

# N.Z. RADIO RECORD

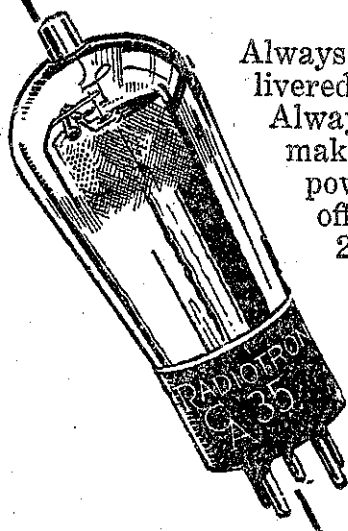
Vol. VII., No. 6.

WELLINGTON, FRIDAY, AUGUST 18, 1933.

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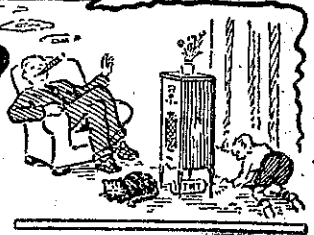
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## 3YA's New Orchestra Has Most Successful Opening

Paul Vinogradoff, Accompanied by Orchestra,  
In Grieg Concerto.

### Special to the Radio Record

Christchurch, noted for its abundance of musical enthusiasm, listened attentively to the first performance of 3YA's new orchestra, and it must be said that the opening concert was one that augurs well for the future of the orchestra. There were some minor faults, but these were to be expected after a first performance. However, the fact remains that Mr. Harold Beck and his players deserve a pat on the back.

THE Broadcasting Board also should be thoroughly satisfied with this new combination. Orchestral recordings are always worth a great deal from an artistic point of view, but there is no reason why the local orchestra, provided proper rehearsing is indulged in, should not attain a high standard of art. It is a move in the right direction, and if a concerto can be put in frequently the Board will gain many admirers. We have in Christchurch many capable pianoforte soloists, who, if given a trial, I am sure will be able to fill the bill.

A feature of the programme was the

playing, by Paul Vinogradoff, of Grieg's Concerto in A Minor, accompanied by the orchestra. Grieg's only concerto in A minor is conceived in the orthodox form, as left by Schumann and Mendelssohn, and its freshness, free from any eccentricity, is unusually striking. The melody, harmony and rhythm are rich—redolent of those charming characteristics of light and shade which have made Grieg so famous. The concerto was composed at a time when Grieg was deeply influenced by two remarkable compatriots, Ole Bull and the young

musician Nordrake. Like Chopin, he was a national poet.

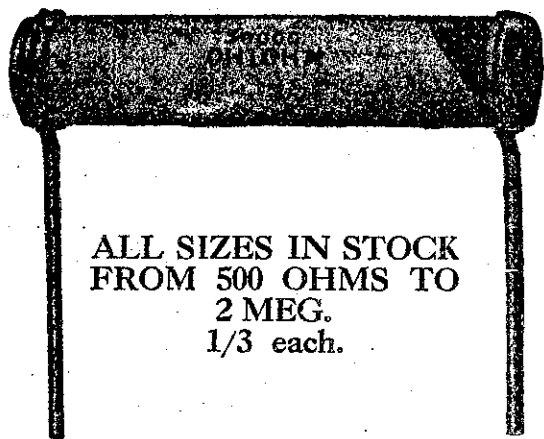
Mr. Paul Vinogradoff, as the soloist, gave an artistic performance, never overdoing it, but always presenting a picture of the music, and also an atmosphere that was in keeping with the selection. His opening was full of majesty, the octaves being clean and distinct. As he re-echoed the theme of the orchestra one felt that a player of some worth was interpreting this great master of Norway.

With the orchestra, the adagio with its pensive, touching melody for muted strings, was a beautiful opening second movement. There is much scope for refined orchestral work, especially from the strings, and the players took full opportunity of doing it justice. Mr. Vinogradoff made it stand out remarkably well.

The orchestra was heard in several numbers, all of which were daintily and artistically played, and led up to the concerto. "Mignon" (Thomas), "Faust" ballet music and Delibes "Czardas" were given with excellent effects, and Mr. Beck and his players have every reason to be proud of their opening.

Mrs. W. Scott again rose to the occasion and gave a delightful series of songs that suited her. It is a treat to have such a cultured singer on our programmes. In "Le Balser" (Goring Thomas) it seemed that she was standing too near the microphone, but later she came over well, and her numbers "None But the Aching Heart," Handel's "Largo," "Homing," "Song of the Open" and "Te Deum" were gems of vocal art.

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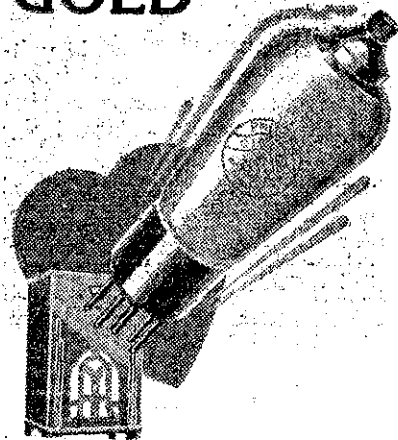


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# Splendid Orchestral Concert Next Week From 3YA

## Mr. Alfred Bunz To Lead Orchestra In Several Famous Numbers.

(Special to the "Radio Record.")

There will be a splendid programme of orchestral music presented from 3YA on Tuesday evening, August 22, by the Christchurch Orchestral Society. This society has an active performing membership of 60 players, and is conducted by Mr. Alfred J. Bunz, one of the city's leading musicians. The programme is one that will appeal to all classes of music-lovers by its variation and because most of the numbers have been heard over the air on numerous occasions.

Mr. Bunz is a painstaking conductor, and one who is perfectly at home with his orchestra.

Wagner's overture to "Tannhauser" is one that will give the players full scope for much artistic work. It is one of the most popular of the composer's works. He gave to it the proportions of a great symphonic work. The thematic material may be divided

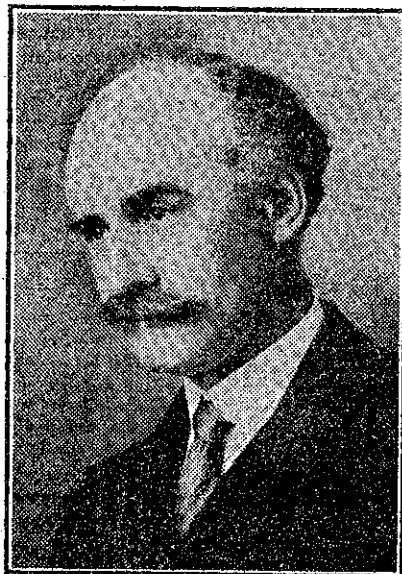
M. Bourgault-Ducoudray in his book on Schubert wrote: "Why unfinished? Did not Schubert realise how he would be ministering to his own glory in completing a work so highly coloured and individual; the first of his symphonies in which he shows himself truly original?"

The two existing movements and nine bars of the scherzo date from the year 1822—the year in which Schubert refused the post of court organist in order to devote all his time to his creative work. The allegro movement is one of serene beauty, allowing for the strings and wood-wind instruments to vie with one another. In the andante the strenuous, suffering mood gives way to calmer, but sad, feelings, the violins giving it expression. As Ducoudray in his analysis wrote, "We seem to be looking upon the divine types of Fra Beato Angelico."

Tschaikovsky's Concerto in B-flat Minor, op. 23, for piano and orchestra, will see Miss Alice Hewlett at the piano, who will play the first movement, "Allegro non troppo molto maestoso."

Other orchestral numbers will be two of Sibelius's most popular works, "Valse Triste" and the popular "Finlandia," and "La Boutique Fantasque" (Rossini-Raspighi).

Mr. William Toomey will be the soloist, and his choice of songs should suit his light baritone voice. They are "Trees," "I Wept, Beloved," and "Prologue" from "I Pagliacci."



Bunz, photo.  
**MR. ALFRED BUNZ.**

into two classes, as the motives typify the spiritual or the sensual elements which come into conflict during the story. At first the opening represents the song of the pilgrims, growing louder and louder, gradually dying away. As night falls, magic apparitions are seen; a rosy mist rises and jubilant sounds reach the ears. The Venusberg music comes on the scene, and Tannhauser appears. He is answered by wild cries, until intoxicating perfumes overwhelm his senses. The music concludes with a return to the beautiful Pilgrims' Song.

Of a lighter nature is Wagner's "Idyll" from "Siegfried." It was first performed as an "aubade" in front of Wagner's home at Triebtschen. The work is for flute, oboe, two clarinets, one trumpet, two horns, one bassoon, and strings.

"THE UNFINISHED SYMPHONY" (Schubert) is the "piece de resistance" on the programme, and should be an interesting and enjoyable number.

**T**HE old story of mysterious wireless waves from far beyond the solar system has broken loose again in the American Press, for it appears that Mr. Karl Jansky has made the discovery that certain wireless waves appear to emanate from the centre of the Milky Way. It is said that thousands of American wireless fans have started a new craze of trying to translate these mysterious waves.

**T**ENDERS are being called for four new transmitting stations in Australia. Two are to be erected at Grafton and Townsville respectively, and will be designed for 20 kilowatts in the aerial. Two others proposed for Sale and Launceston are to have 10 kilowatts in the aerial. In addition to these stations another six are contemplated as soon as finance will permit of specifications being drawn up.



# New Zealand Well Represented In Australian Radio World

NEW ZEALAND is well represented on Australian radio programmes just now, and it is gratifying to the Dominion to learn that at least five of the artists are billed as "headliners." Australia, with nearly half a million licensed radio sets, is able to infuse a variety into its programmes that only a large income will permit. Musical comedies and grand opera are featured almost weekly, and the amount of talent at the disposal of the Australian Broadcasting Commission makes the task of planning a programme a pleasant one.

A NEW ZEALANDER of whom we have not heard much for some time past is Signora Yvonne Marotta, a light lyric soprano, who hails from Wanganui. Signora Marotta has been appearing, both as soloist and in duets with her husband, in the National Programmes from 2FC, 2NC, 3LO and 2CO, and is booked for a six months' engagement to tour the stations of the Australian Broadcasting Commission.

Signora Marotta will be remembered by many New Zealanders as Miss Eva Webb-Jones, daughter of the editor of the "Wanganui Chronicle." Both she and her husband were heard in recitals

when in her 'teens and made successful appearances at many concerts, some of which were church functions organised by her father, a Presbyterian minister. Going to London a few years ago, Madame Fraser studied with the famous conductor, Sir Henry Wood, who was a meticulous tutor in interpretation of musical works and the building up of her repertoire of songs. When a further course of study was decided upon she left England for Rome, where she spent about a year concentrating on operatic work under the direction of Signor Cortogni, one of the leading masters.

Although not quite in the same class as the two artists referred to above, Miss Joan Laird, formerly Auntie Joan of 2ZW, is proving highly popular with Australian listening audiences. Miss Laird has an international broadcast and musical reputation. Whilst in England, which she visited for the purpose of extending her vocal training at the hands of experts, she was selected as a member of the B.B.C. National Chorus, described by the London Times as "the finest amateur choir in England." This choir performed under the conductorship of such celebrities as Sir Henry Wood and Sir Thomas Beecham. In addition to successes in broadcasting and on the concert platform, Miss Laird has had wide experience in radio work. On her return to N.Z. she took up radio announcing, and as "Auntie Joan" was the conductress of some of the most popular children's sessions heard on the Dominion stations. Miss Laird has been singing from the Sydney stations and made her Victorian radio debut from 3AR on July 20, in solo items during the community singing session from the Auditorium.

who acted as stage manager and ballet mistress. His ambition is to become a conductor. He comes from an old New Zealand family. His maternal grandparents were original pioneers in the South Island, arriving in one of the first four ships to reach Lyttelton.

Mr. Ernest McKinley, who is a frequent performer from 2FC, also hails from New Zealand, where he received his training. He travelled with Branscombe's Glee Singers throughout Australia, and was later attracted to London, where he was one of the most popular artists at the Wembley Exhibition in London. During 1932 he sang



—S. P. Andrew, photo.

## MADAME WINNIE FRASER.

from 2YA, some two or three years ago. The Signora met her husband during the second last Grand Opera season, announcing her engagement simultaneously with that of the charming Toti dal Monte and de Muro Lomanto. Soon after their marriage Signora Marotta left for Italy, where the latter studied in Milan under one of the greatest dramatic sopranos in Italy—Tina Poli Randacci. She has a repertoire of eight operas, preferring the romantic role of "Mimi" in "Lo Boheme" (in which she is featured alone).

Madame Winnie Fraser, who is a native of Dunedin, has also signed a contract with the Australian Broadcasting Commission and made her first appearance before the microphone in Australia from 2FC on July 27, when she was broadcast over the national network. Madame Fraser's contract provides for broadcasts in Sydney, and she will probably sing in Brisbane and Melbourne studios. Madame Winnie Fraser displayed extraordinary vocal ability

TWO male performers who claim New Zealand as the land from which they drew their infant nurture, and who are being prominently featured in Australian programmes are Mr. Hamilton Dickson and Mr. Ernest McKinley.

Mr. Dickson hails from Christchurch, where his father, "Alf" Dickson, is well-known in journalistic and sporting circles. From an early age he showed a marked aptitude for music and commenced an intensive study of the piano-forte at an early age. Subsequently he became interested in the 'cello and by intensive study under Mr. Francis Bate, became a highly skilled exponent of this instrument. Mr. Dickson played before the late Jean Gerardy, probably the greatest 'cellist of his time, and the great master expressed the opinion that Mr. Dickson won't go far in the musical world.

He is an all-round musician. Among his own compositions are two operettas, both of which he produced in Christchurch, assisted by his sister,



—Sun Feature Bureau.

## JOAN LAIRD.

at two garden parties at Buckingham Palace, making his seventh engagement there. Mr. McKinley toured the YA stations at the beginning of this year under engagement to the Broadcasting Board. His gramophone recordings of Maori songs have made his name known in practically every part of the world.

## NEW EXPORT MARKET

In an article entitled "The Outlook for Forests," Mr. Arnold Hansson, B.A., states: "Canada and the United States have nowhere the timber volumes which certain classes of the community try to suggest. The present export of timber from these countries will have ceased five years from now, and the countries themselves will be in a very unenviable position as regards soft wood supplies."

Many New Zealanders are astonished to learn that U.S.A. imports approximately £127,000,000 worth of pulp, paper and pulp wood per annum. There is a large export market awaiting the products of the forests established by N.Z. Perpetual Forests, Ltd.—Advt.

# Editorial Notes.

Wellington, Friday, August 18, 1933.

SINCE we published a letter some weeks ago from a correspondent who suggested that the radio talks should be cut out we have received numerous letters from listeners who emphatically disagree with this sentiment. It would seem to be the old, old story of the radio being a shop at which one can only buy one thing at a time—Dutch cheeses for one quarter of an hour, red, white and blue ties for another quarter, and so on. Annoying, of course, if you happen to be wanting red, white and blue ties during the Dutch cheese period, but, on the whole, the scheme works successfully for the majority.

Talks form a definite portion of the broadcast mosaic, and have a value which is not perhaps realised by the person who would have the radio flood the country day in, day out, with the sugary crooning of American jazz kings. New Zealand lies far from the world's cultural centres, but each boat brings to our shores some person who has an interesting story to tell and does so by the obvious means—the radio. Mr. Jones, who sells bootlaces in Taihape, may not be interested in to-day's talk on the Nazis, but Mr. Smith, who keeps a grocer's shop in Invercargill, may listen to it with eagerness. The cutting out of the talks from the chief stations of New Zealand would mean depriving thousands of listeners of their one chance of learning of life and work in countries which they can never hope to see.

It is frequently said that the newspapers mould public opinion—the radio can now share a place with the papers. Radio talks, too, may be classed as sugar-coated pills of education. Although it would not willingly admit it, the public detests anything which attempts to educate it. Any theatre manager who wanted to fill his theatre would not dream of billing a film as "educational." Let him call it entertaining, novel, mysterious, glamorous—the people will flock along. It's just the same with talks. Probably 75 per cent. of them are of definite educational value, but the sauce of novelty, of mystery, of adventure makes them appear as a piquant dish to be talked about afterwards.

Look through the list of next week's speakers—Captain Talbot-Lehmann, Margaret Macpherson, Marjorie Bassett, Dr. Guy Schölefeld—all people who have travelled

the world, studied its people, seen the thousand and one little things that make one country different from another. And these world travellers are to be right there next week

## Books to Read

### Literature in Demand at the Moment

THIS list, supplied each week by the Wellington Public Library, indicates books that are in general demand at the moment, and may serve as a guide to those readers who are looking for new and interesting literature.

#### FICTION.

**PAGEANT**, by G. B. Lancaster.

It will be of interest to readers to learn that Dame Edith Lytton, better known as G. B. Lancaster, came to New Zealand at the age of four, and spent some thirty years in the Dominion. "Pageant," however, her best-known work, is set in Tasmania, where she was born, and deals with the life of a family in the early days of settlement.

**RANCHERO**, by E. S. White.

A stirring story of Spanish California in the 1840's.

**PILGRIM COTTAGE**,

by Cecil Roberts.

A romantic story which moves from the idyllic Pilgrim Cottage in England to Russia, outlining the hardships of the Bolshevik regime.

**PEKING PIONIC**, by Ann Bridge.

This is an enjoyable story of life in the foreign embassies at Peking.

#### GENERAL.

**WILD DECEMBERS.**

Clemence Dane's new play about the Bronte family. Mr. C. G. Cochran recently produced this play in London, but after a short run decided, in spite of the excellence of cast and staging, that it held no promise of commercial success and withdrew it. Miss Diana Wynyard, who played Charlotte Bronte, considered the play too fine a one to fail, and took over the production herself, with encouraging results. The play covers a period of about fourteen years and embraces most of the more important and famous incidents of the family's strange career.

**THE AMAZING MR. NOEL COWARD**, by P. Braybrooke.

In the English theatre to-day there is perhaps no more talented or interesting figure than the actor, author, producer, Noel Coward. Plays, lyrics and revues flow in an ever-changing stream from his pen, all characterised by wit, brilliancy of construction and dialogue, and a certain amount of sophistication.

at the country's microphones, bringing a whiff of the outside world into every suburban sitting-room, making the wife forget her darn-

ing, the husband his daily toil. Radio talks are a vital necessity to New Zealand in its isolation—we must keep them at any cost.

THE newspapers, since the day when the broadcasting of news was first started, have looked askance at the B.B.C. English newspapers were the first to show concern—now the overseas papers are growing equally apprehensive. In his presidential address to the Empire Press Union, Major Astor voiced the general feeling when he said that Press agencies in London were dismayed to see "news which they collected at their own expense, and distributed through an elaborate and costly system, flashed free of charge to their readers. But they see, too, that this news service may be of undeniable benefit to the Empire. The B.B.C., for its part, recognises and agrees that the proper function for this service is not to supplant the newspapers, but rather to whet the appetite of the public for the fully-considered and balanced reports of contemporary events, which only newspapers can give."

THE British Drama League in its short life in the Dominion has spread its net wide, and there is every reason to believe that in five years, or even less, the league may produce, from its ever-growing New Zealand ranks, a star worthy to take a place among the shining lights on the London stage. New Zealand is all too poorly served with plays by professional companies—Auckland with a population approaching the quarter-million mark has not had a really important company playing there since Sybil Thorndike visited the Dominion in the first month of this year—and it would appear that our salvation lies in the fostering of local talent. By this means every town of importance should be able to witness at least half a dozen major productions a year.

## The New Zealand Radio Record

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# A Rosy Future for Drama in New Zealand



THE time has arrived again for this year's judging and the Wellington branch of the British Drama League presented several New Zealand plays in the groups played by Wellington amateurs on four evenings last week. In an interview with a "Radio Record" representative this week Mr. Victor S. Lloyd, treasurer of the New Zealand Branch of the British Drama League and a dramatist of some note (his "Quiet Weekend" was produced by the Wellington Repertory Society recently), said that the "Radio Record" and the "Dairy Exporter" trophies had done much toward fostering dramatic art in the Dominion. Several years ago the chances of a New Zealand playwright having his own plays presented or published was remote, but since the publication of "Seven One-Act Plays" by this journal—a collection of plays by Dominion playwrights that was warmly praised by Dame Sybil Thorn-dike—and the stimulation afforded by the British Drama League, writers and players had been coming forward and the future of the theatre in New Zealand was very bright.

