was his companion in his retreat, told them who her husband was, and showed them some unfinished pictures, they made such a report to the bank that the directors presented him with a couple of bank notes of £20 each by way of compensation for the alarm they had given him."

The Old Lady of Threadneedle St.

IN spite of all these attacks from without and within—and their story could be continued probably much beyond your powers of endurance—the old lady of Threadneedle Street has survived the stress of the times, emerging, after nearly two and a half centuries, to command the affection of the race to which we are privileged to belong and the respect of the whole civilised world.

War Memorial.

I REFERRED, in opening this chat, to the Bank's war memorial.

To quote from Robert Browning, whose father and grandfather both had been in the service of the Bank, it was to commemorate:

*One who never turned his back, but
marched breast forward,
Never doubted clouds would break,
Never dreamed though right were
worsted wrong would triumph,
Held, we fail to rise, are baffled to fight
better,
Sleep to wake.*

The Garden.

THERE is in the Bank garden, once the churchyard of the ancient parish of Saint Christopher le Stocks, with the old lime tree the nesting-place of the wood pigeon, is the statue cast in bronze—a life size figure of St. Christopher. The sculptor has represented him after the passage of the stream, coming up the further bank with the physical strain of crossing manifest in his limbs and panting mouth. His face is wreathed in a smile at the joy of his victory and his eyes and lips express the awe and wonder with which he looks up to the mysterious child upon his shoulder and realises that the reward for all his service is after all only a cross—the cross of sacrifice held out before him in the infant's hand.

Continuing my quotation from the special memorial number of the staff magazine, the inscription on the statue reads:—

To the comrades who at duty's call crossed the dark waters to the further shore, 1914-1919.

The whole is mounted on a pedestal of Portland stone, bearing on its sides the names of 71 members of the staff who gave their lives in the Great War.

The Mystery Train Comes to Town

(Continued from page 2.)

hair o' mystery. Oh, well. The cat'll be out of the fire soon, 'cos we're runnin' into the station now, come on; let's be ready to get off. Put yer 'at on, Grandpa, and don't get yer whiskers caught under the wheels. Wipe yer nose Bill, an' wait till the train stops afore you get off. 'Ave you got the lunch basket, Dad? Oh, dear, I'm all of a dithery tremble. 'Ere, is my 'at on straight?

Dad: 'Course it is.

Mum: Well, it shouldn't be—silly. It's one of the latest. Oh: 'Ere we are, 'Ere we are.

Mum: Can you see that lead kindly light cove anywhere, Dad, that they said would be waitin' to show us the sights?

Guide: Here I am, madam, at your service. One perfectly good guide provided for you by courtesy of our benevolent City Fathers.

Mum: Well, bein' a woman I can't stand the suspenses any longer. Wot's the name of the place we've come to?

Dad: My cripes, Mum, can't you see for yourself. It's WELLINGTON!

Guide: Correct Mr. Higgins, and how did you guess that? Now don't spring that one about noticing the pedestrians put their hands to their hats when they go round the corners.

Mum: And why shouldn't he, indeed?

Guide: It's been said once before, and there's no encores for that gag in Wellington. Come, let's do a hike.

Grandpa: Here, stop him; stop him! He's got our lunch basket.

Mum: Goodness, Grandpa, he only said, "Let's do a hike."

Grandpa: Oh: I thought he said "do a mikè."

Bill: I don't think much of their station, Dad. It's not as good as Auckland—

Dad: Now then, young Bill, don't start a riot as soon as you get 'ere. Hold your brother Etherbert's hand while we cross the road.

Mum: Yes, that's a very controversial point. You'll find it takes more than a handsome station to make a great city.

Dad: Yes, wait till you see the carillon.

Grandpa: Yes, wait till you see the carillon.

Mum: Yes, wait till you see the carillon.

Guide: Yes, that's right, people. Wait till you see our carri-yong.

Dad: Aw. Go on, mate. You win. Carry on.

Guide: Well, will you please hike aboard this lorry, which the City Council has generously placed at my disposal to run you round the sights. We could have had the steam roller, but one of the councillors has borrowed it to run home to lunch in.

Grandpa: Ah. More joyriding at the ratepayers' expense. This joyriding about by people ought to be stopped in these hard times.

Guide: Yes, Grandpa. That would sort of put them on their feet again. Wouldn't it? Come on, let's be going.

Guide: Well, folks, here we are—first stop—the administrative centre of New Zealand. On our right we have the Citizens' War Memorial.