OUR little country might be forgiven if its people lacked a "sense of the theatre," for the production of good plays by professional companies is infrequent. But New Zealand, judging by the plays staged by repertory societies, lacks little talent in the acting or play-writing spheres. Everything is being done to foster an appreciation of dramatic art—repertory is in a flourishing state, the British Drama League, with branches throughout the country, is giving our budding playwrights and players all the assistance in its power, and the amateur operatic companies are giving of their best to appreciative audiences. In this fostering of dramatic ability, the "Radio Record" is playing no small part. Last year this paper donated a trophy for the best one-act play from a New Zealand writer. The entries were many and the trophy was finally awarded to Mrs. V. Targuse, of Christchurch, for her plays "Fear" and "The Touchstone," placed equal.

"There has been criticism of New Zealand plays in the Press lately," said Mr. Lloyd. "Letters have pointed out that a local play should have a local setting before it was

eligible for competition in a New Zealand competition. I don't agree. The rules of competition distinctly set out that while the play must be written by a New Zealander its setting can be anywhere at all—Babylon, the North Pole—or Mars, if the writer chooses. I am concerned with only two things—firstly, the dramatic value of the play, and secondly, its literary value.

"The New Zealand plays in this year's group are set in various parts of the world. 'A King Goes By,' by Margaret Pearson, is a sound story of a familiar subject—the pursuit of Bonnie Prince Charlie in the Highlands. 'The Signal,' by Helen Gordon, is another; 'Touchstone,' which won the 'Radio Record' trophy, is in (Contd. on page 17.)



ADJUDICATOR IN DRAMA LEAGUE FESTIVAL.—Miss Kiore King, who passed judgment on the plays and players in the British Drama League's four-day festival at Wellington last week. Miss King, who hails from Hawke's Bay, is producer for the Canterbury Repertory Society, and is an actress of considerable experience and ability. One of her greatest repertory triumphs was her portrayal of Eliza Doolittle in Shaw's splendid play, "Pygmalion," presented in Christchurch in April, 1932.

# Music and Drama from

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## 2BL Sydney

### SUNDAY, AUGUST 20.

10.0: Concert by Bondi Beach Concert Band, with Gladys McDowell (soprano) and Francis Hall (basso).

### MONDAY, AUGUST 21.

9.30: An hour with world-famed artists—Maggie Teyte (soprano) and Tudor Davies (tenor), with Yelland Richards (pianist).

10.45: Tarleton v. Kelso fight from Sydney Stadium.

### TUESDAY, AUGUST 22.

9.30: Broadcast of City of Sydney Eisteddfod.

### WEDNESDAY, AUGUST 23.

9.30: Broadcast City of Sydney Eisteddfod for one hour.

10.30: Relay from Brisbane of programme featuring Brisbane Male Choir and the Brisbane Citizens' Band.

### THURSDAY, AUGUST 24.

9.30: Radio parade featuring famous B.B.C. artists for one hour and a quarter.

10.45: Community singing concert with Amy Rochelle (entertainer), Charles Zoli and Nell Flemming (sketch artists), and Vera Winn (soprano), as associate artists.

### FRIDAY, AUGUST 25.

9.30: Ladies' Night programme in connection with City of Sydney Eisteddfod.

### SATURDAY, AUGUST 26.

9.30: Radio dance night with A.B.C. Dance Band and following artists:—Mary Leonard (soprano), Dan Agar (comedian), and A. Bartleman (baritone).

## 2FC Sydney

### SUNDAY, AUGUST 20.

11.15: A Biblical Play, "Windows of Heaven," adapted for radio by Leo Stark.

### MONDAY, AUGUST 21.

9.30: National Programme. See 3LO.

10.15: A National Programme. An Operatic Hour with Maggie Teyte, operatic soprano; Tudor Davies, operatic tenor, and Yelland Richards, pianist.

### TUESDAY, AUGUST 22.

9.30: A National Programme. The Australian Broadcasting Commission's Music Week Concert, presenting Maggie Teyte and Tudor Davies, world-famous operatic Artists. Fritz Hart conducting

the A.B.C. (Sydney) Symphony Orchestra, in a performance of his symphonic suite: "The Bush." Guest conductor: Alfred Hill.

### WEDNESDAY, AUGUST 23.

9.30: National Programme. See 3LO.

### THURSDAY, AUGUST 24.

9.30: National Programme. "Mrs. Goring's Necklace," by Hubert Henry Davies. Adapted and produced by Arthur Greenaway.

10.38: An Orchestral Concert, presenting Signor and Signora Marotta, eminent operatic duo. Nell Gale, pianist. "Leaves of Memory" and the A.B.C. (Sydney) Concert Orchestra, conducted by E. J. Roberts. The Orchestra: "The Gondoliers" (Moszkowski), Intermezzo from

### More Recitals From Maggie Teyte and Tudor Davies

BOTH Melbourne and Sydney have some attractive numbers booked for presentation from the leading stations next week. Australia has taken warmly to the Maggie Teyte-Tudor Davies recitals and several will be given next week—one, in conjunction with Yelland Richards, an operatic hour, and another accompanied by the A.B.C. (Sydney) Symphony Orchestra. From 3LO an operetta, "The Waltz Dream," is to be presented, while a three-act play, "Common Clay," will be given from Sydney on Friday, August 25. It will be remembered that a talkie version of this play was received with enthusiasm in New Zealand a few years ago. On Saturday, August 26, the Inter-state Choral Championships will be broadcast from Sydney.

"Goyescas" (Granados). Signor and Signora Marotta: "King of Thule," from "Faust" (Gounod); "Jewel Song" from "Faust" (Gounod). Nell Gale: "Etude in A Flat Major" (Chopin); "Nocturne in E Minor" (Chopin); "Waltz in E Minor" (Chopin). The Orchestra: "Symphonic Melody" (Mendelssohn); Third Movement from the "Symphony in E Minor" (Dvorak). "Leaves of Memory." Adapted and rendered by Ellis Price. Assisted by Patricia Minchin. Nell Gale: "Prelude" (Pachulski); "Evening Harmonies" (Pachulski); "Musical Box" (Liadoff); "I Love Thee" (Grieg). Signor and Signora Marotta: Aria from "Don Carlos"—"Ella Giannai" (Verdi). The Orchestra: Excerpts from "Thais" (Massenet).

### FRIDAY, AUGUST 25.

9.30: National Programme. See 3LO.

### SATURDAY, AUGUST 26.

9.30: A National Programme. Note.—During the fifteen minute interlude at approximately 9 p.m., Mr. C. B. Westmacott, O.B.E., general manager of J. C.

Williamson Limited, will tell "A Short Story of the Theatre: The Antique and Indian." From the Sydney Town Hall: Grand Inter-State Choral Championship and Grand Opera Competition, in connection with the City of Sydney Eisteddfod. Competing choirs: Melbourne Lyric Choir, Blackstone Ipswich Cambrian Choir, Brisbane Eisteddfod Choir, Newcastle Choral Society, Hamilton Musical Society, Hurlstone Park Choral Society, Ashfield Choral and Musical Society, Richard McClellan's Students' Choir.

10.30: Adjudicator's decision in the Grand Opera Competition.

10.40: Massed Choirs with organ accompaniment. Organist: Mr. G. Vern Barnett.

10.55: Adjudicator's decision in the Choral Championship.

## 3LO Melbourne

### SUNDAY, AUGUST 20.

8.20: The Melbourne Centenary.

9.30: News and musical items.

9.30: The B.B.C. Symphony Orchestra: Conducted by Adrian Boult. Overture: "Hansel and Gretel."

9.38: "By the Fireside," "The Sundowners" Quartette, with Arnold Colman at the grand organ.

9.58: Vienna Philharmonic Orchestra: Conducted by Karl Alwin. Suite: "Der Rosenkavalier" (R. Strauss; arr. Nambuat).

10.15: National Programme. See 2FC.

### MONDAY, AUGUST 21.

7.45: Dinner music.

9.0: A weekly feature: Latest musical releases.

9.30: National Programme: A Revue, Pandora-up-to-the-Minute. Modern Variations on an Ancient Theme. A Broadcasting Mixture by Mark Makeham.

10.45: "Bertie Knowall" introduces himself.

10.55: An Orchestral and Choral Concert. A.B.C. (Melbourne) Concert Orchestra: "Norwegian Rhapsody" (Svendsen). A.B.C. (Melbourne) Wireless Chorus: "Going Home" (Dvorak). Edouard Lambert, violin: "Adagio Religioso" (Nicholl); "Children's Dance" (Fraser). The Orchestra and Wireless Chorus: A song cycle by Amy Woodforde-Finden: "A Lover in Damascus." Edouard Lambert, violin: "Aria" (Tartini); Minuetto (Alaw); Gavotte (Gossec); Canzonetta (Mendelssohn). The Wireless Chorus: "Vassail Song" (Holst); "As Torrents in Summer" (Elgar). The Orchestra: Toccata—Aria; Minuetto—Giga (Scarletti); "March of the Dwarfs" from "Lycr Suite" (Greig).

12.0: News and Dance Music.

### TUESDAY, AUGUST 22.

7.45: Dinner Music.

9.30: National Programme. See 2FC.

12.0: News and Dance Music.

### WEDNESDAY, AUGUST 23.

7.45: Dinner Music.

9.30: National Programme. "A Waltz Dream." Operetta. Adapted from the German of Felix Dormann and Leopold Jacobson. Lyrics by Adrian Ross. Music by Oscar Strauss. Performance under the direction of and conducted by William G. James.

11.10: A Dance Programme by Wireless Dance Orchestra (conducted by Cecil

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# Other Side of Tasman

Fraser), with "The Gottenburg Trio"—Three Girls with a Zither.

12.0: News and Meditation Music.

## THURSDAY, AUGUST 24.

7.45: Dinner Music.

9.30: A National Programme. See 2FC.

12.0: News and Dance Music.

## FRIDAY, AUGUST 25.

7.45: Dinner Music.

9.30: "Adventure." Metropolitan Fire Brigade Band. Conductor: F. C. Johnston, with J. Alexander Browne, baritone, and William King, xylophonist.

10.40: "Common Clay": A play in three acts and an epilogue by Cleve Kinhead.

12.0: News and Dance Music.

## SATURDAY, AUGUST 26.

7.45: Dinner Music.

9.30: National Programme. See 2FC.

12.30: News and Dance Music.

## 3AR Melbourne

### SUNDAY, AUGUST 20.

7.54: Request numbers, etc.

8.30: Divine Service from St. Paul's Cathedral.

10.0: Chamber Musical Recital by the Sisserman String Quartette, assisted by Isolde Hill, soprano. Quartette, "Quartette No. 42 Op. 76 No. 3" (Kaiser). Vocal, "Deep In Love Was I" (Rachmaninoff), "Physche" (Baladilhe), "At the Well" (Hageman). Violin, "First Movement of Sonata in F Major, No. 5" (Beethoven). Quartette, "Largo" (Dvorak-Elford Mack), "Humoreske" (Tschai-kowsky), "To a Wild Rose" (McDowell-Mack). Vocal, "The 'Cornfield'" (Rachmaninoff), "A Widow Bird Sat Mourning" (Treharne), "Les Papillons" (Chausson). Cello, "Old Dance" (Cullan), "Chant du Menestrel" (Glazounow), "Allegro Spiritoso" (Senaille). Trio, "Trio No. 2 Op. 9 No. 1" (Beethoven).

11.20: News.

### MONDAY, AUGUST 21.

7.45: For the musical students by Lindsay Biggins, Mus. Bac.

8.0: Countryman's session.

8.32: All sporting results, reports and news.

9.15: International Affairs—A gazette of world relations, Dr. G. L. Wood, M.A.

9.31: Stepping Stones in Medical Practice: 5, "Some Familiar Medicines and Their Strange Story," Professor W. A. Osborne.

9.50: Programme of International Celebrities by Rudolf Himmer.

11.45: News.

### TUESDAY, AUGUST 22.

7.45: For the Man on the Land—"Marketing of Surplus Eggs," W. C. Rugg, poultry expert (under the auspices of the Department of Agriculture).

8.0: Countryman's session.

8.32: All sporting results. Eric Welch's selection for the first day of Bendigo races, August 23.

8.55: "Encyclopaedics," by Lin. Macdonald.

9.10: News.

9.15: "Songs and Their Singing," by Harold Browning.

9.31: "Photography—Reality and the Reproduction," by Professor E. J. Hartung.

9.50: A light classical programme. Trio: Alan McKenzie, piano; Joy Tulloch, violin; Constance Flavel, soprano; William Hawting, baritone.

10.30: A short play, "The Open Door," by Alfred Sutro. Production, Maurice Dudley.

10.50: A Brass Band Concert. Brunswick City Band (Conductor, Hugh Niven). Charles Zwar, entertainer at the piano. "Jill and Judy" in "Melodious Snapshots."

### WEDNESDAY, AUGUST 23.

7.45: "A Musician's Birthday Album," by George Findlay, Mus. Bac.

8.0: Countryman's session.

8.32: All sporting results.

8.55: "Books—Wise and Otherwise," by Captain C. H. Peters.

9.5: News.

9.15: French, by Madame Soward.

9.31: History Repeats Itself: (5) The Discovery of North America, Captain Donald Maclean.

9.50: Of special interest to country listeners: From the gymnasium, Mel-

9.5: News.

9.15: "Wireless Up-to-date," by H. K. Love.

9.30: The Scientists' Contribution to Industrial Machinery: (5) "Science in the Handling of Industrial Relations," Mr. Eric J. Ingram.

9.50: Dance programme by A.B.C. (Melbourne) Dance Band, assisted by Rita Hilton, soubrette; Robert Marshall, tenor; Norm. Bland, comedian, "Almost a Gentleman," and at 11.0: "Contract Bridge," by Norman McCance.

11.45: News.

### FRIDAY, AUGUST 25.

7.45: A Special Talk by a member of the Department of Agriculture.

8.0: Countryman's session.

8.32: All sporting results. Eric Welch will speak on to-morrow's races at Williamstown.

9.5: News.

9.15: Gardening Notes—"Utility Gardening," the Secretary of Garden Week Committee.

9.31: Reading for Profit and Pleasure, "How to Enjoy Poetry," Mr. F. Warran.

9.50: Recital by Maggie Teyte, soprano, and Tudor Davies, tenor, assisted by Yeland Richards, pianist:—Vocal, "One Fine Day" from "Madame Butterfly" (Puccini), Maggie Teyte. Vocal, "Charming Chloe" (German), "The Willow" (Goring Thomas), "So Sweet is She" (arr. Bairstow), Aria—Last Act of "Tosca" "Danse d'Olaf" (Pick-Mangiagalli), "Hurdy-Gurdy Man," "Punch and Judy Show" (Goossens), "Cardoba," "Seguidillas" (Albeniz), Yeland Richards. Vocal: "Pourquoi" (Tschai-kowsky), "The Player Queen" (Carpenter), "Ashes of Roses" (Woodman), Maggie Teyte.

10.54: Community Singing transmitted from Hall of Honour, Geelong. Conductor, Will Sampson. Community singing features, supporting variety programme by well-known radio artists.

### SATURDAY, AUGUST 26.

7.45: Musical reproductions.

8.0: Countryman's session.

8.32: All sporting results.

9.5: News.

9.15: German Topics: "Leichhardt," Professor A. Lodewyckz.

9.30: Saturday night dance and variety programme by A.B.C. (Melbourne) Wireless Dance Orchestra. Assisted by Eric Masters, baritone; Mena Raymond, entertainer; Sundowners' Male Quartette.

11.45: News.

## AN EVENING IN LONDON'S THEATRES B.B.C. RECORDING OF "SONGS FROM THE SHOWS"

At 8 p.m. on Saturday,

AUGUST 19

1YA.

bourne Cricket Ground, a lecture delivered to players of the Melbourne Football Club, by the club coach, "Checker" Hughes.

10.20: Programme of light classics, arranged by the Music Teachers' Association. Dora Sutherland, piano; Adelaide Meuleman, soprano; Leslie Barklam, flute.

11.45: Light classical programme by International Ensemble: May Broderick, piano; Harold McKelvie, baritone, and a comedy sketch, "Punting" by H. V. Esmond. He, Leslie Williams; She, Catherine Neill.

### THURSDAY, AUGUST 24.

7.45: Foundations of Organ Music, by C. E. Monteath, F.R.C.O.

8.0: Countryman's session.

8.32: All sporting results: Acceptances and barrier positions for the Williamstown Races on Saturday, August 26.

THE first law of its kind has been formulated by the Czechoslovakian postal authorities in forbidding listeners to "disseminate" broadcast programmes from abroad which might be contrary to public order or damaging to the republic. If such a programme is received, the listener must not make it audible to any person outside the family circle.

VARIOUS measures have been before the U.S.A. House of Representatives regarding the regulation and protection of police radio transmissions, but the Committee on Merchant Marine, Radio and Fisheries declined to hold hearings on them. It is believed that the measures are dead.



**D**URBAN'S broadcasting station has recently extended its hour of service, involving an increase of over fifteen hours per week.

# Snippets from Outstanding Talks

## MISS PHYLLIS HOLLOW (3YA).

PARIS still remains the most charming and most beautiful of the cities I visited. Every here and there, at intersections or on corners, you come across fountains or groups of statuary, while the public gardens and parks are full of marble or stone figures from Greek legend or from history. The beautifully-carved stone and wrought-iron gateways, too, are among the lovely things of Paris.

AT night Paris is wonderfully lighted, buildings on the main Boulevards are floodlit, as are many of the fountains, which gives an effect of great brightness. In fact, the whole atmosphere of Paris is bright and gay and the place is full of movement. Taxis whizz down the cobbled streets, cut corners, defy the traffic police, who wave their arms and their batons, ring electric bells, and blow whistles—all at once and to no purpose.

I DID not see nearly so many hawkers and pavement artists as I saw in London, but the streets are thronged with flower-sellers, who have quaint little stands—like miniature ticket boxes—and with chestnut-sellers. These last have barrows with charcoal braziers over which they roast chestnuts which you can buy for 1 franc.

NOTRE DAME—best known to English people as the scene of Victor Hugo's novel, "The Hunchback of Notre Dame," is one of the oldest and most beautiful of Parisian cathedrals. Inside all is gloom and mystery—the light comes through richly coloured windows and at times the air is heavy with incense.

OF Parisian night-life I saw nothing except the theatres. These begin any time between 7.30 and 9 p.m. and generally ended at midnight, when the theatrical quarters of Paris are very gay indeed. The opera season was in full swing during the month (from the middle of November to the middle of December) during which I was in Paris, and I went several times to hear German Grand Opera.

## MR. J. T. BURROWS (3YA).

IN an edition of "Punch," April 8, 1860, an illustration shows a serious governor giving one of his ministers a dressing down because the latter was showing a keen interest in the newspaper account of the great fight, Heenan v. Sayers. We are all like the serious governor. No matter how gory the description may be, no matter what statements we may make to the contrary, we are all interested in an account of a good fight.

FOR accounts of really early fights, we must turn to tales of classical mythology. Hercules, the god of

cestus bound to their hands. A certain Eurydamas, we are told, receiving a terrible blow in the mouth while fighting, preferred to swallow his broken teeth rather than show that he was hurt.

SOME writers have been at pains to prove that boxing was popular in King Alfred's time as part of the manual exercises of the army. One historian records that Richard III "was particularly distinguished with a clenched fist when opposed to an antagonist." But the first public champion of the ring of whom we have authentic record is one James Figg, who was champion from 1719-1734.

IT is difficult to know which fights to select for description amongst the many epics of the old prize-ring days. But there is one which is generally recognised to be the greatest fight that ever took place on English soil. This was the memorable one fought in 1859 between Tom Sayers the Englishman, and John Heenan, a young giant from America.

## MR. JOHN PATRICK (3YA).

THERE is a strange magic about Chinese poetry. The more you read it the more fascinating it becomes, and once it has cast its spell over you its charm never fades. There is magic, of course, in the lines themselves. Listen to this description of an Emperor's favourite:

This pearl of beauty for whose sake did haste

The camels' golden-gleaming caravan.

THEY were great lovers. Some of the poets were soldiers, and many of them spent long periods as commanders of small military outposts on the lonely caravan routes leading to Chinese Turkistan and the West. There was always a woman, away back in China, of whom they were a-thinking. Memories of her were often woven into their poems, suggesting the unattainable and the unpossessed—the world of beauty and reality so far beyond mortal reach.

## AUCKLAND'S 1YX New Temporary Station on the Air

THE New Zealand Broadcasting Board's engineers have practically completed the tests for a suitable location for a new high-power transmitter at Auckland. Until further notice, however, and in furtherance of the tests already taken, the 1YA test transmitter, to be known as 1YX, is being operated between 7 and 8 p.m. on week-days, when programmes of selected recordings are broadcast. Auckland listeners, therefore, have now an alternative session of music during the reading of the news, similar to the session from 1YC, Wellington.

strength, seems to have been the first world's champion heavy-weight.

THE first mention of a fight between mere mortals is to be found in the 23rd Book of Homer's Iliad. There must have been some remarkable exhibitions of courage and endurance in the days when men fought, often with fatal results, with the



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by my Radio Wrestling Chart. On one sheet mounted on untearable linen, I show by illustrations all the wrestling holds and how they are effected. With the chart before you you can visualize in a moment everything that comes over the air. You can have a ringside seat "Drop for the Legs," "Step-over Toe Hold," "Japanese Arm Locks," "Back Loop Slams," "Figure Four Body Scissors," "Boston Crabs" and "Jack Knives" and all the other difficult holds of professional wrestlers are clearly demonstrated.

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## Records To Buy

(By Bolton Woods)

## Still a Favourite.

**SIR JULIUS BENEDICT**, though counted as among our English composers, was really a German who made his home in London. He occupied a leading place in the Victorian world of music; for about forty years he was looked up to as one of its leaders. Remembered now almost wholly by his opera, "The Lily of Killarney," he won several successes, not only in that direction, but in sacred oratorios and cantatas. He left besides some purely orchestral music which is still occasionally played, also a number of songs.

## "Carnival of Venice."

**THE** brilliant concert variations on the well-known "Carnival of Venice" air were long among his most popular drawing-room pieces, in an age when vocal accomplishment was more usual than it is now.

The variations have been arranged for almost every imaginable instrument and combination of instruments, even to a quartet of flutes! Cherubini once said, jokingly, "The only thing that was worse than a flute solo were two flute solos!" To hear the London Flute Quartet play Benedict's "Carnival of Venice" is quite pleasurable, as will be proved at 3YA on Monday, August 21, at 8.40 p.m.

## The Tauber "Duet."

## HERMAN KLEIN.

one of the very best English critics of singing, and himself, in his day, a tenor soloist, has some interesting things to say about Richard Tauber's duets, sung by one voice. The pieces, as has already been mentioned previously on this page, are two Mendelssohn duets, "I would That My Love Might Blossom" and "Shimmering Silver." Mr. Klein says, "The record affords, when repeated three times, the delightful variety of listening first to the upper and afterwards to the lower line of the acrobatic Tauberesque combination, and finally to the ensemble of both. It is a clever device in its way if only because of the perfect synchronisation that it achieves."

## THIS WEEK'S SELECTION

**Sweeney Todd**—*The Demon Barber of Fleet Street*, by **Tod Slaughter and Company** (for those with healthy nerves and a certain sense of humour ONLY). Regal-Zono G21706-07.

**A Village Concert**—*Humorous Sketch, The Roosters' Concert Party*. Regal-Zono G30073.

**"Butterflies in the Rain"** and **"The Song of the Nightingale"** (with vocal chorus and effects), **Fred Hartley's Quintet**. Regal-Zono G21704.

**Sincerity (Clarke)** and **For You Alone (Geehl)**, **Male Duets** by **Herbert Thorpe and Foster Richardson**. Regal-Zono G21692.

**MR. FRASER**, of Ohura, writes again sending in a rough musical sketch of the old "Mandalay" tune he and so many others liked so much in the days of yore. Perhaps in a future programme the setting might be revived. Without any definite promise that it can be done, the suggestion will be handed in to the right quarter. The old original tune was a favourite, all right. "A.L.O." of Roseneath, Wellington, and "Peter the Hermit," also write to say the name of the composer of the old setting asked for is **Gerald F. Cobb**.

## Composer at 7.

## ISAAC ALBENIZ.

beginning his musical career as an infant-prodigy pianist, devoted his interest through life chiefly to his own instrument, although his first composition, produced when he was only seven, was a military band piece. After courses of study at Madrid, Brussels and Leipzig, he toured Europe and America with Rubinstein, and at the age of 20 settled down in his native Spain as a teacher. He soon gave that up, however, and most of his short life—he was only 49 when he died in 1909—was spent between

Paris and London. One of his dance tunes in the Spanish idiom will be broadcast from 3YA on Wednesday, August 23, when Backhaus will be heard in the engaging "Tango." The same recording will be heard from 1YA on Tuesday, August 22, at 8.19 p.m.

## A Strauss March.

**THAT** any type of musical composition to which Richard Strauss might turn his hand would "come off," all who are familiar with this natural and fertile creative artist know. This time it is a bracket of military marches that has claimed his attention, and the State Opera Orchestra of Berlin re-



"ROYAL COMMAND" COMEDIENNES.—Elsie and Doris Waters whose Cockney characterisations have delighted thousands of listeners and gramophone fans all over the world.

veals all its beauties in a recent recording. In his seventieth year, this Munich-born son of the Bavarian Court horn-player, occupies the topmost pinnacle in German art life to-day. His introduction of quite new artistic ideas into so commonplace a thing as a military march will be at once apparent to all who hear it from 3YA on Wednesday, August 24, at 9.17 p.m.

### And Now A. J. Alan.

**L**ISTENERS, all of whom are still experiencing the thrill and that satisfied feeling after hearing the B.B.C. recording of "My Adventure at Chislehurst," will be interested to learn that the most popular regular broadcasting artist in Great Britain is shortly to make his debut on the commercial recordings. A recording of the famous Greenwich pageant is also promised, and will be "something different" and full of novelty.

### B.B.C.'s Latest.

**C**ENTRALISATION of gramophone record activities is the latest phase of programme direction at the B.B.C. A new department has been formed called the "Gramophone Programmes Section." It constitutes a distributing centre for all gramophone records broadcast, and has a director and a staff of 17 to operate it. All gramophone programmes will be made up at headquarters and the records sent round to various provincial stations as needed. The initial stock of 10,000 records comprises the usual miscellaneous collection, and by all accounts the dance records will have a short life and a gay one, being discarded after a few weeks. The experiment will be followed with great interest by all true gramophiles, both inside and outside the B.B.C.

### A New "Record."

**T**HE comic papers have missed at least one gem of sheer inanity. A new record has been established in non-stop piano playing. The champion now is Mr. Charles E. Clark, of Derby. At Ilkeston on Wednesday, March 29, at 12.30 mid-day, he started. He went on through Thursday and Friday, and by 10.30 on Saturday, April 1 (All Fools' Day), his new record was 82 hours. We are told that his manager-companion, Mr. Albert Webster, at some point or other in the proceedings, fell off the platform and was taken to the hospital.

### Victorian Candour.

**I**N Victorian days people were apt to express their opinions and prejudices with a downrightness and vigour. Take, for example, this astonishing passage about Wagner's "Meister-singer" from the mild Ruskin in a letter to Mrs. Burne-Jones, dated June 30, 1882: "Of all the clumsy, blundering, boggling, baboon-blooded stuff I ever saw on a human stage, that thing last night beat — as far as the story and acting went; and of all the affected, sapless, soulless, beginningless, endless, topless, topsituriest, tongs-and-boniest doggerel of sounds I ever endured the deadliness of, that eternity of nothing was the deadliest—as far as the sound went."

### Cobber's Bellowing.

**I** NEVER was so relieved, so far as I can remember in life, by the stopping of any sound—not excepting railway whistles—as I was by the cessation of the cobber's bellowing; even the serenader's caricature twangle with a rest after it. As for the great Lied, I never made out where it began, or where it ended—except by the fellow's coming off the horse block." A modern living critic says Wagner was largely flamboyant and theatrical. He loved pomp and circumstance. He wrote mystically about the music of the future just as Hitler and his associates talk

majestically about the "third realm," meanwhile accompanying it with a show of parades, salutes, storm-troops and other sorts of childish stupidity.

### Singing in Dialect.

**I**N times gone by, the lusty choristers of northern England used to give more distinctiveness to their singing than now, by strictly following out the local pronunciation. On one remark-

### "GHOSTED" BROADCAST

Speaker Sits at Home and Hears Himself Over the Radio!



**T**HE editor of "The Home Beautiful" (Australia), who broadcasts a regular Friday night session at 3DB, Melbourne, heard of an amateur radio fan who makes gramophone records. He waited on the disc maker and suggested that he might record for him the talking parts of his (the editor's) regular session. This was done on two aluminium discs each of just two minutes' duration, and introducing a musical number. They were sent in to the broadcasting station and the editor had the unusual experience of sitting by his own fireside 10 miles away and hearing himself talk. In the last of the home-made records the secret was explained to listeners how the session had been "ghosted."

able occasion, indeed, at the Crystal Palace, the chorus singers of Yorkshire and Lancashire introduced some striking features into their vocalism, by adhering to their respective local accents. The chorus, "We Fly By Night," was finely rendered by the alternations of Yorkshire bass voices and Lancashire altos, "We floy by noight!" volleyed the former, while the latter broke in with their soft, melodious, "We fley by neet!"—the effect being, as the musical critics say, marvellous.

### "Father O'Flynn."

**T**HE words of this grand old ballad were written by an Episcopal clergyman in Ireland, named Graves. They were set to music by that sound Irish composer, Sir Charles Villiers Stanford. This is a fair picture of the priest, who very often bears the crushing sorrows and shares the little joys of the poor. He is truly the father of his flock and scorns to shirk his traditional duty. Happily his sense of humour enables him to keep a stout heart and wear a smiling face amid a host of perplexities and minor worries.

### Irish Wit.

**O**F these "men of God" many stories are told, one of which is worthy of quotation as it shows the readiness of repartee for which the Irish are justly famous. A priest laboured hard with one of his flock to induce him to give up the habit of drinking, but the man was obdurate. "I tell you, Michael," said the priest, "whisky is your worst enemy, and you should keep as far away from it as you can." "My inimy, is it, Father," responded Michael, "and it was your riverence's self that was tellin' us in the pulpit only last Sunday to love our inimies!" "So I was, Michael," rejoined the priest, "but was I anywhere telling you to swallow 'em?" The two recordings of "Father O'Flynn" that I know best are Reginald Whitehead's on Parlophone (E10573) and Peter Dawson's on H.M.V. (B3838).

### A Veteran Recorder.

**G**EORGE BAKER, the ever-excellent baritone, has been making records for over a quarter of a century, and is one of a quartet of surviving original record-makers, namely, Peter Dawson, Mark Hambourg, Stanley Kirby and himself. "G.B." claims to have sung for about 3000 records, since the early days when he first sang "Tommy Lad," being engaged then as an "extra." His first contract was for "Nellie Dean," and her best seller was "Star of My Soul," from Sydney Jones's "The Geisha." Mr. Baker looks forward to the time when metal strip records will have superseded the disc.

### A Vision of Naples.

**I**NCLUDED in 1YA's programme for Sunday, August 27, at 8.54 p.m., is piano recording by William Murdoch containing two Debussy "Preludes." One, "Les Collines d'Anacapri," affords a movement in light, a sunny vision of the hills of Naples; a lively tarantella rhythm rolling along to the nonchalance of a popular refrain, and further, in the words of Alfred Cortot, "The delicious and banal nostalgia of a love cantilena mingles intensely with the vibrations of too blue a sky, wounded by the untiring and piercing animation of a rapid flute." Secondly, there is "Bruyere," "the pastoral and familiar poetry of a thicket where the penetrating perfume of the earth joins the dull splendour of purple patches." In painting these lovely scenes Debussy excels, in reproducing the composer's tone-pictures William Murdoch is equally at home.

**F**OLLOWING completion of the 500-kilowatt station at Moscow, the Soviet has decided to erect a chain of 200-kilowatt transmitters throughout the land.

### LEARN TO DANCE

**U**NDER the able tuition of Miss Margaret O'Connor and Mr. W. E. Priestley in the privacy of your own home. Miss O'Connor and Mr. Priestley have evolved the latest and most up-to-date Correspondence Course of Ballroom Dancing in the Southern Hemisphere. Write immediately for Prospectus to

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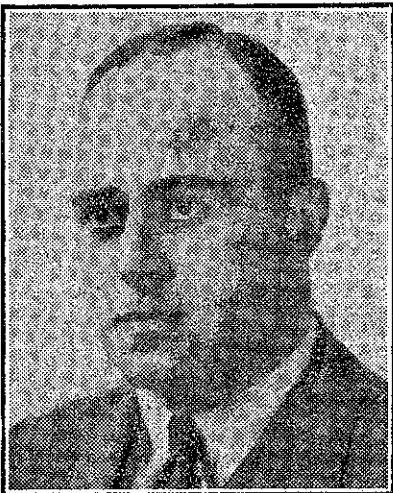
## RADIO SNAPSHOTS.

# Taught Chinese To Handle 'Planes

Aeronautical Adviser to a Chinese Dictator Visits the Dominion—  
Christchurch Girl's Part in English Repertory Movement.

LET us introduce to you in this paragraph a man who has had more excitement in his 36 years of life than most men even read about—Captain Talbot-Lehmann, who will give a series of talks from 2YA in the next three weeks. Captain Lehmann, while still a beardless youth, received a commission in 1915, and served in several of the Royal Air Force squadrons, including the famous 56th—the single-seater fighting squadron, in which Captain Albert Ball, V.C., made his name. Some years after the war finished Captain Lehmann went to China, where, without knowing a word of the language or having entered the country before, he was appointed aeronautical adviser to Marshal Chang Hsiao-liang, the self-appointed dictator of the country.

DURING his service in No. 2 Squadron of the R.A.F., Captain Talbot-Lehmann was one of the officers who volunteered to carry out bombing operations at the time of the Somme push, in order to prevent the German rein-



CAPTAIN TALBOT-LEHMANN

forcements from coming up. On this occasion his first attempt to blow up an important railway juncture by bombing from 8000 feet proved futile, and on the second occasion, to make sure of doing the job, it was necessary to descend to 200 feet. This he did successfully, and was subsequently awarded the Military Cross for his efforts.

THERE aren't many things about Rugby football that Dan McKenzie doesn't know, and his talks on the laws of Rugby from 2YA have been eagerly listened to by thousands of Rugby fans all over the Dominion. For 16 years Mr. McKenzie acted as senior referee in Wellington, and since 1911 he has been a member of the executive of the New Zealand Rugby Referees' Association. He was appointed president of that body 18 years ago, and continued to hold it down until 1929, when it was

decided to make the position a rolling one. Mr. McKenzie then consented to act as chairman of the executive—his old position under a new name. Rugby is Dan's hobby, and more than one club has appealed to him to settle a dispute on the finer points of the game.

THE seaman's lilt has gone from the sea shanties to-day—the pull is not there—the heave is not there. Why, bless my soul, you could waltz to 'Roll-

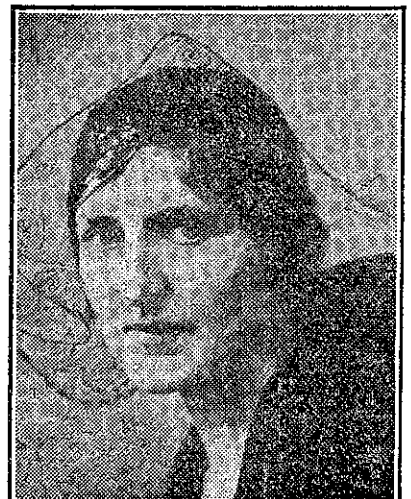
The photographs which appear in to-day's pictorial supplement were taken by Mr. S. P. Andrew, of Wellington.

ing Home to Rio' as it is sung nowadays—and I'm sure a sailor doesn't want to waltz round a capstan." In these words did Captain Gillespie Edwards, veteran of the ocean wave and a recent teller of sea stories from 2YA, mourn the passing of the real dyed-in-the-wool shanties. This cheery deep-sea sailor spent 15 years in the Far East, and it was here that he discovered that many of the shanties that are being sung to-day were borrowed from the Chinese, who have been singing the same "heave and pull" songs for thousands of years. In his first visit to Rio de Janeiro there was a revolution in progress. The banks had been thrown open and bundles of Brazilian notes lay in the streets. The sailors filled their pockets with them and took them on to Shanghai, where their value was normal, and where these sons of the sea acted like millionaires for a day or two. Captain Edwards should be well worth listening to when he gives his next radio talk.

THREE years spent at the notorious prison camp at Irkutsk, Siberia, are among the experiences of the noted pianist, Helmuth Hoffmann, who is at present living in Dunedin, and who will be heard in numbers composed by Bach, Beethoven, Liszt, and Chopin from 4YA on Sunday, August 20. Although Mr. Hoffmann is a German, his early days were spent in St. Petersburg, where he studied under the famous Professor Essipoff. A few months before the war broke out he transferred to the University and Conservatorium of Music in Stuttgart. Joining the army, he was captured by the Russians and spent three years at Irkutsk. Upon release he joined the Imperial State Academy of Music and remained there till 1927, when he received a diploma—the highest musical honour on the Continent. In 1930 the outside world called, and, after a concert tour of the Dutch East Indies, he came to Australia and New Zealand. The latter country Mr. Hoffmann considered most attractive, and, as affairs are so unsettled in his native Germany, here he has remained.

THROW bricks at him if you like, but the man who invented the phrases "Makin' Whoopee" and "Blessed Event" has been discovered. He is Walter Winchell, prominent American newspaper man and radio star. Winchell creates new expressions and words every day, and some of them (like the examples above) have become world-famous. On the air he originated the call "Okay, Mr. and Mrs. America"—heard by some New Zealand listeners from Californian stations. He lives at a killing pace and is credited with finding out the news and publishing or broadcasting it before it happens!

WELLINGTON seems to have had all the innings in the past with the girls who have made good on the London stage, but Christchurch can boast of a daughter who has made a name for herself on the English stage and who is at present revisiting her childhood home. Marjorie Bassett may not have reached the heights of Marie



—Staffano Webb, Photo.  
MARJORIE BASSETT

Ney or Isobel Wilford, but she has a lengthy list of successes to her credit. Miss Bassett left New Zealand in the early 'twenties to study at the Royal Academy of Dramatic Art in London, and among her fellow students were Charles Laughton and Adrienne Allen. One of her first engagements was with Sir John Martin Harvey, and she remained in the veteran actor's company for two years. From "The Only Way" (Sir John has played the part of Sydney Carton in this play for 37 years, and still crowds are turned away when it is staged!) Miss Bassett turned to modern farce, playing the part of Gertrude Twine in "Rookery Nook" at the Aldwych. For the last year or two repertory has claimed Miss Bassett's attention—a strenuous career, but an interesting one which takes her into every corner of England.

# N.Z.'s First Radio Choir

## Wellington B Station's Venture

NEW ZEALAND'S first radio choir, assembled in connection with the Wellington B station, 2ZW, is now well and truly formed, and practices are going forward with a will.