Mum: What's that green stain down it?

Guide: That, madam, is Art.

Bill: Well, I dunno, Dad, but it looks to me more like—

Dad: Shrrup, Bill. You'll start something if you bring that up.

Guide: On my left we have the Government Buildings—the LARG-EST wooden building in the world.

Grandpa: Oh, bigger than that, surely. I 'ad a brother once worked in the Government Buildings, but he got the sack.

Guide: Oh, no you don't, Grandpa. You want me to say why did he get the sack, and then you say he snored so loud that he woke all the others up. Then we all laugh ha! ha! ha! he! he! he. Well, let me tell you one. You see that nice marble building up there?

Grandpa: Yes.

Guide: Well, there's a nice job for four years for clever old chaps like you if you can persuade enough people to strike out the other chaps' names.

Grandpa: And what job would I be doing up there?

Guide: Making talkies.

Grandpa: That's no good to me. I'd rather have a life sentence in the next-door place.

Guide: And what job could you be doing there?

Grandpa: Making sleepies.

Guide: Oh, and you so young, Grandpa. Come on, let's be going.

Guide: Well, here we are—second stop—our bank. This you will find a capital place of interest. In fact, one of the principal institutions of the country on which our prosperity depends. Why, folks, if this bank goes off the gold standard to-morrow the country goes on the water wagon. Do you notice that peculiar breeze? That's the overdrafts tormenting their victims.

Dad: Wot! Do they keep overdrafts here?

Guide: Keep overdrafts? Why, Mr. Higgins, if all the overdrafts in that bank were placed on end they'd reach from here to bankruptcy. Some day you must come down for one of our special farmers' half-price banking days. A free cheque-book given away with every overdraft.

Mum: I'd rather come down on washing day when they're pegging out their exchanges.

Guide: Madam. This is a real bank, not a pakapoo bank in the back-room of a Chinese laundry.

Bill: What's that fishy smell, mister?

Guide: That, my boy, is the directors cooking the accounts for the next meeting of shareholders. Come on, let's be going.

Guide: Here we are. Third lap. The beautiful Mount Victoria. The wind may be a little strong, and you will require to hang on by your teeth. And let me say, Grandpa, for those who have no teeth, teeth will be supplied by courtesy of the Pearly White Dental Construction Co. Ltd.

Grandpa: He! He! He!

Guide: Now then, Grandpa. It's no joke being without teeth, by gum. He! he! he! Listen to them there winds howling. They say it never rains but it pours. In Wellington they say it never blows but it ROARS.

But don't you believe it. Why, some days in Wellington it's so still you couldn't even take a moving picture. Well, here we have the beautiful city laid out before us.

Grandpa: Yes. So it ought to be.

Guide: Ought to be what, Grandpa?

Grandpa: Laid out. It looks quite dead. It's not half as busy as Auckland.

Mum: Oh, Grandpa, stop it. How many times have I told you comparasols are amphibious? W'at's that white ribbon-looking thing over there?

Guide: That, madam, is the famous Hutt Road.

Bill: Gee! What would that road look like, mister, if all the motor-cars and motor buses in Wellington were stretched out on it one after another?

Guide: Sunday afternoon, William, my boy, or race day. See that wonderful mansion over there? That's the magnificent house built by Frank Crowther from his huge earnings in radio. And you see that palatial mansion standing in its own ground with a high fence round it? That's the home erected by the Government for Will Yates as a token of the public appreciation of his performances over the air.

Grandpa: But 'ere, young feller. The lorry driver just told me that was the gaol.

Guide: Yes. It's the same thing, Grandpa, same thing. Come on, let's be going.

Guide: And now here we are at the doors of the institution which for a small sum brings brightness to thousands of homes in New Zealand.

Grandpa: Don't tell me the answer. I can guess. It's a boot-polish factory.

Mum: Oh, Grandpa, where's yer radio instinct? It's 2YA. Can't yer smell the statics and the bad programmes we read all about?

Guide: Correct, madam. Now just one moment and I'll search you for dangerous weapons before we go in.

Mum: Is it necessary to be so particular?

Guide: Oh, yes? only the other day a masked man entered the studio flourishing a revolver. Fortunately, however, the saxophone player from the orchestra had just left the premises. Well, let's see if there's anyone at home. (Knocks, and door opens.)

Station Director: Good afternoon, everybody. And what can I do for you?