In the course of his inaugural speech, Mr. R. H. Nimmo, managing director of 2ZW, said: "In welcoming you here to-night, I want to extend to you all our very best wishes for the success of the choir, of which you are the chosen few. As you can imagine, your choir-master, Mr. Thomas Wood, has had a difficult and unenviable task in making the selection. To choose a choir from over four hundred applicants, all of whom I am told have great possibilities, is no mean feat, and with such good material at his disposal, you—the cream—can feel justly proud of your inclusion. Incidentally, I am confident that many musical treats are in store for the public, as a result of Mr. Wood's wise and careful selection.

"Apart from following the excellent example of the B.B.C., which has donated to 2ZW the Challen grand, which



—W. Hall Raine, photo.  
MR. THOMAS WOOD.

is to be used solely for choral broadcast purposes, the object in forming the choir is to satisfy and grant the public a long-felt desire.

"The station has come to know from its listeners that the radio world is wearying a little of mechanism in music, and there is a widespread demand for good local talent, which adds that all-desirable personal touch to broadcast concerts. It is with this view paramount in our minds that we hope to uphold the name of 2ZW.

"May I congratulate you on your very good fortune, in being under the baton of Mr. Thomas Wood—a man of wide musical experience, high qualifications, and remarkable ability. Under his leadership I entertain no qualm for the success of the choir, which will be the first broadcasting choir of the Dominion. So you can rightly regard yourselves as pioneers in this venture."



—W. Hall Raine, photo.

**SONGSTERS ALL.**—A photograph of the 2ZW choir, assembled in Wellington for its initial practice. "Pandora," well known to listeners, is sitting at the piano, and Mr. Wood, the conductor, stands behind her with a baton in his hand.



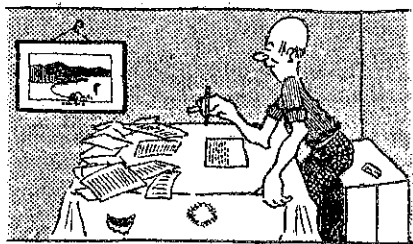
# A Page for Letters from Listeners



## The Perfect Announcer At A Wrestling Match

To the Editor.

Sir,—Ink and paper has been used freely lately in an argument about wrestling announcers. But imagine the letters that would pour into your office if the 100 per cent. perfect announcer broadcast a wrestling match! Every word to be



spoken correctly, every move and hold described accurately. Well, sir, by the time he had mentioned everything that happened in the first round the contest would be over, and the wrestlers have the purse spent. Personally as long as I can hear a wrestling match described by any of the New Zealand announcers I am satisfied. The best announcement of all, would be to hear that 4YA was going to stay on its exact wavelength in future.—I am, etc.,

RAZZ.

Nelson.

## Less "Swank" From 2YA's Announcer!

To the Editor.

Sir,—Can any reason be given for the announcer of 2YA, Wellington, not supplying the results of the Addington trots to hand when he, on four occasions, told us of the postponement of various football matches. 3YA, Christchurch, is no good to us in the far north, and it would have been very acceptable had 2YA sent the results out, instead of waiting until later on in the afternoon. A little thoughtful act of that sort would make some amends for the "poison" that is consistently being served out to listeners. While on the job of writing this, I would also like to know whether the announcer of 2YA could not put a little less swank into his announcements. I know that he is literally correct in "Fanganui" for Wanganui, but am not so certain about Bad-on Pole for Baden Powell. Who is right?—I am, etc.,

OXFORD.

Te Aroha.

## Are Australian Programmes Better Than New Zealand?

To the Editor.

Sir,—I own a crystal set, and it confines me to the programmes of 2YA unless that station is standing by for the chimes when 2ZW is available. According to the "Radio Record," 2YA's offerings seem to be a fair sample of what

other YA stations give their listeners. For some time I have been contemplating the purchase of a multi-valve selective receiver in order to hear stations overseas. Australians appear to be afforded the opportunity of hearing, every week, celebrated singers, excerpts from operas, symphony orchestra concerts, plays, farces, chamber music recitals, dance programmes, and musical comedies, but if "Average Listener" (Hamilton) is any authority they cannot be of much entertainment value. I am a prudent person and intend to accept this opinion as worthy of notice, and will therefore refrain from raiding my Post Office deposit merely in the interest of a radio dealer.—I am, etc.,

STAY-AT-HOME.

Roseneath, Wellington.

## "Commends Syncopation And Discord of the Masters"

To the Editor.

Sir,—The opinions expressed by "Wellingtonian" and others in regard to dance music are proof of a sprinkling, at least, of music lovers who are not archaic. While I deplore many of the inane vocal refrains I am not blind to the fact that some are delightful and show a finer sentiment than the words of many grand opera solos. It is merely highbrowism which permits the hide-bound musician to commend the syncopation and discords of the masters, and allows the wonderful orchestration and instrumentation of the moderns to offend his undiscerning ear. The trouble with many who decry jazz is that they are incapable of listening intelligently to it. As "Wellingtonian" remarks, they need educating.—I am, etc.,

PIETRUM.

Palmerston North.

## Pitfalls In The Music Lovers' Competition

To the Editor.

Sir,—I am writing to you about the music-lovers' competition, and I must first of all congratulate you on the remarkable success it achieved and the widespread interest it created. The items also were far superior to those of last year, and were better distributed, from the latest jazz up to the heaviest classical. There are, however, one or two helpful criticisms which I wish to offer, in the hope that they will improve any future competitions. These things are very clear to the average listener, but may not be apparent to those who drew up the competition.

Firstly, the spelling on the whole was very bad. Many listeners were worried as to whether spelling would count in the event of a tie.

Secondly, there were too many ambiguous titles.

Thirdly, there was great confusion over the 1YA programme, owing to Anzac Day. Listeners did not know from which

list the items were to be taken.

Fourthly, on a number of occasions, notably in the seventh series, the items from 1YA and 3YA were arranged in a definite order, and were evenly spaced so that guesswork was of the same value as skill.

Fifthly, in the second series 2YA's seventh item, "Wellington," was not on the list. Lastly, in 1YA results No. 4 series, "Indian Love Lyrics" was placed with "Humoresque," by Dvorak, instead of with "The Temple Bells." Another matter which has puzzled many listeners is the number of entries which may be entered by one competitor. Was it possible for each member of a household to send in an entry. Could a visitor who did not own a set enter for the competition?

In any competition there should be no room for doubt as to what one can do. Thus you can see the difficulties under which listeners had to work. I trust that future competitions will be subject to special supervision in the above-mentioned matters.

Let me conclude by complimenting you on the excellent new issue of the "Radio Record." If the old issue was worth 3d. this new "Record" should be worth 1/-. The idea of having each day's programme on a new page is also very good.—I am, etc.,

MUSIC LOVER.

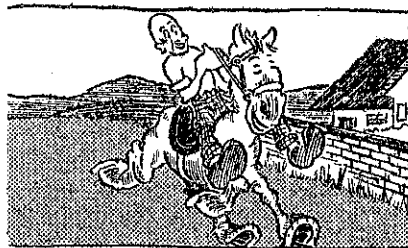
Epsom, Auckland.

## Wireless A Blessing To People In Backblocks

To the Editor.

Sir,—Your editorial notes in the "Radio Record" of August 4 interested me quite a lot, and I thought it was all very true, but I want to tell you about the exceptions, of which myself and family form some.

Now we live in a very remote spot and are far from the madding crowd. We live



at the very end of a by-road (given its rightful name, a pig's track), and all we can see are hills to the right of us, hills to the left of us, and hills all around us. We very seldom ever see another human person, especially in the winter months. Well, we are fortunate enough to possess a wireless, which, I might state, takes some scratching up of the wherewithal to keep it going. To my mind it is our greatest blessing, for which I thank God for possessing every day of my life. The only drawback is that we cannot afford

to listen-in more often, but there is the cost of the battery to be charged, also the carrying of it out, which are all a consideration these days.

How we love to hear the clock chiming, which reminds us of better days and the enjoyable holidays spent in the city. Also to listen to concerts being relayed from the different halls and to hear the clapping, which makes us feel we were almost at the affair itself. How we love the football and the races—anything of this nature that is relayed. It makes us feel we are not quite out of everything.

When I read the letters, the disatisfied ones, I mean, I wish I could change places with them, and I am sure then they would be content with jazz, dance music, classical, or any programme at all. Probably these people have too much wireless, but I am sure my readers will understand our radio enthusiasm when I tell them that it is a long while ago since my husband or myself saw even a talkie, much less anything in the entertainment line. We cannot afford a newspaper as well as the radio, so we are very interested in the news items, and wish we could hear more of the topics that would interest a farmer and a way-back. I hope Mr. Clive Drummond and Mr. Strachan will read this, and then they can picture us (like we do them) sitting by a huge maire log fire and with our ears strained for the daily news and the price of wool, etc. Some of the talks we enjoy very much, but others are too dry for us, but I suppose they are all an education. These are the sort of places in which a wireless is not a luxury, and like the relief camps we should not have to pay a license, or such a heavy one, anyway. If ever I become a millionaire the first thing I should do would be to buy a wireless set for many of the poor remote folk in the backblocks.—I am, etc.,

BACKBLOCKER.

King Country.

## Why Is Woolston Band Always on the Air?

To the Editor.

Sir,—I have noticed that apart from an occasional programme the Woolston Brass Band has completely dominated the Monday evening band concerts from 3YA, and rightly so if judged by technique and artistry. However, I think a little consideration should be shown to other bands which are struggling to exist. The Woolston Band is, of course, the champion A grade band of New Zealand and there is no band in Christchurch comparable with such a combination; but the policy of broadcasting its programmes so frequently is a little unfair to those bands whose appearances on the radio seem to have ceased altogether. The public are not averse to hearing other bands besides the Woolston, whose regular playing necessarily implies the repetition of many musical numbers, while by making use of the other bands at their disposal the Broadcasting Board would allow a much wider field of band music to be covered. The music of these bands is no less acceptable than that of the Woolston Band, and the question inevitably arises: "What has happened to them?" Perhaps a method of overcoming the difficulty would be to engage a band occasionally for a Sunday evening programme, when sacred numbers could be given.

I wish it to be understood that I am in no way prejudiced against the Woolston Band. I realise the need to assist

this band in its attempt to make the journey to Melbourne, but I think that those other bands, which have played creditably before should be resurrected at least once a month.—I am, etc.,

W.O.C.M.

Christchurch.

## B.B.C.'s Manx Recording Condemned By Listener

To the Editor.

Sir,—Perhaps you won't mind a slight growl from a listener to the B.B.C.'s "Elan Vannin Through the Ages" to-night.

## CLASSICAL MUSIC Revised Broadcast Hours From YA Stations

IN order to give listeners who appreciate the better types of music a longer period of it, the classical hour, which hitherto has been broadcast from all stations between 2 p.m. and 3 p.m., will be revised, and on and after September 1, the following hours will be observed by the Board's stations for the presentation of classical music:—

- 1YA, Auckland:  
2.30 p.m. to 3.30 p.m.
- 2YA, Wellington:  
2 p.m. to 3 p.m.
- 3YA, Christchurch:  
3 p.m. to 4 p.m.
- 4YA, Dunedin:  
3.30 p.m. to 4.30 p.m.

Why, with a few thousand Manx people in London the chief artists were all of English names I don't know. Many of the Manx words were mispronounced, the songs taken far too fast in some instances, and the programme, in one sense, all too short. Still, with any further complaints, the programme was long enough. There are Manxmen the world over, just as there are Scotsmen, and if the B.B.C. want their recordings to be acceptable they must pay some tribute to the intelligence and knowledge of their unseen and unknown audiences. It seems evident the London Manx Society was not consulted, else there would have been some familiar Manx dialect and accent, and even a song or two wholly in Manx. A good opportunity missed by the B.B.C.—I am, etc.,

HALF-MANX.

Timaru.

## Dead Bodies Inside A Wireless Set

To the Editor.

Sir,—The following is in my opinion rather subtle, while yet perfectly true:—The set was owned by a young member of the fair sex, and her suspicion of "something wrong" resulted in the serviceman being called in to investigate. He duly arrived, and after "warming up," diagnosed the complaint as being not serious, dust perhaps, collected in the exposed parts. After removing some of the shielding he came across a large fly and a bum-

ble bee, both of which had made their demise many months before.

The serviceman's sense of humour leapt into action, and as he displayed the lifeless bodies he remarked: "No wonder she won't go; the engineers are both dead."—I am, etc.,

"WINCH."

Temuka.

## 2ZW Wrestling Announcer Usually Very Fair

To the Editor.

Sir,—In reply to "Walker Fan" and "T.N.H.," may I state, first of all, that I listen in to every wrestling match broadcast; therefore I think myself in a position to judge the announcing.

The 2ZW announcer's obvious liking for Jack Paterson was a lapse. Generally he is very fair and gives each wrestler due credit. I did not state, indirectly, or otherwise, that Gordon Hutter should praise overseas matmen. I neither expect nor like it.

Announcers are there to state facts fairly, and not to unduly praise their own particular favourite. Everything said and done, I still insist on this particular announcer's partiality. Walker's opponent on Monday night deserved the appreciation of his merits.

Regarding which announcers I like best, I like them in this order: 3YA, firstly; 2ZW and 1ZR share second place; and 1YA is third.

I hope this reply satisfies the gentlemen concerned, and that they will have no cause to reply, as prolonged correspondence in these columns is apt to get too personal.—I am, etc.,

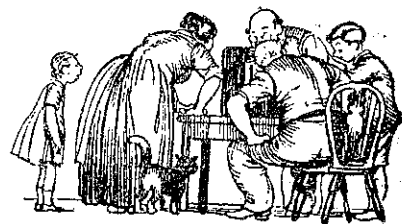
NELLIE COOKE.

Glen Massey.

## Enthusiast Waits Up For Radio Dance Numbers

To the Editor.

Sir,—Although several of your readers have asked for dance session numbers, for some unknown reason this popular session is in this respect neglected. Now I, like many other dancing enthusiasts,



wait up on the chance of hearing my favourite numbers, and am quite often disappointed. If it was possible, I would suggest that the numbers to be broadcast should be announced briefly before the session, and the name of records, bands, etc., given in the same way as they are now.—I am, etc.,

SPORTY.

Christchurch.

## Wants The Programmes Split Into Sections

To the Editor.

Sir,—I am sorry to see that "Warwick Bridge" evidently misunderstands both myself and "Chopin," with whom I thor-

(Continued on next page.)

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Letters from Listeners (Continued).  
 oughly agree. All good music is not played on the piano.

The dinner and Sunday music is mostly orchestral, and that is the sort I enjoy. I am pleased to see in "Country Woman" a champion for my letter of July 7, and wish to join with her, and also DX4T, in the suggestion of having the programmes arranged in sections, with items of one class in a section, and not having all the TA stations timed to broadcast the same class of items simultaneously. If the programmes were arranged in sections of 15 to 30 minutes, you could sit down and listen with enjoyment to your particular section and not be afraid all the time that the next item would be "just horrible noise," as "Atlanta" very ably puts it.

I wish to mention another matter in connection with Sunday programmes. I was listening-in to 4YA last Sunday from 9 to 11 a.m. and from 1 to about 7 p.m., and it was 2.15 p.m. when the first sacred item was put over. I would suggest that they start off on Sunday mornings with a good band or organ playing a well-known hymn or sacred piece. I think it would be appreciated by many listeners.—I am, etc.,

Dunedin.

### Why Shouldn't Jesse Crawford be a Man?

To the Editor.

Sir,—Just what is the point of the letter from S.H.P. (Gore) in the issue of July 21, regarding the sex of Jesse Crawford, the organist? Jesse, pronounced "Jessie," is a male name, so one has always supposed Mr. Crawford to be masculine. Why shouldn't he be?—I am, etc.,

PETER THE HERMIT.

Auckland.

### "Eyes Picked Out Of A 15 Minute Talk"

To the Editor,

Sir,—I was surprised to read in the last issue of the "Radio Record" that Mr. M. F. Cock accused your paper of stealing his thunder and plagiarising his work. The point that I cannot understand is how in the world you people were able to guess what he was going to say in his talk. If he was good enough to send you his MSS for comment then he has no kick coming. If he did not, then I suppose the same source is open for you to get notes that he himself gathered his material from—i.e., historical books. I have read the offending paragraph and find it took me exactly 75 seconds. Mr. Cock was billed to speak for 15 minutes, and if the eyes of his lecturette can be picked out in 75 seconds my sympathies are with the listeners who had to listen to the remaining 13½ minutes.—I am, etc.,

Wellington.

AMUSED.

### Hissing And Roaring Are Heard 150 Yards Away

To the Editor,

Sir,—As a constant reader of the "Radio Record" this last three years, I read with interest your editorial notes in

the issue of August 4 about different men's views on too much radio. Now, sir, I have nothing to say on that point, but I think if some of these men you interviewed, or better still, some of the members of the Broadcasting Board, were to listen to what I have to put up with through electrical interference or power lines, they would soon have enough. In your editorial notes you say people are slowly but surely killing their appreciation of music, but, in my case, I tried to listen to 2ZW, Wellington, this morning, but the ripping and crackling and banging would have driven you out of the house, and at times the hissing and roaring could be heard 150 yards away. In fact, half the time I turn on the radio I have to shut it off again. I have had this for two years now: I think when you pay 30/- a year you ought to be able to use the radio if you want to. Hoping you may be able to do something in the matter.—I am, etc.,

G. JOHNSTON.

Christchurch.

### "Postman's" Knock One Of Best Broadcasts Yet

To the Editor.

Sir,—G.B.'s (Oamaru) scathing "criticism" of the B.B.C.'s musical comedy "Postman's Knock" prompts me to place on record the fact that this particular broadcast provided my family, some visitors, and myself with the best hour's entertainment we have had for many a long day.

The fact that one could sit and visualise the whole thing and follow it without a hitch (which cannot be said of all the plays one sees), the splendid "acting" of the whole cast, the merriment of the play itself, and the remarkably clear and true transmission, all contributed to make "Postman's Knock" a real joy.

We have appreciated very much all the B.B.C.'s contributions to 2YA's programme, and look forward with great pleasure to hearing many more. The Broadcasting Board is to be commended for its wisdom in arranging with the B.B.C. for these programmes, thus providing a class of entertainment otherwise unobtainable by New Zealanders.—I am, etc.,

J. JENKINS.

Wellington.

### Correspondence

Letters to the Editor must be written in ink, on one side of the paper only, and must be accompanied by the name and address of the writer, not necessarily for publication. As space in the correspondence section of the "Radio Record" is strictly limited, correspondents are asked to restrict their letters to 250 words or less. Writers who disregard these rules will excuse us from noticing their letters.

R. E. Brown (Hamilton): Your suggestion is a good one. Our difficulty at present is a lack of space. When this is overcome we will give favourable consideration to your proposal.—Ed.

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# Between Items

## Chestnuts—Gentle Thrusts—And One or Two Ideas

by THE IMP



THE four 2/6 prizes go this week to the persons sending in the paragraphs marked with stars. The Imp's mailbag is now growing amazingly bulky, and many paragraphs are having to be held over from week to week.

★ **"OLIVER TWIST"**: Wouldn't you rather have the money, Oliver? I would. D.M.C. (Oamaru): It would be impossible to act on your suggestion, as the Australian programmes do not often come to hand until the day the paper goes to press. Besides, advertisers usually specify the position they want in the paper. "Well-wisher" (Tauranga): We have set the times out very clearly in the Australian programmes. Surely you don't expect us to do more? E.M.B. (Timaru): Letter posted.

FROM 2NC, Newcastle, the other Sunday evening during the church service, the parson announced that the "choir will now read the anthem, 'Oh, Gladsome Light,'" and, by heavens! they did!!—L.W.A. (Patea).

★ **WOULD 2YA** consider repeating the titles of records after playing as well as before? Many of the Australian stations do this, and it is most helpful when one has tuned in too late for the opening announcement. This would be particularly helpful in the event of future music competitions, when so many items are so familiar but can't quite be identified.—"Familiar Tune" (Wanganui).

ABOUT two weeks ago I arrived home from town, went singing through the house, and with much gusto switched on the radio. From its depths came Clive Drummond's voice saying "I heard you singing." "Did you, Olive?" I replied.—M.F.S. (Masterton).

HEARD from a B station when an uncle of the children's session was announcing the name of a boy who was going to play the piano. "Listen carefully while he gives you a piece of the piano." I wonder how many pieces are in the piano, as I have not got mine yet?—G. C. Juggernaut (Christchurch).

I HAD no idea of Tuesday evening's programme at 2YA, and was reading this week's "Radio Record." "Fancy," I remarked to a member of the family, "Gracie Fields has made four million records." Member of the family: "I don't care for Gracie Fields." Clive Drummond: "You are now to hear Miss Gracie Fields in two humorous items."—Crystal Set (Wellington).

COULD you please tell me what has become of the Maori singer from 2YA? I think his name was Toko-Poko, or something like that.—Worried (Gore).

★ **CAN** you use your influence to let us have the joy of hearing to-night's marvellous B.B.C. Scottish programme repeated on a Sunday afternoon? Personally, I come from the

particularly bright, clever, straight and friendly young lady, I'll have to eat my hat, as I've been admiring her sense of humour for years. "Amazons" are of the feminine sex, or were at least (if I may quote your fellow-scribe). "last time I was in Dahomey," some years ago, and I enclose a photo of one, who can obviously carry more on her head, although not in it, than you can. If "Amazon" is her brother, I take off my hat to him, anyhow. For a man he must be an extraordinarily decent chap.—G. Fraser (Ohura).

★ **IT** was one of those bitterly cold nights, and we sat close to the fire enjoying 2YA and Frank Crowther's orchestra. Our lady visitor, who was not exactly accustomed to broadcasting, pitifully remarked: "Those poor souls must be frozen going up Mount Victoria to play on a night like this!"—NZ16W (Wellington).

I WOULD like to say that in my opinion Gordon Hunter is the best all-round sports announcer in New Zealand. Congratulations on the new "Radio Record"; it would be cheap at twice the price, as it caters for the "ole darn family."—"Little Willie."

★ **MY** husband and I were listening to the Mamos v. Paterson bout at Greyhound on Saturday evening. Mamos had Paterson in a hammerlock, and could not get it up far enough for the latter to submit. My husband suddenly shouted out, "Push it up, Mamos," and as though the announcer had heard him, he immediately said, "Someone has just shouted out 'Push it up, Mamos.'"—E.N.H. (Auckland).

## Drama in N.Z.

(Continued from page 5.)

another group; a play by Ilma M. Levy, 'God Made Two Trees,' is a well-constructed offering, while the last of the group, 'It'll Happen Again,' is a play by a pupil of Rongotai College.

In the last 12 months the Drama League has spread its net wide and there are now branches in almost every part of the country. Festivals have recently been held at Masterton and Dannevirke; there are to be others at Napier, Christchurch, Timaru, Dunedin, Invercargill and Auckland in the near future. Hawera's has just finished. Winners from these centres will compete at Wellington for the national finals on September 23 for a trophy which will be presented by the Governor-General, Lord Bledisloe. Mr. Lloyd will announce, at this festival, the winners of the "Radio Record" and "Daily Exporter" trophies.

## TO-DAY'S PICTORIAL SUPPLEMENT

### Photos of IYA Officials Early in September

WE include in to-day's issue our second special pictorial supplement—this time of the announcer and several of the officials at 2YA, Wellington. When the first supplement, containing photographs of members of the New Zealand Broadcasting Board, appeared several of our readers assumed that these supplements would appear weekly until the photographs of New Zealand's broadcasting officials had been exhausted. This is not the case. The next supplement—photographs of the IYA announcer and officials—will not be published until early in September. 3YA and 4YA will follow.

A limited number of copies of the "Radio Record" for Friday, July 21, in which the first supplement appeared, is still available from the publisher, "Radio Record," Box 1032, Wellington.

scene of the plot, my various neighbours from the "Draughty Winds" of Angus, the Borders, and Aberdeen, and I'd like to have the opportunity of letting them hear it if possible. It was about the best thing that the B.B.C. has sent us yet!—G. Fraser (Ohura).

A **CLERGYMAN** was passing Mrs. Moggs's house when he said: "I see you have installed a radio set, Mrs. Moggs." Mrs. Moggs (indignantly): "Nothing of the sort, sir, we paid cash for it."—J.M.H. (Roxburgh).

BY the way, Mr. Imp, I've a bone to pick with you. I noticed that you referred to "Amazon" as "he"! If "Amazon" whose radio letters I've followed for the last six years is not a



# The PIED PIPER'S PAGE

## — News, Views and Comments —

### Looking Forward

#### 1YA

Aug. 19: B.B.C. Programme, "Songs from the Shows."  
 Aug. 27: B.B.C. Programme, "Ellan Vannin."  
 Sept. 1: B.B.C. Programme, "World's Away."

#### 2YA

Aug. 21: Relay of final match—Inter-Collegiate Tournament.  
 Sept. 7: Relay of Singers' Concert, featuring Desert."

#### 3YA

Aug. 23: B.B.C. Programme, "World's Away."  
 Sept. 10: B.B.C. Programme, "Ellan Vannin."  
 Sept. 16: B.B.C. Vaudeville Programme.

#### 4YA

Aug. 23: B.B.C. Programme, "Ellan Vannin."  
 Sept. 10: B.B.C. Programme, "World's Away."  
 Sept. 16: B.B.C. Programme, "Songs from the Shows."  
 Sept. 30: B.B.C. Vaudeville Programme.

INCLUDED in the programmes for the week are five relays of really first grade entertainments, and, in addition, there will be periodical relays from the Wellington Competitions Society's Festival. Generally speaking, the programmes are of good standard and contain attractive entertainment for practically every type of listener.

THE four programmes for Monday evening are all of a miscellaneous nature, none of them calling for special mention. No wrestling is scheduled from 1YA.

THE outstanding concert for Tuesday evening will be 3YA's broadcast of the concert by the Christchurch Orchestral Society. The programme includes some of the finest orchestral music ever composed and a special feature will be the presentation of the first movement of Tschaiowsky's "Pianoforte Concerto Op. 23," the solo pianist being Miss Alice Hewlett, Dunedin, on the same evening, will be relaying the concert by the Dunedin Orphans' Club—the annual ladies' night. No details are available of the programme, but it is sure to be one of outstanding merit. For those whose tastes run to the lighter type of entertainment, 2YA can be confidently recommended, where a One-hour Old Time Minstrel Show will be presented by some of New Zealand's most popular radio entertainers. This is scheduled for 9.2 p.m., the first half of the programme consisting of items by Frank Crowther's Novelty Orchestra and the

Melodie Five. 1YA's programme on this evening will consist of selected recordings.

ONE of the best of the B.B.C. recorded programmes is set down for presentation on Wednesday evening from 3YA—"Worlds Away"—described as "a family chronicle from the year 1812 to the year 1933." 4YA also schedules a B.B.C. recorded programme—"Ellan Vannin Through the Ages"—a Manx National programme, featuring Manx national melodies. 2YA will be presenting recordings and periodical relays from the Wellington Competi-

### COLLEGE FOOTBALL

#### Inter-Collegiate Matches At End Of This Week

ON Friday morning of this week football teams from three of New Zealand's leading secondary schools—Nelson College, Christ's College and Wanganui Collegiate School—will descend on Wellington to play, with Wellington College, in the annual inter-collegiate tournament. There will be much barracking from old boys on the side-line, and the week-end should prove an interesting one for both past and present pupils of these big secondary schools. The tournament was first started in the 'nineties, and has been held every year in one of the four towns concerned—Wellington, Nelson, Christchurch, or Wanganui. One day's play is to be broadcast by 2YA.

tions. Listeners to 1YA will hear the Auckland Watersiders' Silver Band in an attractive programme, with George Lawson (tenor) as assisting artist.

1YA offers the big concert of the night on Thursday, when the Royal Auckland Choir's Concert from the Town Hall will be relayed. At the time of writing no details are available of the concert but, without doubt, it will be of a very high standard. 2YA will be relaying the Hutt Valley Liedertafel's concert and those who appreciate part-singing at its best can tune in to this station with the certainty that they will be entertained with an outstanding concert. From 4YA the Troubadours will be heard in songs and part-songs, including two cameos—"Devonshire Days" and "The Magic of Erin." Nothing in 3YA's programme of recordings calls for special attention.

ALL four stations offer bright and attractive studio concerts on Friday evening. The 1YA orchestra and Mr. Duncan Black (bass) will be

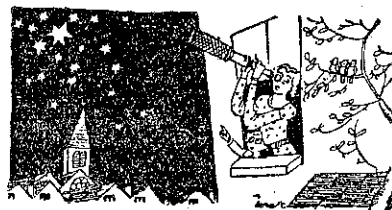
heard from Auckland; recordings and relays of the Wellington Competitions from 2YA; a studio programme including items by the Melody Instrumental Trio, Mrs. Rita Jamieson (mezzo-contralto) and Claude O'Hagan (baritone), from 3YA; and from 4YA, the de Rose Octet and Hansel and Gretel.

IT is purely a matter of personal taste as to which of Saturday's programmes will make the greatest appeal to listeners. 1YA will be relaying from the Town Hall the concert by the Municipal Band. 4YA and 3YA feature a complete programme by the Puketeraki Maori Party, and 2YA schedules the Concert Orchestra, Mrs. Humphrey Gordon (contralto), and relays from the Town Hall of the Wellington Competitions.

THE Manx National Programme—"Ellan Vannin Through the Ages"—will be broadcast by 1YA at 9.20 p.m. on Sunday. From 2YA listeners will be entertained by the Wellington Chamber Music Players, and selected recordings—a very attractive programme. The 3YA Concert Orchestra, Miss Cicely Audibert (soprano), and Mr. J. L. Tennent (bass) will be heard from Christchurch, and, at 9.22 p.m., the station will present a One-Act Recorded Radio Drama, "All's Well." 4YA will be relaying from 3YA.

FIVE of the talks scheduled for Monday are mainly of an informative nature, but the sixth, from 3YA—"Reciters Who Bore Us"—would appear, on paper, to contain more of entertainment than instruction.

THE Tuesday evening talks cover a wide range of topics. From a purely entertainment viewpoint the talk of the evening will undoubtedly be Margaret Macpherson's broadcast from 2YA at 8.40—"The Moon in Science,



Verse, and Story." The subject is sufficiently comprehensive to provide material for a score, or more, of talks, but a brilliant journalist, such as Margaret Macpherson is, can be relied on to tell a fascinating story in the 20 minutes at her disposal.

DR. GUY H. SCHOLEFIELD, O.B.E., who has been on holidays, will resume his weekly talks on Wednesday from 2YA, on "World Affairs," and this appears to be the most entertaining of the four talks scheduled for the evening under review.

ALL the Thursday evening talks—there are five of them—are of more than passing interest, and two of them should on no account be missed by those who take an active interest in the romance of real life. The two talks referred to are those from 2YA at 8.40, and 3YA at 9.2. Captain H. M. Talbot-Lehmann, who will be heard from 2YA at 8.40, has had a remarkably adventurous career, both during the war and since, and the narrative of some of his exciting experiences as aeronautical advisor to the late Marshal Chang Tso Lin, in the Chinese Civil War, should prove as exciting as a tale by "Sapper." The other talk which should not be missed on Thursday evening will be Miss Marjorie Bassett's "All the World's a Stage"—from 3YA, at 9.2. Miss Bassett's stage career is described on another page in this issue. After reading her career readers will realise why I have singled out this talk for special mention.

SEVEN talks are scheduled for Friday evening, and of these the most entertaining will almost certainly be the further experiences of Captain Talbot-Lehmann, referred to above. "Cairo," by Mr. L. W. Delph, from 1YA at 9.2, and the trial of Ronald True, to be narrated at 9.2, from 4YA, by Mr. W. H. Carson, promise some interesting matter.

MR. J. R. ELLIOTT, M.A., lecturer in classics at Victoria University College, will speak from 2YA at 7.30 on Saturday, on "Trade, Transport, and War," and at 8.40 from the same station Mr. F. Kilby will tell listeners why he considers Rugby the best sport and why he plays it. The only other talk scheduled for this evening is the weekly horticultural talk from 1YA, at 7.30.

AN important decision was recently given in the Chancery Court by Mr. Justice Maugham to the effect that loudspeaker reproductions in public places of broadcast matter constituted new performances, entitling the copyright owners to royalties. The test action was brought by the Performing Rights Society, who asked for an injunction restraining Hammond's Bradford Brewery Company from using a radio set in one of the company's hotels as a means of entertaining guests, and for damages for alleged infringement of copyright by the unauthorised reproduction of three musical numbers broadcast by the B.B.C. His Lordship decided in favour of the plaintiffs, and ruled that an unauthorised public performance of a copyright musical work by means of a wireless receiving set is no less an infringement of copyright than a public performance by any other means, such as a gramophone, and that the person authorising the set to be used for such purpose is responsible for the infringement.

NO new principle is involved in this pronouncement, nor is there any occasion to regard it as a startling or epoch-making event. There have been decisions to the same effect in several other countries—in France as long ago as 1925, in America in 1931, and more recently in several Continental countries. As far as the Performing Rights Society is concerned—and its sister or-

ganisation, the Australasian Performing Rights Association—both these organisations have always maintained that their license is necessary for any public performance of works in their repertoire irrespective of the means employed, and the judgment now delivered confirms this view in so far as wireless loud speakers are concerned, just as it has been confirmed in the past by legal decisions in regard to performances by vocalists, instrumentalists, and gramophones.

IN New Zealand, and also in Australia, no action of this kind has been necessary, as the rights of the Australasian Performing Rights Association have been admitted by practically every hotel, or restaurant, using a radio

## NAPOLEON'S GUARD

Victor S. Lloyd and a Waterloo Coincidence

IT is a coincidence in the presentation of "Waterloo" from 2YA on Saturday, August 19, that the paternal grandfather of Mr. Victor Lloyd, the well-known Wellington dramatist and critic, was one of Napoleon's guards at St. Helena. Mr. Lloyd will be associated with the broadcast of this unusual feature which was originally written by the late Sir Arthur Conan Doyle and adapted for the air by 3YA's announcer.

set for purposes of entertainment, and licenses have been obtained from the association. When Mr. Justice Maugham's decision was published there was some consternation in the radio trade, as it was considered that the effect of the judgment was that public performances by means of loudspeakers would be prohibited altogether. The Performing Rights Society, however, subsequently stated that it did not contemplate any departure from its policy of making no claim in respect of the performance of music by dealers, in the course of their business on their business premises, by wireless sets or musical instruments, provided such performance is confined solely to the department dealing in such articles.

## 'MISS HOOK' MAKES BIG COMEBACK

Colourful Musical Comedy at Wellington's Grand Opera House

HOLLAND may have slightly outgrown its age of colourful clothes, singing Dutch girls and liqueurs, but, to the large audience which saw the first performance of "Miss Hook of Holland" by the Wellington Operatic and Theatrical Society, at the Grand Opera House, on Saturday night, that was the only Holland that mattered.

Rubens's musical play has lost nothing in the years that have elapsed since it was first presented in New Zealand nearly a quarter of a century ago. The music still intrigues us, the Dutch costumes—many and colourful petticoats, clogs, gaily-patched breeks, and a hundred and one other delightful fancies—are the right touches for a musical comedy, and the plot, slender though it may be, gives the modern actor plenty of room on which to hang a topical story or two.

Looking over the company first word must go to the chorus. It worked with a will, and, considering that it had had only one rehearsal on the Opera House stage, its performance was incredible. In the intricate movements the members worked with brains as well as limbs, and they might easily have been a chorus picked for a professional show.

The principals were excellently cast. As Mr. Hook, Ray Kemp carried the show along in a fine manner. His performance after the return from the cellar (and a hearty sampling of its contents!) was masterly. As Miss Hook, Rita Kemp was admirable—a clever mixture of the ingenuous Dutch girl and the schemer who is determined to have her own way. Tom Hislop, as Bandmaster van Vuyt, looked romantically youthful—and perhaps a trifle nervous. Greta Stark captured the right air in her part of Mina and was by turns coquettish and pushing.

"Miss Hook" will be performed each evening until Thursday, which is the final night of the season. It's a show worthy of a professional company, and Wellingtonians who miss it are missing something that ranks with the best musical comedies that we have seen in New Zealand in the last five years.

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## AUCKLAND NOTES.

## No Bad Films Shown In Auckland?

Speaker Claims Dramatic Criticism in New Zealand Lags Behind the Rest of the World — Reception of 1YX is Good—£100,000 for London Dressmakers.

"THE Future of the Press" was discussed from 1YA by Mr. W. R. Kingston-Smith, and a well-known "Man in the Street" was rather a criticism of, and an answer to, the present trend, policy, and make-up of our daily Press than a glimpse into the future of newspapers. It was charged that the old crusading spirit of Pulitzer in U.S.A. and T. P. O'Connor in England was now lost and the answer was that modern newspapers had to satisfy the largest possible public and crusading was looked on by many with suspicion on the ground that someone must have "an axe to grind." The blatant flattery of visitors, the weak criticism of local dramatic productions "like badly written articles in a school magazine," and film "criticism" were roundly condemned. "To judge by the papers, has a bad film ever been shown in Auckland?" was the query. The speaker had to admit that in this last respect the New Zealand Press was badly behind the rest of the world. In 1933, he added, a newspaper must be a commercial proposition, owing to the high cost of production.

AUCKLAND'S newest radio station, 1YX, has settled down to steady business with an hour of attractive recordings, while 1YA is on the news and reports session from seven to eight each night. 1YX is actually the Broadcasting Board's test transmitter sending from what may be the future home of the new and more powerful 1YA. The little station comes through very clearly and offers variety for those who fail to be thrilled by the price of fat stock or experiments in psychology.

THERE will be two band concerts for 1YA listeners this week, the Auckland Watersiders' Band playing in the studio on Wednesday with Mr. George Lawson, tenor, as vocalist, while the Municipal Band will be heard on relay from the Town Hall on Saturday, 26th. On the latter occasion Miss Jean Clarkson, cellist, and Miss Freda Evans, soprano, will be the soloists. Other 1YA artists this week will be the Marelle Sextet and Harry Barton, baritone, on Monday. Mr. Duncan Black on Friday, while on Sunday, August 27, Miss Gwenda Weir's solos will have the accompaniment of the studio orchestra.

A ROYAL COURT means the spending of at least £100,000 among the dressmakers and shopkeepers of London, said Sir James Parr when describing the presentation of debutantes to their Majesties. Buckingham Palace has some 40 acres of gardens and was once the home of the Earl of Arlington, the man who paid £10 a lb. for tea, to import the first of it to Britain. The

actual presentation, said Sir James, commences at 9.30 p.m., but at 3 p.m. the Mall was lined with cars. When their Majesties are seated on their golden thrones, surrounded by the Royal Family, the Prime Minister and peers of the realm, the 300 debutantes file past, bowing to the King and curtseying to "the most regal-looking woman in the world," the Queen. That curtsey, by the way, costs some £2/2/- or more to acquire from professional

been converted to Islam and then had made himself a new religion of fight, in which love had no part. There was another interlude in the galley when the cook pulled a knife, saying he was a prophet, and the mate grabbed a kettle, saying, "You'll be a boiled prophet if you don't behave."

MR. ELLIOT DAVIS, just back from the Old Country, put his finger right on the spot last Thursday when he told 1YA listeners that 90 per cent. of the difference in price between New Zealand and Danish butter was due to our bad marketing system. Since he noticed New Zealand butter retailing at 8½d when Danish sold for 1/1, the speaker's conclusions are clearly worth examination by the authorities. He condemned the system of invoicing by brokers, and said there were far too many Tooley Street operations selling our butter one to the other—"taking in each other's washing." By the time it reached the consumer New Zealand producers had made huge losses through our disorganised marketing. After instancing the Danish method of fixing a weekly price and, if necessary, meeting the markets, to clear weekly stocks, he said our solution seemed to be the licensing of a few reputable firms who would be under penalty to comply with certain definite regulations. The speaker instanced the tremendous growth of dairying in Australia in the past three years; while the output of New Zealand butter had increased by 7 per cent. in that period to 98,000 tons per annum. Australia had increased from 41,000 to 85,000 tons in the same period.