Guide: Oh, sorry to interrupt your Sunday afternoon browse among the highbrows, but these listeners from Whangaparaurau would like to look over the premises and meet some of the staff—Uncle Jasper and Auntie Mollie.

Station Director: I'm very sorry to announce that with the exception of myself the whole staff, box and dice, left this morning by the mystery train for Whangaparaurau for the purpose of relaying the first annual grumble of the Boys of the Butter Fat Brigade. Good afternoon. (Slam.)

Mum: Well now, wot do you know about that? We must 'ave passed

them coming down. That's the worst of these mystery trains. One 'alf of the world doesn't know where the other 'alf's goin' on Sunday morning.

Bill: Oh, I dunno, Mum. My Sunday school teacher says she knows where they're goin'.

Mum: Dry up, Bill. Come on, let's leave the lorry and hike for the train. Good-bye, old Guide Fawkes, thanks for the buggy ride. Come on, Dad. Goodness, Grandpa, whatever's the matter with you?

Grandpa: I'm disappointed. I wanted Auntie Mollie to see my peggy squares.

Mum: Oh, don't be so petulant, Grandpa. I'll tell her not to call your birthday next time if you don't behave. Here we are at the station—just in time. Jump in here—sit down there, Grandpa—and you there, Bill. Dad and me'll sit here. Phew. That's quite enough misery trip for one day.

Guard: All aboard!

This Week's Problems

(See Inside Front Cover.)

Things One Ought to Know.

1. The jar is not empty in the first case; it is full of air, and, moreover, the air is trapped by the water. By forcing the jar down you may push more water in than entered at first because you can compress air, it being elastic.

2. If a piece of wood is examined under a microscope, it will be found to contain millions of holes. These, of course, contain imprisoned air, which expand when heated. The expanding force tears open the tiny holes in its desire to escape, and the tearing of the wood is the crackling noise which we hear.

3. Mice are very quickly affected by foul gases, and if those in a submarine are found to be affected, the men on board know that the air has begun to be vitiated and they must take suitable precautions. For the same reasons canaries are taken down coal mines.

4. Luther set the fashion for clergymen to wear black clothes. He was undecided what to wear, when the Elector sent him, as a present, a valuable length of black cloth. The cloth was made into a suit, and black has been the regulation colour ever since.

5. The story books tell us that it was a glass slipper, but it was, properly, fur. The legend came from the French, and the translators mistook the word "vair," which means fur, for "verre," meaning glass. Thus we speak of her glass slipper instead of her fur slipper.

6. Besides producing timber and other useful articles, trees provide valuable manure in the form of decayed leaves. More important than this, their leaves absorb carbonic acid gas, which is a waste product of the human beings. Also, their roots prevent the rain water from running away too quickly, and thus the land is more fertile, and even the climate is affected—more moisture retained makes the temperature more equable.

Can You Answer These?

1. An oast house is a building where hops are stored.

2. The Berengaria is owned by the Cynard Company.

3. The tomato is often called a love apple.

4. Osiers are bushes of the willow family, the branches of which are supple and suitable for making into baskets, etc.

5. A hetacomb is a slaughter or other serious form of destruction on an extensive scale.

6. A chanty is a song for sailors, usually sung by several at a time.

Who Killed Jenny Wren?

(Continued from p. 7.)

There's no use holding out. You want to help, don't you? Where did this pin come from?

Carter: It came this afternoon. By express, the servant said.

Curtis: Yes?

Carter: But—I know where Jenny saw it last—before it was sent here.

Curtis: Where?

Carter: It was last summer. In the Adirondacks, Jenny took up with a boy about twenty—a nice young college kid. He wanted to marry her. He gave her this pin. And one afternoon, they went for a walk, in the woods. I followed them.

Curtis: What?

Carter: Sure! I always did. Jenny told me to.

Curtis: Well?

Carter: Pretty soon they came to the edge of a steep ravine. They sat down and started to talk. The boy took something out of his pocket and (fade out) handed it to Jenny, and said—

Scene Changes.

Boy: Wear this, won't you?

Jenny: It's your fraternity pin?

Boy: Yes. And a fellow's pin really means more than an engagement ring. I've never given it to anyone before. I mean—you're the first one worthy of it.

Jenny: Why—that's awfully sweet of you.

Boy: You do love me, don't you?

Jenny: Of course I do.

Boy: Let's don't wait then! We can go to the village and be married, and then come back to the house and surprise 'em. Father won't give me a nickel, of course, but we'll have each other; and I've got a little from mother's estate. And we can live on that till I knock 'em over in Wall Street. And then—

Jenny: Wait! You say you don't get—anything—from your father if you marry me?