THE past week has been a great one for sportsmen—and a good many of the women seem to enjoy it, too. 1YA relayed three professional wrestling matches (two of them on Saturday's double bill), in its usual entertaining style, with Announcer Gordon Hutter almost hoarse with excitement on occasions. Then on Tuesday and Thursday the same station sent over a description of the star events of the Grand National meeting from Christchurch. And on Saturday (when the afore-mentioned double match wrestling was the evening's long suit) there was Rugby from Eden Park, and 1ZR put over the representative League fixture, Auckland v. Northland. Any sports lover who felt he did not get his full penn'orth from the wireless last week must be an outside in gluttons. This next Saturday Eden Park presents its first big thrill of the Rugby season, when those old rivals, Hawke's Bay and Auckland, are to meet.

## B.B.C. PROGRAMMES.

## To be Repeated Soon from 3YA

ARRANGEMENTS have been made for a second broadcast of the B.B.C. specially recorded programmes from 3YA on the following dates:—

Tuesday, October 3: "NUTS AND WINE."

Monday, October 9: "WORLD'S AWAY."

Tuesday, October 17: "SCOTTISH NATIONAL PROGRAMME."

Monday, October 23: "SIR CHRISTOPHER WREN."

Tuesday, October 31: "SONGS FROM THE SHOWS."

Tuesday, November 7: "MY ADVENTURE AT CHISLEHURST."

Monday, November 13: "MUSICAL COMEDY — 'POST-MAN'S KNOCK.'"

Tuesday, November 21: "ELLEN VANNIN THROUGH THE AGES."

Monday, November 27: "VAUDEVILLE PROGRAMME."

teachers. Next week Sir James will speak from 1YA on "Is the League of Nations Worth While?" Coming from one who for some years took an intimate part in the proceedings of that body, the talk should be of very wide appeal.

AMONG 1YA's brightest offerings of the past week was "Old Wire Whiskers" — sea story, "Running Amok." On holiday in Mauritius, the speaker was persuaded to ship as mate on a smart American barge with a Creole crew and a negro cook. They cleared for Adelaide, and the mate had a preliminary skirmish with the cook when the latter ordered him out of the galley and Mr. Mate jumped on the "doctor's" big toe. It became evident that the cook was "savaging" the Creole crew; then one beautiful sunrise the speaker heard chanting from the Koran and it transpired that the cook, once a Moody and Sankey man, had

Page 48 will prove of intense interest to Jigsaw enthusiasts.

Have you started your set of Jigsawed series yet? See page 43.

## SOUTHERN STATIONS.

## Radio's Part In Grand National

National Link-up Brought Christchurch Races to Thousands of New Zealand Listeners—Splendid Work of Dunedin's Symphony Orchestra.

CHRISTCHURCH, during the whole of last week, was in the throes of the Grand National festivities. Racing, Trotting, dances, parties—all claimed the attentions of the Canterbury folk, who flocked to town for the week's gaieties, and of the visitors,



who arrived from all over New Zealand for this, one of the chief racing carnivals of the year. And radio has played a big part in the most successful Grand National meeting that Christchurch has known for 10 years.

DAY after day, lovers of racing who have not had the wherewithal to visit the racecourses have listened-in to the interesting and well-given resume of the racing events. And who knows but that it has been a profitable investment? How much have they saved, by staying at home and hearing that their fancy horse missed by inches. The announcing from the courses was bright, nearly every episode explained so lucidly that one could picture the horses as they flew along. No better description of the Grand National Steeplechase could have been given—it was vivid and well illustrated. By the way, what was the announcer doing when he omitted to tell the public that a smash-up had occurred in the last race of the second day's trots? Boxing has also been relayed, good accounts coming over. Altogether it has been a week of perfect radio work from all Christchurch stations.

MR. J. N. CLARKE gave an interesting talk on trotters and their doings on the night of the first day's trots. "Jim" made his remarks topical and interesting.

THE annual industrial show arranged by the Manufacturers' Association has been proceeding all the week. A splendid relay of the opening was put over the air by 3YA, the speeches of the speakers being clearly relayed. There are two or three stands engaged in selling machines, but not a sign of any working or industrial exhibit. What is wrong with the local and Dominion manufacturers?

PROGRAMMES during last week were of a bright nature throughout. Derry's Band, with Mr. Gladstone

Hill as conductor, was heard in a series of items that pleased, while Mrs. Rex Wilkinson, a nice contralto, sang with charm and grace "To the Forest" and "Down to Kew in Lilac Time." On the same evening Mr. Charles L. James (baritone) sang some fine songs, well suited to his voice.

ON another programme Hubert Carter and Lillian Hanham were the principal soloists, both singers performing in a manner that was impressive. Miss Hanham was well suited in "O Mio Babbino" (Puccini) and "Elsa's Dream" (Wagner).

MONSIEUR B. L. H. de Rose, conductor of the Dunedin Symphony Orchestra, deserves many congratulations for the high standard of playing by his orchestra from 4YA on Thursday. The supporting artists, Mr. Max Scherek (piano), Miss Anne White (soprano), and Mr. Edward Benton (bass), were in great form, and made the programme more enjoyable. Beethoven's "Symphony in F Major" was an exhibition of good tone and ensemble work, perfect balance being recorded. Mr. Scherek is a delightful artist at any time, his movement, "Allegro Maestoso," from the Chopin "Concerto," reaching a high standard of technique.

DUNEDIN'S talks have also been up to standard. The series of Dickens's talks by Mr. George McCracken ended last week, his final being on the prose of the great English novelist. "The Elizabethans—Empire Builders," was covered in a masterly manner by Mr. W. G. McClymont, M.A. He dealt fully with Froisher, Hawkins, Drake, and Chancellor.

SUCCESS is attending the slogan competition organised by 2ZM, the Christchurch B station. Already over one thousand entries have been received. This station has also been enlarged to cope with the increased work.

THE good work that is being done by the Training College instructors in radio education, a resume of which was given in the "Radio Record" a few weeks ago, may be curtailed about the end of the year, because of the proposed closing of the college. Radio sets in city schools are quite numerous, but there are more in the country districts. Should the scheme lapse it would be a disaster, because so far even though the scheme is only in its infancy, the possibilities are enormous. Mr. J. G. Polson, principal of the Teachers' Training College, stated that it was quite probable that arrangements would be made to carry on the service next year. As Mr. Polson said, there were many capable teachers who could carry on the scheme if it was in danger of falling through. At any rate, the matter should be handled by the Broadcasting Board, and whatever happens school committees could rest assured that the Board would not let them down.

Have you started your set of Jigsawed series yet? See page 43.

## Rugby, Trots and Sporting Talks

### List of Broadcasts from New Zealand Stations

#### FRIDAY, AUGUST 18:—

7.30 p.m.—1YA, Sports talk.

#### SATURDAY, AUGUST 19:—

11.30 a.m.—1YA, Relay from Ellerslie—Pakuranga Race Meeting.

2.45 p.m.—1YA, Rugby from Eden Park.

3 p.m.—2YA, Rugby from Athletic Park.

3 p.m.—4YA, Rugby from Carisbrook ground.

8.40 p.m.—2YA, Talk by Mr. Arthur Duncan: "Why I Consider Golf the Best Sport."

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

#### MONDAY, AUGUST 21:—

2.45 p.m.—2YA, Relay from Wellington College ground. Final of Inter-Collegiate Tournament.

#### WEDNESDAY, AUGUST 23:—

3 p.m.—2YA, Rugby from Athletic Park: Wellington v. Southland.

#### FRIDAY, AUGUST 25:—

7.30 p.m.—1YA, Sports talk.

#### SATURDAY, AUGUST 26:—

11.30 a.m.—1YA, Trots from Alexandra Park.

2.45 p.m.—1YA, Rugby from Eden Park.

3 p.m.—2YA, Rugby from Athletic Park.

3 p.m.—4YA, Rugby from Carisbrook ground.

8.40 p.m.—2YA, Talk by Mr. F. Kilby: "Why I Consider Rugby the Best Game."

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



# HERE AND THERE

## MAINLY ABOUT PEOPLE AND PROGRAMME FEATURES



A PROGRAMME of the most varied nature has been devised by the Christchurch Orchestral Society for performance on August 22, and it is interesting to note that it includes the first movement of Tchaikovsky's seldom heard piano concerto, opus No. 23. The greater part of Tchaikovsky's compositions for the piano were written to order, and show very little inspiration, or even ingenuity. Unlike most Russian composers, he had no special mastery of pianoforte technique, such as had Balakirev, Liadov, and Stecherbatchev.

**TCHAIKOVSKY'S** single pianoforte sonata is heavy in material and in treatment, and cannot be reckoned a fine example of its kind. A few of his fugitive pieces are agreeable, and the variations in F show that at the time of their composition he must have been interested in thematic development, but the world would not be much poorer for the loss of all he has written for piano solo. In combination with other instruments, however, he rises to a much higher level in his handling of the pianoforte.

**HIS** first pianoforte concerto, composed in 1874, was very severely handled by Nicholas Rubinstein. Von Bulow, on the other hand, pronounced it "perfect in nature and in form, and full of style—in the sense that the intentions and craftsmanship are everywhere concealed." In after years Tchaikovsky must have agreed with Rubinstein that the solo part was capable of considerable improvement, and the brilliant "duel between piano and orchestra," now so popular with pianists, is the completely revised version of 1889.

**IT** may be fairly said that the men who laid the foundations of Britain's scattered Empire were the buccaneers and the men who placed the keystone in position were the seamen who carried coal—the true secret of England's might—to the four corners of the earth. To-day, with liquid fuel and "white coal," black diamonds are temporarily at a discount, but the time will come again when this crystallised power will be the most precious possession of a nation. For a hundred years or more commerce has endeavoured to rid the earth of coal altogether, but the feverish bustle of the collier has now been halted, although a few relics of the once mighty trade still persist. Everybody is interested in how other people earn a livelihood, and listeners to 1YA on August 24 will hear "A Seaman" talk about "Life aboard a Collier-ship."

**WHEN** body-line bowling was on everybody's tongue a Wellington lady astonished an English cricketer by asking: "Who is Larwood?" It may be that there are some who have never

heard of Frank Kilby although his name has been in the news since 1914, when, as a third standard boy, he played for his primary school's first cricket eleven. He later captained that school's cricket and football teams, and very early won renown in both fields when he went to the Southland Boys' High School. Before leaving Southland he had won a fives championship, had made a mark in tennis, and had represented his province in cricket and football.

**IN** the service of the Bank of Australasia Frank Kilby was transferred to the Capital City in 1927 and that season he played in representative football for Wellington. In 1928 he toured South Africa as a member of the New Zealand team, and in 1929 he re-

of the Southland Rugby Union and president of the Ladies' Hockey Association. Two of his sisters have represented Southland (champion province at the time) at the game and one has represented Wellington since. A brother played senior football in Invercargill, and one asks for trouble in disputing sporting facts with any member of the family. Frank, who is speaking at 2YA on August 26, intends to retire at the end of this season if footballers will allow him, although he says he feels good for many years. He has been one of New Zealand's greatest all-round sports and we might expect to hear of keen competition among bowling clubs for his services, if his intention is given effect.

**FIFTY** years ago, in 1883, Sir William A. Smith founded the Boys' Brigade in England, and branches were formed in rapid succession in various parts of the Empire. The object of the organisation, with which is united the Boys' Life Brigade, is attained by a combination of discipline and religious training. Every company is connected with a church or other Christian body, and although its activities have of recent years been somewhat overshadowed by the amazing success of the Boy Scout movement, the senior organisation has had, and continues to have, a very marked influence on our social welfare. The inculcation of thoughtful forbearance and the promotion of physical development and hygiene have laid a solid foundation to a healthy citizenship among its members, and listeners to 4YA on August 21 will hear much of interest about the brigade's fifty years of existence.

**MUSICAL** veterans may be roughly divided into two classes—those who should know better and, for obvious reasons, should stop performing, and those we still long to hear but who are impelled by a sense of proportion and a resigned outlook to definitely retire. In the programme of recordings to be submitted at 2YA on August 20 by Mr. Karl Atkinson, in his gramophone lecture-recital, "The Veterans Entertaining," it may be presumed that none but the best will find a place.

**MUSIC** certainly conduces to longevity despite the Mozarts and the Schuberts who never reached the forties. One fine old teacher of singing, Manuel Garcia, not only worked up to and past his one hundred and first birthday, but further placed mankind under his debt by inventing the laryngoscope. Another fine old veteran was Sir Charles Santley, who, being born on February 20, celebrated his twenty-first birthday (aged 84, of course) by singing several songs for his friends. The title of the programme sounds intriguing, and Mr. Atkinson is sure to recall some interesting anecdotes.

### RELAYS FROM 2YA

#### Competitions Festival In Wellington

**ON** the following dates 2YA will relay the finals of various classes in the Wellington Competitions Festival. The relays will be interspersed with items from the studio.

**MONDAY, August 21:**

Between 9 p.m. and 10 p.m.

**WEDNESDAY, August 23:**

Between 9 p.m. and 10 p.m.

**FRIDAY, August 25:**

Between 9 p.m. and 9.30 p.m.

**SATURDAY, August 26:**

Between 9 p.m. and 10 p.m.

**TUESDAY, August 29:**

Between 8 p.m. and 8.40 p.m.

**WEDNESDAY, August 30:**

Between 9 p.m. and 10 p.m.

**THURSDAY, August 31:**

Between 9 p.m. and 10 p.m.

**FRIDAY, September 1:**

Between 9 p.m. and 9.30 p.m.

**SATURDAY, September 2:**

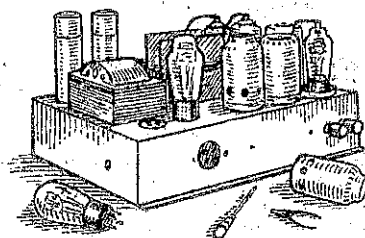
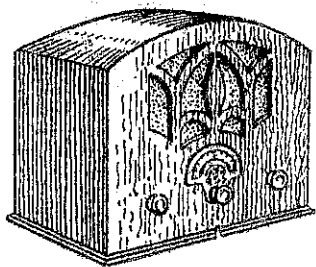
Demonstration Concert—Full hour from 9 p.m. to 10 p.m.

presented Wanganui on several occasions and played for Taranaki during the same season. The following season saw him again representing Wellington. In 1932 he captained the North Island team and the New Zealand team that toured Australia. He has captained Wellington club from 1931 and Wellington province since 1932, and at the last annual meeting his club paid him the honour of making him a life member.

**AS** might be expected, Frank Kilby belongs to a family prominent in sport. Dad was at one time a member

# AROUND AND BEHIND

## THE DIALS



A Section for  
the DXer, Short-wave Listener and Home Constructor  
Conducted by . . . . . The Technical Editor

### Addresses & Addresses Wanted

H.G. (Lower Hutt): W6XL, Ray-G-Vision Corp. of America, Ltd., 940N. Orange Boulevard, Los Angeles, California. Address of WEAX is not contained in the latest call-book.

### Identification Wanted

Station heard at 5.13 p.m. on August 6 on 930 k.c. He was heard until he disappeared at 5.52 p.m. Speech heard was foreign, the announcer speaking for approximately three-minute intervals. The only item played which I recognised was "Underneath the Arches."—W.S. (Seacliffe).

American station on 1500 k.c. heard between 7.15 and 7.30 p.m. on August 8. Speech was decidedly American. "In the heart of Hollywood" was part of an announcement.—157W (Wellington).

Mexican station on 1040 k.c., which comes on the air at 10.30 p.m. He has been heard during the past fortnight at R6 and 7.—"Trutime" (Hastings).

### Stations Identified

"Clerk" (Stratford): XEPN, 588 k.c. J.C.J. (Christchurch): XGOA, 680 k.c. G.S.P. (Takaka), 1YX, Auckland, 600 k.c.—"Elgin" (Wanganui).

G.S.P. (Takaka): On two or three occasions in the past week I have heard a station on 600 k.c. between 7 and 8 p.m., giving the call 1YX. He is usually R6, QSA5. Your American is KFSD, San Diego. "Clerk" (Stratford): XEPN, on

## DX CLUB News and Views

Eastern Stations Good: American Reception Patchy: Freak Shortwave Reception: 103 Stations in Under Three Months: Experimenting with Earths: Spanish Pronunciation: Extracts from Verifications.

585 k.c. Address, care Yolanda Hotel, Eagle Pass, Texas, or XEPN, Piedras Negras, State of Coahuila, Mexico. Either address will do.—115W (Palmerston N.).

G.S.P. (Takaka): Your American on 600 k.c. closing at 7.34, N.Z. time, is KFSD, San Diego, Calif. The "foreigner" on 1000 k.c. heard every evening is KFVD, Los Angeles. I heard them announce that this programme is presented every evening from 5.30 till 6.00 p.m., N.Z. time.—N. Jenkins (Masterton).

### DX Topics

#### DX Jottings.

RECEPTION, particularly from Japanese stations, has improved during the past week. One Japanese, on 985 k.c., has been very good, but I cannot decipher the call. Has any other dxer heard him? On August 7 a station was heard on KSL's frequency (1130 k.c.) at 5.30 p.m. giving special announcements concerning some world records which had been broken. At 5.40 p.m. this station signed off. At 5.45, "This is KSL taking the air," was announced. Organ music followed. The first station mentioned that they were on a special programme. WLWL, KFI, WOC, KNX, KSL, KGO and KPO have been the only worth-while Americans lately. Latest verifications include WEEL, WMAQ ("Lucky Strike" programme), WFBK, KHQ, WBAF, KOMA, and VK4NR.

Dxers are reminded to listen for VK-3BZ and VK3JE on Thursday nights at 1 a.m., New Zealand time. 3BZ operates

on 214 metres. In a verification received from WGAR, it is stated that this station operates from 6 a.m. to 1 a.m. continuously, on a frequency of 1450 k.c. They also mention that they do not issue Ekko stamps, and if any information is required, to write direct to John F. Pitt, General Manager.—"Elgin" (Wanganui).

#### Eastern Stations Coming in Well.

RECENTLY I increased the height of my aerial to 30 feet and there appears to be a decided improvement in reception, Eastern stations particularly being very good. HSPI, Bangkok, on 850 k.c., with an interval signal of 6 notes on a piano or some such instrument, has been heard so well here that he drowns out JOFK, a 10 k.w. station. Even smaller stations have been heard equally well, one coming in on 50K's frequency, and another on XGOA's frequency. Since my last letter two or three Eastern stations have been heard, but they seem to defy identification. Verifications are very slow in coming to hand, only two being received in the last three weeks or so. Latest loggings are VK's 7CW, 4VI, (which came in at wonderful volume), XEFO, and XEB. XEPN, on 585 k.c., comes in very well also. Verifications to hand are JOHK and XFAW.—157W (Wellington).

#### American Reception Patchy.

DURING the past week KFI has been at really good strength, and is quite often R7. On August 6, WLW, KPO and XER all came in at good volume. I have not heard WOC for more than a month, and KSL is very poor. KNX also seems to have disappeared. On August 7, between 12.5 a.m. and 2.15, I tried for VK's and logged two new ones—2SW and 5IV. I also heard what I think was VK3OY, but he was so very weak that I could not be certain. I was also able to hear all sides of a four-way QSO between VK's 3PY, 3LH, 5LR and 5IV. 3PY being the best at R5. 5LR was R3 and the other two barely audible. 214A:





I believe 3ZE went off the air several months ago and 2ZE is apparently also off, as he has not been heard for many months. Can any Wakaarapa dxer supply definite information about this? Congratulations to Mr. J. E. Downes on his success in winning the DX Cup. A great performance.—115W (P.N.).

#### Report to XEP Returned.

SOME time ago I sent a report to XEP, but it was returned through the D.L.O. Is there such a station? It is listed in several call books as being on 780 k.c. XFI is also listed in several call books on 820 k.c., but in last year's "N.Z. Radio Call Book" this station is stated to be off the air for good. Dxing has been out of the question here for nearly a week, owing to bad power interference, which commences when the street lights come on at approximately 4.27 p.m.—1HB (Waipukurau).

#### Extracts from Verifications.

VERIFICATIONS have been received from the following stations: WGES, Chicago; WRC, Washington, D.C.; WFB, Baltimore; VK5LR, Renmark, S.A.; and HJN, Bogota, Columbia. The last station (which is my first South American verified) sent a card printed in Spanish, but it is undoubtedly a verification. I heard HJN (690 k.c., 2 k.w.) on the evening of February 26, when they were on late with a special dx programme.

A letter was received from XEB, Mexico City, which was also written in Spanish, but I cannot tell yet whether it is a verification or not.

WGES state that "The interest of New Zealand dxers is equally interesting to us, when we consider the time changes, the tremendous distance, etc., involved in transmission and reception." On the nights when I have listened in lately the Americans have been good. This was particularly so on August 6, when WLW was nearly as loud as KFI. However, there are not many new stations about, although I heard WOR for about a minute before he went off the air one Sunday afternoon.

I have also heard the station on about 600 k.c. reported by G.S.P. (Takaka), and was wondering if it was 2ZK, Wanganui back on the air. Congratulations to the new dx champion.—N. Jenkins (Masterton).

#### Spanish Pronunciation.

STATIC has been troublesome lately, not many new stations having been heard. CFCN, on 1030 k.c., has been heard at excellent strength, closing at 5.30 p.m., and sometimes 6 p.m. A. Greening: The Mexican on 980 k.c. is XEAI, not XEAO. In Spanish the "I" is pronounced as "E," and the "O" as in "border."

A Chinese on 1500 k.c. has been heard at very weak strength. Identity unknown. My only recent verification is from JOK, 645 k.c., 300 watts.—"Omsk" (Whakatane).

#### Eastern Reception Good.

DXING has been very poor of late, and new loggings are very few and far between. Americans and VK's have in the main been very weak. One night was an exception, the following 100-watters being logged: KGFF, KERN, KDB. The last came in splendidly, being R3 at his best.

VK4WI was heard testing one week-end, and was easily the best VK heard that morning. The Japanese stations have been coming in well lately, and during the past month I have logged 14 new ones. Eastern stations have all been

good, but I haven't the faintest idea as to the identity of half of them. XOPP, on 952 k.c., is very easy to log. I have tried for the Europeans on several mornings, but on only one occasions were they worth listening to. On that morning I secured enough data to write to Juans Les Pins, on 1205 k.c.—1HQ (Invercargill).

#### 3KW's Special Programme.

DID anyone hear VK3KW on their special broadcast on August 6? I listened but could not pick him up. Has anyone a verification from NIR, Brussels? I sent a report, but had it returned through the D.L.O. XGOA sent me a photo of their station and aerial, but remarked that they could not verify as the items I sent were not those they had broadcast. They were on a foreign programme when I heard them and I described the programme. 2KY has verified after six months, and TUV when I sent them a daylight reception report.—111A (Tauranga).

#### 103 Stations in Under Three Months.

I AM keenly interested in the DX pages each week, and would like to send in a few notes of my own. I started dxing on May 26 last, and have now logged 103 stations, comprising 31 New Zealand, 43 Australians, 16 American, 9 Japanese, 1 Chinese, and 1 Mexican. The American stations are now coming

### "Lone Star" Ladder

A Greening (9T) still retains pride of place on this week's ladder with 27 "Lone Stars." S. Robson (1HQ) being second with 18 stations.

Dxers are reminded that stations operating outside the broadcast band cannot be entered for this competition.

1.—A. Greening (9T).....27  
KGEE, KTW, KPKX, KFQW, KFUM, KPSN, WFCJ, WJAZ, WJBX, WOS (U.S.A.), XEQ, XEI (Mexico); LR2, LR5 (Argentina); CX28, EJM, VPD, CMCN, OAX, VUL, VE10BI, VKS, 3CX, 2TW, 3FB, 4EM, 4XE.

2.—S. Robson (1HQ).....18  
Lyons (France); Berlin (Germany); Sundsvall (Sweden); Gleiwitz (Germany); Florence (Italy); WRDO, WGB, WAWZ, WJMS, WGBF, WILL, WURL, WNBX, WBYD (U.S.A.); VK's 30Y, 3KW, 3JE, 2FW.

3.—J. E. Downes.....12  
WAAT, WEXL, WMBH, WHRC, KFYD, KGDE, KWKC, WRNY, KBPS, WJTL (U.S.A.), CKCD (Canada); 4NW.

4.—"Bulova".....10  
KFDY, KIT, WFOF, WESG, WGCP, KUJ, WSMK, WRUX, KALE, WDRC (U.S.A.).

5.—A. Maule (34T).....8  
Huizen; VK's 2DS, 2BK, 2WS, 2RJ, 2SS, 2CM, 3CI.

6.—F. Carr (150W).....6  
WHA, WPCH (U.S.A.); JOQK (Japan); VK4YG, VK4LP, VK4WJ.

7.—"Omsk" (121A).....6  
CHRC, CKFC, CKNC, CKLW (Canada); LS11 (Argentina); HJN, Bogota.

8.—Ken Graham (38HB).....4  
WKZO, WLWL (U.S.A.), XEJ (Mexico); Radio Saigon.

9.—N. Jenkins (22W).....4  
KFOR (U.S.A.); XEX (Mexico); Paris, 670 k.c. (France); VK3CB (Australia).

10.—"Digger" (Hamilton)....3  
WEW (U.S.A.); Vinpuri, Finland; Algiers.

11.—L. G. Hopkins (164A)....1  
KGHL (U.S.A.).

in well, and the Japanese exceptionally well, while most of the Australians are like locals.—186W (Wellington).

#### "Freak" Short-wave Reception.

IN your issue of August 4, 115W inquired for information concerning W6FK, which was reputed to be heard on the broadcast band. W6FK is owned and operated by W. H. Harrington, 7625 Geary Street, San Francisco, California. This station is usually heard on the 7000-7300 k.c. band on code. Referring to reception from this station on the broadcast band brings to mind a similar occurrence in 1929, reported to me by Mr. Eric Treblecock, Moonta, South Australia, who writes thus:—

"Now I have to tell you the most wonderful thing of all in connection with reception of your signals, and it is this: I expect your wavelength is about 41 metres, but your signals were logged here on about 124 metres, approximately three times greater than your true wave. This is not an unusual occurrence, for on the band between 120 and 130 metres I often pick up signals from 40 to 42-metre band stations, and also from the 20-metre band. Stations on the 20-metre band also come in on rare occasions. I first received a 'ham' station in this way just 12 months ago, when I picked up VK5XG, located 10 miles from here. Other stations received similarly were VK5WR, over 100 miles away; VK2RB, 700 miles away; and ZL2AC, about 2300 miles away. Signals from ZL4AE were received on the 120-metre band for many nights running some six months ago. Your station is my thirty-fourth ZL and my 272nd 'ham,' to be logged on overtone. My receiver is a two-valve, 2 coil job.—E.W.T."

This would appear quite possible for W6FK to be heard on the broadcast band, particularly when we remember that there are many things in radio yet undiscovered.—ZLIFT (Auckland).

#### Australia an Island!

WHILE speaking from KFI on three occasions last week the announcer sent greetings to the Islands in the Pacific—he included Australia in this category!—and he hoped listeners there were still enjoying the station's programme. He also stated that many listeners would no doubt be disappointed at not receiving verification cards, but that when International Reply Coupons were not enclosed no reply could be guaranteed.—J.S. (Wellington).

#### Experimenting With Earths.

I HAVE been experimenting with different types of earths for some time now. The results with a Pierce earth, in comparison with the ordinary water pipe, were good, but for best results the wires which run from the buried radiator should run underground to the pipes. They should then be soldered at the bottom, run up inside the pipes, and soldered again at the top. All the wires are then taken to a copper plate, and a lead taken to the set. I used this earth for the first time on July 22, and for the first time heard XEPN, XGOA, and ORCN (broadcasting the arrival of Wiley Post). Taken on an average, reception has improved 20 per cent. I intend to try a new style of aerial shortly.—W.J.W. (Nelson).

IT is rumoured that the Italian stations propose to replace the women announcers by men, although it is expected that women will be retained for certain services.

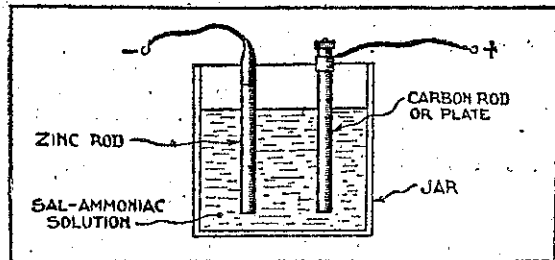


Figure 1.—The Leclanche primary cell.

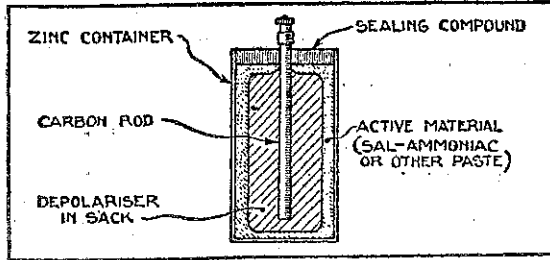


Figure 2.—The construction of a dry cell as used for "B" and "C" (grid-bias) batteries.

## Choosing a "B" Battery

An explanation of the principle on which the dry cell works, together with some practical hints on the pitfalls to avoid when choosing a "B" battery.

THE "B" battery, which is perhaps the most expensive item in the upkeep costs of a battery set, often receives the least attention. The average listener usually gives much careful thought to the choice of a loudspeaker and the care of his valves, but when it comes to buying a "B" battery he is content to see the voltage checked by the dealer, and then to connect it up and hope for the best.

The construction of a dry battery and the principle on which it operates is not very difficult to understand, and such knowledge can be turned to very practical use in both choosing and using a "B" battery so that running costs will be kept down as far as possible.

Practically every "B" battery on the market is a development of the Leclanche primary cell (Figure 1). This consists of a zinc and carbon rod immersed in a solution of ammonium chloride or sal-ammoniac. This develops a voltage of 1.6 volts, and if we connect some sort of load across the terminals, current will flow.

The energy for this current is obtained by a chemical action between the sal-ammoniac and the zinc, as a result of which the zinc rod gradually becomes eaten away and the ammonium chloride changes to zinc chloride.

If we endeavour to make use of a cell of this type for any length of time, however, we find that the current, instead of being maintained, rapidly falls away to nothing. If the load is removed and the cell allowed to stand we find that it recovers its voltage and we can once again obtain a current from it.

Clearly this is of no use to us in practice, and we must find what is causing the cell to fail in this manner and overcome the difficulty if possible.

This effect is actually caused by formation of hydrogen gas around the surface of the carbon plate. This is a result of the chemical action in the cell, and since the gas is an insulator it prevents the current from flowing through the liquid out through the carbon rod.

We overcome this defect by surrounding the carbon with what we term a de-polariser. This is a substance which has a strong affinity for hydrogen, such as manganese dioxide. This de-polariser immediately attacks the hydrogen as it is formed and absorbs it so that the current has free access to the carbon.

With this device, provided the current is not excessive, we are able to take current for long periods, but it is a peculiarity of the cell that the de-polariser cannot completely absorb the hydrogen so that after it has been in use for some time the voltage falls and recovers again when the cell is allowed to stand idle.

The extent to which this is so de-

to reduce the external resistance of the cell.

The de-polarising agent is usually contained in a sack of a porous nature built up around the carbon rod. And finally, instead of using a zinc rod in a glass container, the container itself is made of zinc, the whole cell being as shown in Figure 2 in general construction. This, of course, has the disadvantage that as the cell is used up the zinc is eaten away, and once this has happened, the cell is completely useless and must be discarded.

### Local Action in Cells.

Having described the general construction of the cell, let us consider some of the finer points, such as suitability for different classes of work. First of all, a difficulty which has to be avoided in practical manufacture is that of local action. If the zinc contains impurities, then it is found that chemical action takes place between the zinc and the electrolyte around the neighbourhood of such impurities, whether the cell is being used or not.

Clearly, therefore, unless such a cell is in continuous use it will be very unsatisfactory, for it will be deteriorating the whole time, whether current is being drawn from it or not.

### Mercury Amalgam.

This difficulty may be avoided by using very good quality zinc, or by amalgamating the zinc with mercury, forming a very fine zinc-mercury amalgam on the surface, and, thirdly, by using different chemicals instead of sal-ammoniac for the active agent in the cell.

Manganese chloride, for example, is often used, and other chemicals are employed by different manufacturers with the object of reducing this local action.

Another important point about this form of cell is that with certain proportions of chemicals in the active agent and the de-polariser, the cell will operate best at a certain rate of discharge. (Continued overleaf.)

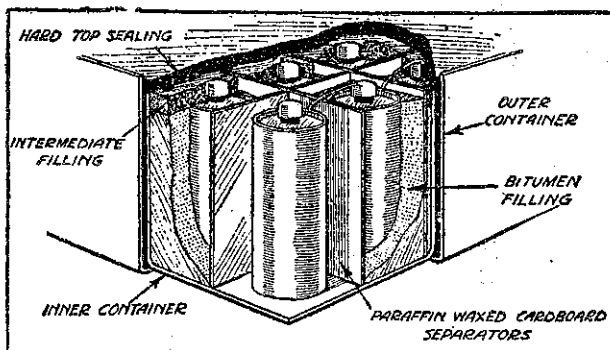


Figure 3.—Constructional details of a modern "B" battery, showing the method of connecting up the cells and the inter-cell insulation.

pends upon the construction of the cell and the facilities provided for the de-polariser to come into contact with the carbon.

Now in a dry cell, as it is called, we dispense with the liquid electrolyte and use, instead, a paste. The composition of this paste varies with the different makers, one form consisting of flour, plaster-of-paris, sal-ammoniac and zinc chloride, in suitable proportions, mixed with water to form a paste.

### Reducing Resistance.

In many cases gelatinous paste is made up and in any case the amount of paste used is fairly small in order

With a heavy current the de-polariser must be more effective than with a small current, and it is clearly uneconomical to have a small percentage of de-polarising agent with a large percentage of active (sal-ammoniac) material, and vice versa.

#### Best Discharge Rate.

Therefore, for each particular construction of cell, there is a definite discharge rate at which the best life will be obtained. As the cell is used and the chemicals become exhausted, so the voltage across the terminals of the cell falls and the use life of the cell or battery is determined by the time taken for the voltage to fall to a pre-determined value.

This pre-determined value is generally taken as between one-half and two-thirds of the original voltage, for when the cell has reached this condition, its internal resistance will have grown so high that difficulty will be experienced with its use. Consequently, although a cell will continue to give voltage until it is completely exhausted, it is not desirable to use it beyond this point.

If a small-sized cell is used with a current greater than the optimum figure, it will not have due time for recuperation, and it will become exhausted at a relatively more rapid rate.

This is to say, that if a cell will last for 200 hours at a discharge rate of 5 milliamperes (giving 1000 milliamperes hours), it will not last for 100 hours at a discharge rate of 10 milliamperes. It will only last for perhaps 80 hours, giving us a 20 per cent. loss of efficiency.

If, on the other hand, we use a cell at a smaller rate of discharge than the optimum value, then, again, we shall not obtain the best life because of the local action which takes place. This effect is often referred to as shelf-life, meaning the capability of the cell to maintain its properties when standing in stock on a shelf.

A battery, such as a grid-bias battery, which is not required to give any current, but merely to maintain its rated voltage for long periods, is specially designed to avoid local action and, therefore, to have a long shelf-life.

#### Excessive Local Action.

A power battery, on the other hand, is designed to give large current intermittently, and is intended for use. That is to say, it will not last indefinitely in stock if not used. Similarly, if we do not utilise a battery to its full capacity, then we get an excessive proportion of local action, which means that the battery becomes exhausted before we have had the full discharge capacity from it.

And so, when buying a "B" battery, it pays first to determine the current consumption of one's receiver, and then to buy a battery which is rated to supply approximately that amount of current for its optimum life. A double-capacity battery does not cost twice as much as a single-capacity type, but it will last twice as long, and similarly with a triple-capacity battery.

The set's requirements in the way of total plate current can be easily ascertained in either of two ways: firstly, by placing a milliammeter in the B—lead; and, secondly, by reference to the maker's leaflet accompanying each valve, and which gives the plate current taken by the valve at the plate voltage employed. Of course,

# THE WORLD ON SHORTWAVE

By F. W. Sellens

#### Programmes for N.Z. from XETE.

MR. BERT A. JESSE (Wanganui), who is on a visit to Wellington, showed the writer a QSL card from the new Mexican shortwave station which had us all guessing as to its correct call, and which proved to be XETE.

According to the card, this station operates on 6130 k.c. (48.94 metres), and 9600 k.c. (31.25 metres). The hours of transmission are not mentioned. The card is headed "Empresa de Telefonos Ericsson." Mr. Jesse asked in his report on reception if they could broadcast a special programme for New Zealand. They have kindly agreed to do this, as a footnote reads, "Special New Zealand DX Programme, Saturdays, 8 to 11 p.m., C.S.T.," which in our time is, Sundays, 1.30 p.m. to 4.30 p.m. Their address for report is, P.O. Box 1396, Mexico City, Mexico.

XETE has not been heard on the 31.25 metre wave-length recently, but a station has been heard on about 43.94 metres, announcing in what appeared to be Spanish, but the call has not been heard, so this may be XETE.

#### Radio Rabat.

CHANGES have been made in the wave-length used by the shortwave transmitter at Rabat, Morocco. This station, which is used chiefly for radio communication with Paris, broadcasts on Sundays only, using two wavelengths, namely, 23.39 metres, and 37.33 metres, the latter replacing the old wavelength of 32.26 metres.

The schedule in our time is from Sunday midnight on 23.39 metres, and from 6.30 a.m. to 8.30 a.m., Sunday, on 37.33 metres.

#### CQN, Macao.

A NEW station on the 49-metre band is being heard in Australia toward midnight. This is CQN, located at Macao, an island and port of South

in the case of screen-grid and pentode valves, the current taken by the screen must be added to the plate current.

#### Several Maintenance Hints.

With intelligent use the modern dry-cell battery is a reliable and economical source of plate current, but it should not be overlooked that it is essentially a delicate organism which is easily open to abuse.

It should be installed in a cool place away from radiators or hot-water pipes, and short-circuits, of however short a duration, must be avoided at all costs. From time to time the set should be tested for leakages by inserting a sensitive milliammeter in the B+ lead with the "A" current switched off; in any case, it is a good plan to remove the plug connections from the battery if it is to be left standing for any considerable time.

Finally, good inter-cell insulation is always worth paying for, and a few more shillings on the initial cost of a battery so constructed is invariably justified by the performance of the battery toward the end of its life.

China, at the mouth of the Canton River. With the islands of Taipo and Colcaene, it forms a Portuguese colony. This station, according to a correspondent of "The Listener In," operates every other day, and comes in best after midnight, Melbourne time.

#### The Empire Station.

ALTHOUGH the programmes radiated for the Australasian zone by the Empire station are seldom heard now in New Zealand, it is interesting to note that GSD (25.53 metres) is improving in Australia, having been good enough to re-broadcast during the past week or two.

Mr. Malcolm Frost, the B.B.C. representative, who recently left New Zealand for Australia, says: "The other afternoon I heard an absolutely perfect re-broadcast of a talk by Vernon Bartlett on 'Turkey To-day.' It would have been impossible to distinguish it from a local station broadcast. But from a relay point of view, it is impossible to forecast whether the reception on a defined date will be good or bad. While this talk of Vernon Bartlett's was coming through, I rang up New Zealand, and asked how they were receiving it. They said they could not hear it at all—an unaccountable state of affairs, since we know that the broadcast is coming across the South Pole, and over New Zealand. That is one of the mysteries we have to clear up."