Boy: Not if I marry before I'm twenty-five. But think of the fun we'll have, making a go of it—together!

Jenny: Then I'm afraid I'll have to wait till you're twenty-five, dear.

Boy: But I couldn't—that's four years!

Jenny: And you're not the type to—well, you'd better take back your pin, anyway.

Boy: My—pin?

Jenny: Yes, take it! And good-bye, Goldilocks!

Boy: Why—what's the matter?

Jenny: After this, you'd better stay out of the woods—the bears might eat you!

Boy: Didn't you mean anything—you told me?

Jenny: I suppose I might as well give you the needle quick. It won't hurt you so much that way. I like you! You're sweet! But—I liked the thought of all those millions more. That's my type! Now—come on back to the house. I'll leave you, and you just forget about me.

Boy: I can't! I can't! If you leave me, I'll kill myself. I'll jump over this cliff!

Jenny: Don't be tragic, youngster. It's all experience.

Boy: Good-bye!

Jenny: Don't be silly!

Boy: Good—bye!

Jenny: Harry! Harry! Don't jump! DON'T! (Scream.)

Jenny: Oh! He's jumped over! Carter! He's jumped over! He killed himself! He killed himself!

Scene Changes.

Carter (fading in): And it was that same pin that boy tried to give her—that came to the house this afternoon. She had it in her hand when she was killed!

Curtis: The kid died, I suppose?

Carter: Yes, sir.

Curtis: And the pin was sent out here—funny—I wonder who—

(Door Opens.)

Harris: Here's the girl, boss. Do you want to see her?

Esther: No—don't hold me, Frank.

Frank: Don't look, honey.

WHO KILLED JENNY WREN?

By solving this intriguing mystery YOU may win one of the many magnificent prizes offered. So don't forget to tune in to 2ZW, 1ZR, or 4ZL

for
PART FOUR
MONDAY
NEXT

Father: Oh, I can't believe it! I can't believe it!

Frank: It's all right, dear, I'm with you.

Esther: Oh—Oh—

Curtis: Easy, Miss Wren! Easy!

Esther: Who would—who would want to hurt Jenny?

Frank: We don't know.

Esther: If I could only remember—what happened! There's something trying to get through to me! If I could just remember what it was—

Curtis: Maybe it will come to you. Just think hard.

Esther: But—but who would hurt Jenny?

Vayne: Mr. Curtis—

Curtis: Yes?

Vayne: I have a confession to make!

Curtis: You mean—you mean you killed her?

Vayne: No—not that!

Curtis: Then what kind of a confession do you call this, anyway, Mr. Vayne?

Vayne: Vayne is not my name, I'm Henry T. Herrick!

Curtis: Herrick? The big Eastern banker?

Vayne: Yes. And when I saw Miss Jenny Wren—at Priam Andes's office—I—well, I wanted to meet her.

Curtis: And, being a man of importance, you couldn't use your own name. And Priam Andes played along with you? Well, what else?

Vayne: I had an interview with Jenny Wren—to-night!

Curtis: Yeah?

Vayne: It was in the hall, at the

door of my room, and very late. I stopped her as she was passing by. I'm afraid she wasn't very friendly, for she looked at me coldly as she said—

Scene Changes.

Jenny (fading in): Well? You wanted to talk to me?

Vayne: You'll forgive me? I have been—most anxious to have a word with you?

Jenny: All right, speak your piece.

Vayne: Has Mr. Andes explained to you?

Jenny: About you, Mr. Vayne? Yes! And aren't you a little ashamed of yourself—at your age?

Vayne: Love, Miss Wren, does fantastic things to us—at any age.

Jenny: So I've read!

Vayne: And love causes us to DO—fantastic things, too.

Jenny: And to have the same kind of things done to you. Good night, Mr. Vayne, will you please let me pass?

Vayne: Why, certainly—if you wish.

Jenny: Good night, Mr. Vayne. Good night.

Scene Changes.

Curtis (fading in): —and she walked off and left you flat, eh, Mr. Vayne?

Vayne: I mean, Mr. Herrick?

Vayne: Yes, she left me—but—

Curtis: You saw her again?

Vayne: No.

Curtis: Did you see anyone follow her or go in the direction of her room?

Vayne: Yes—I did!

Andes: And who was it, may I ask?

Vayne: Your nephew, Mr. Andes. It was Frank.

Faith: Do you mean to suggest that MY NEPHEW—?

Frank: Wait a minute. Wait a minute, Aunt Faith—that doesn't mean that I—

Esther: If I could only remember—if I could only remember!

Harris: Say, for Pete's sake, boss: Is everybody goofy?

Curtis: No, I don't think so!

Curtis: Who turned out those lights?

Andes: Lights!

Curtis: Quiet! Not a word from anyone!

Curtis: Where's the light switch, Andes?

Harris: I've got it!

Harris: Holy Moses! It won't work!

Curtis: It's a short circuit. Hand me my flashlight, Pete. And the rest of you—stay where you are. Don't move!

Mrs. Walcott: (A slight scream.)

Jones: Curtis! Curtis!

Curtis: Yeah?

Jones: Look! On the balcony! What's that thing there?

Faith: It's a face!

Walcott: A face! Good heavens! It's shining! It's glowing!

Jones: It's floating in the air!

Curtis: Up after that thing, Pete!

Harris: Yeah?

Curtis: Look out! Who's that by the door? Who's trying to get away? No you don't! I've got you.

Curtis: So—it's you, is it Herrick? What's the matter? Why were you trying to get away?

Vayne: My son!—My son!—

Curtis: What's that? What's that you're saying?

Mack: Something about his son.

Vayne: That face! My boy's face—

Curtis: The story Carter told!—the boy that killed himself?

Vayne: Yes! He died in my arms—three weeks ago. He was all I had. He told me about—Jenny Wren. I determined to make her suffer—as she had made him. But—I didn't kill her. I wish I had!

Harris: It got away from me, chief—whatever it was.

Curtis: All right, Pete. Stand by. There's going to be trouble. Well, Mr. Herrick—if I believe that you didn't kill her—what can you tell me? Do you know who did?

Vayne: I can't tell you—something that—you don't.

Faith: He's fainted!

Jones: He's all crumpled up. What's the matter?

Mack: Did he faint?

Harris: Sure he did—didn't he, boss?

Curtis: No! (Pause.) Mr. Herrick hasn't fainted—He's DEAD!

World Radio News

THE new Dublin station at Moydrum, near Athlone, employs a T aerial suspended between two masts about 300 feet high.

THE power of the new broadcast transmitter under construction for Abu Zabal (Egypt) is to be 10 kilowatts, and it is anticipated regular operation will commence in March, 1933. A special land line connects the station with Cairo.

THE Dutch long-wave station at Scheveningen Haven does not transmit musical items or any material of a purely entertaining nature, but confines its broadcasts to commercial information, Stock Exchange prices and the like.

WHAT is considered the most complete self-contained a.c. and d.c. radio receiver has recently been introduced on the American market. It first made its appearance in the jewelry trade, but is now in regular channels and department stores. It is 100 per cent. portable, good for distance, and weighs only 5½ lb.

OF all the European stations broadcasting lessons in foreign languages Ijubljana (Jugoslavia) holds the record for the greatest number of courses. Tuition is given weekly in Esperanto, Serbo-Croatian, Russian, Italian, German, French, and English. Announcements are usually multilingual.

ONE of the favourite "gags" of current comedians is to say unkind things of crooners and saxophone players. But there is one sax. player who owes his life to his genius in playing the instrument. He is a convict who was sentenced to death at the State prison in California. Anson Weeks, the American maestro, knew him when he was in California and greatly admired the murderer's saxophone playing. Because Weeks was known for his good work in prison charity, he was able to have the death sentence commuted, and now the convict is teaching other prisoners to play the saxophone.

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RADIO Round the World

THE broadcasting station at Bagdad has no call-sign. It announces itself simply as "Bagdad."

THE Bombay police, it is reported, have discovered an illicit broadcasting station operated by the Bombay Congress.

BROADCAST licenses in Western Australia have increased by more than 30 per cent. in less than three years.

WEST AFRICA must be one of the largest areas in the British Empire which have not a broadcasting service. Post office engineers tried to run a programme for some time, but did not receive much encouragement.

MR. NOEL ASHBRIDGE, chief engineer of the B.B.C., and Mr. R. H. Eckersley, the director of programmes, have intimated that they intend to go to the United States in the spring on a special mission.

BULLETINS for babies? "People living in outlying places where no kind of news reaches them until they are at least twenty-four hours old, found in radio news broadcasting a blessing which they can ill afford to lose."—*Indian Wireless Magazine.*

A DANISH bootmaker is said to have discovered how to drive a half horse-power motor by electric energy derived from the air by an ordinary radio aerial. As the energy in a receiving aerial is infinitesimally small, the discovery if genuine is an epoch-marking one.

THE number of houses in Great Britain is computed to be 11,197,620. Of these 6,887,891 have no electric light. Of the remaining homes 1,068,340 are said to be electrically fed by d.c. supply. From these figures it would appear that there is a large field still remaining for battery-operated sets in Great Britain.

AN unprecedented boom in radio in Ulster recently followed a broadcast by H.R.H. the Prince of Wales from the Belfast station. The speech, which was made on the last day of the Prince's visit to Northern Ireland, was followed with the greatest enthusiasm by all Ulster listeners. Some idea of the importance attached to the event may be gauged from the fact that most of the offices closed at an earlier hour than usual to allow employees adequate time in which to get home and hear the broadcast. Not for years has such genuine enthusiasm been aroused, and in consequence all sections of the radio industry have been infused by a new enthusiasm.

THE five millionth license fee in Great Britain was spectacularly arranged and received its full share of prominent publicity. Officials of the Post Office and the B.B.C. with a whole phalanx of Press photographers were awaiting the arrival of the listener at exactly the moment when he yielded to the impulse to take out a license for a wireless set.



T. M. Charters,

a popular Christchurch baritone, who was heard in Scottish melodies from 3YA on Monday, January 23.

—Stephano Webb, photo.

THE manager of the Minsk and Saratoff (Russia) broadcasting stations recently allowed some Hungarian dance music to be broadcast instead of the usual Communist propaganda, and for so doing he has been sentenced to ten years' imprisonment.

NOTHING could condemn the present American broadcasting plan more than the following outspoken extract from the "Chicago Herald and Examiner":—"The public wants the great music of the masters. And it wants it not only regularly but skilfully presented. The commercial sponsors are not in a position to pay the broadcasting freight of such bands, even were they disposed to back such a venture. The broadcasters themselves, obviously, cannot foot the bill and stay on the black side of the ledger. Therefore, if radio is to advance musically it would seem the only step is for broadcasting to evolve some plan by which the public would support with cold cash consistent airings of the best orchestras."

BROADCASTING in Lithuania is curiously organised. The only broadcasting transmitter, which is used also for commercial telegraphy at certain times of the day, belongs to, and is operated by, the Ministry of Posts. The studio and the broadcasting organisation form part of the Ministry of Education.

IN France the proposed tax on receivers is meeting with virile opposition, as the authorities have not definitely outlived the benefits that will accrue with the enactment of a broadcasting BILL. It is thought that if a BILL were passed giving some authority power to take steps against all forms of electrical disturbance, most of the opposition would cease. Man-made static in several parts of France is particularly virulent.

WHEN Lithuanian broadcasting became organised in 1926 there were only 323 listeners in the country. By June, 1932, this number had increased to 14,128. The fee varies according as to whether the holder possesses a valve or crystal set, and whether the location is in the town or country. It is thought by the authorities that the number of pirates greatly exceeds the licensed listeners in Lithuania.

THE English Postmaster-General in a recent broadcast talk revealed that when the link with India is completed it will be possible for anyone in Britain to telephone anyone throughout the Empire, and for 95 per cent. of telephone users throughout the world London will become the switchboard of the world. The record long-distance call is held by an American film star, who telephoned London from Australia and thence connected with Los Angeles. When the air mail service is extended via Singapore to Australia letters would reach the latter in 14 days.

THE question of the use of Africans, the second official language of the Union, by South African broadcasting stations is exercising official concern. It is stated that Johannesburg station broadcast 240 hours in one recent month, and only fifteen hours were devoted to Africans. The position in Cape Town was stated to be worse. The policy of the National Government has been an attempt to make Africans the chief language of South Africa, but without the co-operation of the broadcasting stations it would appear that Africans will remain the second language, even if it does not eventually die out completely.

FACED with the undeniable fact that the corporation tramways interfere with broadcast reception, the parliamentary committee of the Sheffield City Council recommend that "it would not be wise for the council at present to make regulations." The engineer computes that it would cost £3000 to equip cars with interference eliminating coils, but the committee disclaims responsibility upon the argument that the tramways were first-comers. The contention that the council were morally responsible for eliminating the interference carried no weight, and the decision places on record that some bodies apparently believe that a "first-comer" has unbounded opportunities to create a nuisance in perpetuity.