#### Log for Week Ending August 12

RECEPTION conditions are very patchy, and are, except at times, below normal.

RV59, Moscow, 50 metres. Usually up to R7 till about 8 a.m., when volume goes off. On Tuesday at 7.45 a.m., some orchestral selections by orchestra of the G.P.U. come over very well.

W9XF, Chicago, 49.18 metres. Received at fair strength from about 3 p.m., or soon after, but too much noise in the background to be enjoyable.

49 metres (about). A station is often heard on this wavelength from 11 p.m., but it is spoilt by Morse QRM. It was identified as an American on Tuesday evening. At 11.15 p.m. the time was given as 6.45 a.m., which would be Eastern Standard Time in America. Music and talk were R6, and clear enough when QRM permitted.

48.9 metres (about). A foreigner was tuned in at 3 p.m. just as they were closing down. The talk appeared to be Spanish, but no call was heard. Possibly it was XETE.

WSKK, Pittsburgh, 48.86 metres. Audible first at about 3 p.m., increasing to R8 by closing time at 4.30 p.m.

GSD, Daventry, 31.55 metres. Very weak from 7.30 a.m. till 8 a.m., the only time heard during the week.

W2XAF, Schenectady, 31.48 metres. From R3 at 2 p.m. to R5-6 by 2.30 p.m. is the usual volume received at present.

VK2ME, Sydney, 31.28 metres. Only heard during the first session, when they were considerably weaker than usual, fading right out at times.

JIAA, Tokio, 30.5 metres. Not heard so often now, and weaker than a few weeks ago.

EAQ, Madrid, 30.4 metres. Also gone off; was up to R6 on Saturday at 11 a.m., but very noisy.

FYA, "Radio Coloniale," Paris, 25.6 metres. Is not so regular now with good reception, but on Saturday, 2.30 p.m., it was necessary to tune it down, volume was so high. Quality was good except for slight gushiness.

(Continued on next page.)

# QUESTIONS AND ANSWERS

**"X.Y.Z." (Dunedin):** I can receive 1YA and the main Australian stations quite well on my 5-valve set, but I cannot hear 4ZL, Dunedin.

**A.:** Evidently your set needs re-aligning. 4ZL has a low wave-length, and is evidently just outside the band now covered by your set.

**P.F.P. (Wellington):** Would a trickle charger work as efficiently with the 230-volt mains plug connected either way?

**A.:** Yes.

**W.S. (Waikato):** My present aerial is 220ft. long and selectivity is very poor. However, I cannot shorten it as it passes over a lawn and tennis court. Would a new aerial erected in the position shown in my sketch be an improvement?

**A.:** Yes. Selectivity would be greatly improved as the new aerial is much shorter. However, why go to the trouble of shifting one of the masts from its present position? To shorten your aerial by 100 feet, use this length of additional supporting rope, thus bringing the insulators at the most distant end of your aerial about mid-way between the two masts.

**A.M. (Wellington):** I am considering building the one-valve set described in the 1933 "Radio Guide," and I wish to use it for short-wave only. Could you give me the coil details using a .00015mfd condenser?

**A.:** Specifications as given in the article will be quite suitable. Any additional details that you may require can be quite easily obtained from the chart given on page 120.

**"AMATEUR" (Christchurch):** We strongly advise you against building a superheterodyne short-wave converter, especially as you intend to use it with a broadcast superhet.

**"INQUIRER" (Wellington):** I have a 7 valve set employing 3 51's, 1 24, 1 27, 1 47 and an 80 rectifier. What replacements do you advise?

**A.:** Replace the 51's with 35's, and the 24 with a 224A.

**2.** Can you state briefly the purpose of each valve?

**A.:** The 235's are used for the r.f. and i.f. stages; 227 as oscillator; 224A as

second detector and the 47 as output valve.

**3.** What causes fading in my set?

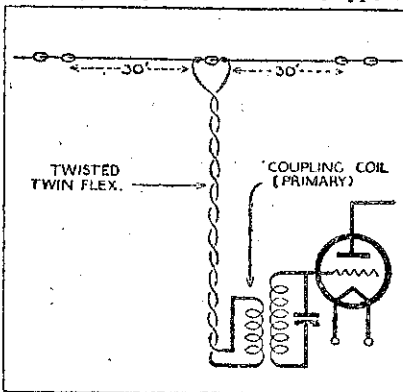
**A.:** This is very likely due to a worn-out valve.

**DX225A (Auckland):** Could you recommend a simple two-valve short-wave set, and where can I obtain details?

**A.:** The "Short-wave Club Two" described in the November, 1932, "Radio Times."

**2.** What type of aerial is best for short-wave reception?

**A.:** A well-insulated aerial about 30 feet high and 60 feet long will be quite suitable, though a more efficient type of



aerial is shown in the accompanying sketch, which is self-explanatory. Twisted rubber flex can be used for both the horizontal portion and the lead-in, though ordinary aerial wire can be used with the horizontal portion if desired. The primary winding on the aerial coil should, of course, not be earthed in this case.

**"FILTERETTE" Te Aroha):** As far as we know line filters are not commercially available as separate units, though you could quite easily have one built up.

**J.S. (Wellington):** Full constructional details of an aerial tuner are given in the 1933 "Radio Guide."

**2.** How can I reduce the heavy crashes of static without decreasing volume?

**A.** You cannot.

**W.G.R. (Wellington):** Your set has only two amplifying valves, and so you can scarcely expect it to pick up 2ZW or 2YC at anything like good volume with a small indoor aerial. We cannot advise readers to make alterations to commercial sets.

**H.B. (Waikato):** The circuit of your receiver is contained in the 1931 volume of the "Official Radio Serviceman's Manual."

**W.F.C. (Wellington):** I have just been given a variety of components, a list of which I enclose. What set could I build which would incorporate most of them?

**A.:** Either the "Skyline Five," a t.r.f. set described in the June "Radio Times," or the "Eight Star Five," a superhet, described in the August "Radio Times."

**"LANK" (Eketaahuna):** Can a pick-up be employed with a two or three-valve amplifier, and, if so, where can I obtain constructional details?

**A.:** Yes. A 2-valve amplifier was described in the 1931 "Radio Guide." Alternatively, you could use the audio section of the "Overseas Four," which appeared in the June "Radio Times."

**2.** Could I construct the amplifier from parts taken from my five-valve commercial battery set?

**A.:** Yes. Both transformers you mention would be suitable.

**Note.**—Of the valves you have on hand, use the B605 in the last stage and any one of the others in the preceding stage. The pick-up mentioned would be quite suitable.

**H.H. (Wellington):** Would reception be better with a cage aerial than with the ordinary "L" type, both aeriels being of practically the same length and height?

**A.:** Signal strength from distant stations would, possibly be a little stronger, though selectivity would suffer.

**2.** Would the improvement, if any, be equal to adding another valve?

**A.:** No.

**D.E.B. (Christchurch):** You can connect the microphone through a transformer to the pick-up terminals of your set. Of course, you will need to place a battery in series with the primary winding and the microphone.

**"OPAWA" (Christchurch):** I can pick up harmonics from 3ZM on my all-wave set on approx. 1400 k.c., 1360 k.c., and 1110 k.c., and also two harmonics from 3YA.

**A.:** These are repeat points, not harmonics, and if your set is correctly aligned they cannot be eliminated.

**"DENTAFORM" (Dunedin):** The "Diode" Six is as sensitive as the average set with three stages of r.f.

**"GENERATOR" (Canterbury):** I intend to build a short-wave receiver and transmitter. Would a 6-volt car generator driven from a windmill be satisfactory to charge the batteries?

**A.:** Yes. You will need to arrange your wet "B" batteries in 6 volt blocks, paralleling them for charging purposes.

**2.** Is any other apparatus necessary to control the current?

## Information Coupon

(To be used with all requests for information.)

Name of set .....

Model .....

Name .....

Address .....

.....

.....

Nom de plume .....

To be kept in subsequent inquiries

Please Note:—

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

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

(3) We do not design circuits.

(4) Limit three questions unless 1/- is enclosed

(5) Postal queries limit 3 questions. Enclose stamped and addressed envelope and 1/- fee.

**GSD, Daventry, 25.53 metres.** Reception when transmitting for the African zone varies each morning. Sunday at 9.30 a.m. they were very good, being R9, and very clear. Dance music by the B.B.C. Orchestra conducted by Henry Hall, followed by the news service till 10 a.m., was something to be remembered. Other mornings have been considerably below this level. When broadcasting for this zone during the late afternoon they have only been just audible at their best in Wellington.

**DJD, Zeesem, 25.51 metres, and 2RO, Rome, 25.4 metres.** Both of these stations are on at the same time each morning, but neither has been worth listening to the past few days.

**WSXK, Pittsburgh, 25.27 metres.** Has been below normal except on Saturday, when they were up to R7-S by 2.30 p.m.

**A.:** An ammeter and a heavy duty rheostat to control the charging current. Some means should also be provided for cutting in the generator when the charging rate becomes sufficient, and also for cutting it out when the charging rate becomes too high.

**"RADEX" (Waitara):** I can log only one American station, KFI, which comes in at full volume. Should I be able to hear more?

**A.:** Yes. It is chiefly a matter of knowing when and where to look for them. Study the dx pages.

**2.** Reception from all stations has lately become distorted.

**A.:** Have your valves tested, and the alignment of your condensers checked. Possibly the trouble is due to unfavourable reception conditions.

**F. W. (Auckland):** Could I use the method of volume control employed in the "Quality Six" (described in the 1933 "Radio Guide") in a set employing 232 r.f. valves?

**A.:** No—these valves are not of the multi-mu type and bad distortion would result when the bias was increased much over 1.5 volts.

**Note.**—The plate of the English screen-grid valve is connected to the cap, but in the American type it is the grid which is taken to this connection.

**J. F. (Cambridge):** The plates of my 280 rectifier become red-hot. Could you tell me which condenser has broken down?

**A.:** One of the filter condensers, more likely that before the smoothing choke.

**2.** The r.f. filament voltage has dropped. Why is this?

**A.:** This is due to the very heavy load thrown on the transformer by the broken down filter condenser.

**3.** Could you outline the method of aligning the condenser gang of a receiver, using a milliammeter?

**A.:** First of all connect the milliammeter in the detector plate lead. Then tune in a station somewhere near the middle of the band, say 3YA, and adjust the trimmer on the detector section of the gang for maximum signal. Repeat the process with the second and first r.f. sections in that order.

**"OMSK" (Whakatane):** You would need to pass a special examination, the Broadcast Operators' Examination, before you would be permitted to operate a station on the broadcast band. Full particulars may be obtained from the Post and Telegraph Department.

**2.** What would be the approximate cost of a 15-watt amateur transmitter?

**A.:** About £8 to £10 for the transmitter only.

**Note.**—1400 volts is far too high for 212 D's employed as oscillator. Do not use more than 1000 volts. Modulating the amplifier, the power of your proposed transmitter would be from 15 to 20 watts.

**"BUDDY" (Christchurch):** Since fitting new valves in my 5-valve commercial T.R.F. set, noisiness and instability have developed.

**A.:** Evidently the special control employed in your set has become defective, and the r.f. valves are now operating without bias. This would explain the broadness of tuning of which you complain.

**2.** How can I re-align my set?

**A.:** Tune in a station operating somewhere near the middle of the broadcast band and turn the volume down. Then with a screwdriver carefully adjust the trimmer of the detector section of the gang until volume is greatest. Then do

likewise with the second r.f. trimmer, and finally the first. A "peak" position should be obtained with each trimmer, i.e., when turned a fraction either way, volume should diminish. If it is found that one trimmer screws right in or out without giving a peak, screw the other two a turn or so in the opposite direction and repeat the process.

**3.** How is volume controlled in my set?

**A.:** A special type of volume control is employed, which operates as a potentiometer across the first r.f. primary and also varies the bias on the r.f. valves.

**"HERE'S HOPING" (Wellington):**

Between 4.30 p.m. on Sundays, when 2YA closes down, and 5.30 p.m., when 4YA commences the children's session, I cannot pick up any station at all, even

★ Two Fine Sets ★  
The  
"EIGHT STAR FIVE"  
and the  
"SKY-KING SIX"  
are described in the  
August "Radio Times"  
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★ ★

with the volume control full on. From 550 k.c. to 950 k.c. all I can hear is a slight hum. From there on to 1200 k.c. static and other noises are heavy, but from there on to 1500 k.c. a hum is all that can be heard.

**A.:** We have tested out the particular model you are using and found it a splendid dx set. It appears almost certain that your set is badly out of alignment, and we suggest you get in touch with the local agents.

**"N.O." (Ngarnawahia):** In "ham" parlance, 73's means "best regards," and 88's "love and kisses." There are only three figure abbreviations used, the third being 99, which means "keep out."

**T.C. (Christchurch):** Do not earth your second aerial when it is not in use. To comply with the Underwriters' Regulations, however, it must be connected to a lightning arrester.

**"PUZZLED" (Livingstone):** The type 19 valve will not be available in New Zealand for several months yet, so your best plan would be to use two 230's instead. The switch and battery cable could be shifted, as you suggest, without affecting the performance. The speaker you have can be connected directly to the output terminals. If you have difficulty in making the set oscillate, reduce C6 to .00005 mfd.

**"MOGUL" (Hokianga):** I have a three-valve battery set. Can I connect the headphones and speaker to the set without damaging it in any way?

**A.:** Yes.

**"AUDIO" (Auckland):** I wish to add a stage of audio to my 1-valve set. What would be the best ratio for the transformer?

**A.:** 5 to 1, or with a good quality transformer, 7½ to 1.

**2.** What "B" voltage would be required to operate a small cone speaker?

**A.:** 120 to 135 volts.

**3.** Does oscillation affect neighbours' reception to any extent if the set is operated on an indoor aerial?

**A.:** Yes. A broadcast set such as yours should never be allowed to oscillate under any conditions.

**"READER" (Horotua):** My reception is spoiled by crackling and hissing noises caused by generators and motors in the locality. At times it is almost impossible to use the set as the noise drowns all reception. Can this be rectified?

**A.:** We doubt it. The articles on eliminating power interference published in the "Radio Record" dated July 21 and July 28 may help you.

**"SPARKS" (Rangatua):** Would a 201A be suitable to use in a one-valve amplifier to be added to a crystal set?

**A.:** Yes. Your circuit is correct.

**Note:** You will find that sensitivity would be slightly improved by tapping the crystal down the coil in the way shown in the circuit of the "Selestra" crystal set, described in the August "Radio Times."

**"EAST COAST" (Gisborne):** Use 4 32's, 2 30's, and 1 33. A two-volt 40 amp-hour accumulator will be satisfactory for "A" supply.

**219A (Auckland):** I am enclosing a diagram of my two-valve all-wave set. What is the maximum voltage for B+?

**A.:** You can apply anything up to 150 volts, though you will probably find the set will operate best with 45 volts.

**2.** What should B max. be?

**A.:** 120 to 135 volts.

**Note:** Your circuit is quite in order, though you will probably find that reception will be improved by connecting the grid leak from G to A+ instead of across the grid condenser.

**"UNTUNED" (Timaru):** Would it be possible to add a stage of untuned screen grid r.f. to my commercial three-valve battery set?

**A.:** Yes, though it mean rather expensive alterations to the set.

**J.H.H. (Taihape):** I have a seven-valve commercial battery set which oscillates rather badly.

**A.:** We suspect you are using the wrong type of valves in the r.f. stages. The set was designed for 201A's.

**2.** I have constructed the wave-trap described in the July "Radio Times," but cannot get it to operate satisfactorily.

**A.:** If the condensers of your set are badly out of alignment the trap will certainly not make much difference.

**G.R. (Nelson):** How can I prevent the whistle which results when two stations operating on practically the same frequency are tuned in? Would a wave-trap be of any assistance?

**A.:** No. This phenomenon is called heterodyning, and is caused by interference between the two carriers.

**H.L.M. (Milton):** What is the approximate trade-in value of my set?

**A.:** It is impossible for us to tell you. Any dealer would be pleased to give you the information.

**2.** Which is the better for short-wave reception, an a.c. all-wave set or an a.c. set employed with a converter?

**A.:** This depends on the type of set. If both are well designed and constructed there would be very little to choose between them.

# Next Week's Programmes

*These items are copyright, but individual programmes may be published on day of performance.*

## SUNDAY, AUGUST 20

### IYA

9.0: Selected recordings.  
11.0: Close down.  
1.0: Dinner music.  
2.0: Selected recordings.  
3.30: Recording, Vaughan Cornish, D.Sc., "The Scenery of Civilisation."  
3.40: Selected recordings.  
4.30: Close down.  
6.0: Children's Song Service, conducted by Uncle Bert.  
7.0: Relay of Evening Service from Pitt Street Methodist Church. Preacher: The Rev. W. Walker. Organist and Choirmaster: Professor Chas. Moor.  
8.30 (approx.): Relay of Municipal

### AUCKLAND

820 k.c.

Band Concert from the Auckland Town Hall.  
March, The Band, "Glenavy" (Wheeler).  
Overture, The Band, "1812 Solennelle" (Tchaikowsky).  
Baritone, Mr. William Gemmell, "Prince Ivan's Song" (Allitsen).  
Clarinet, with Band, Mr. E. Pheloung, "Les Alsaciennes" (Le Thiere).  
Suite, The Band, "American Indian Songs: (1) From the Land of the Sky Blue Water; (2) The White Dawn is Stealing; (3) Far Off I Hear a Lover's Flute; (4) "The Moon Drops Low (Cadman).

Contralto, Miss Phyllis Gribbin, (a) "My Dearest Heart" (Sullivan); (b) "What's in the Air To-day" (Eden).  
Selection, The Band, "Patience" (Sullivan).  
Baritone, Mr. William Gemmell, "Thou Art Passing Hence" (Sullivan).  
Hymn, The Band, "Abide With Me" (Lyte).  
Contralto, Miss Phyllis Gribbin, "Life and Death" (Coleridge-Taylor).  
March, The Band, "The Return" (Windram).  
Selected recordings.  
10.0 (approx.): Close down.

### 2YA

### WELLINGTON

720 k.c.

9.0: Chimes. Selected recordings.  
11.0: Close down.  
1.0: Dinner music.  
2.0: Selected recordings.  
3.30: Recorded Recital, John Gielgud: (a) "King Richard's Speech" (Act 3, Scene 3), from "Richard II." (Shakespeare).  
(b) "Hamlet's Speech" (Act 4, Scene 4), from "Hamlet."  
(c) "Sonnet No. 18."  
3.38: Selected recordings.  
4.30: Close down.  
6.0: Children's Song Service, conducted by Uncle George, assisted by the Children's Choir from the Taranaki Street Methodist Church.  
7.0: Relay of Evening Service from St.

John's Presbyterian Church. Preacher: Rev. J. R. Blanchard. Organist and Choirmaster: Mr. W. Lawrence Haggitt.

#### Concert Programme.

8.15 (approx.):  
Recording (Instrumental), International Novelty Quartet, (a) "Stephanie Gavotte" (Czibulka); (b) "In Tulip Time Beside the Waterfall" (Niel).  
Recording (Violin), Muriel Brunskill, (a) "God Make Me Kind" (Haydn Wood); (b) "Bless This House" (Brahe).  
Recording (Violin), Mischa Elman, "Les Millions d'Arlequin" (Drigo).  
Recording (Bass), Richard Watson, "She is Far From the Land" (Lambert).  
Recital for Two Pianos, Misses Thelma

Willoughby and Marie Moffatt, (a) "Scherzo" (Saint-Saens); (b) "Rondo" (Chopin); (c) "Variations" (Sinding).  
Recording (Duets), Dora Labbette and Hubert Eisdell, (a) "Down the Vale" (Moir); (b) "Absent" (Metcalfe).  
Recording (Instrumental), The Bohemians, (a) "The Temple of the Bells" (Yoshitomo); (b) "The Druid's Prayer" (Davson).  
Weather report and station notices.  
Lecturette, Dr. Cyril Jenkins, Late Musical Director and Advisor to the London County Council, "How to Succeed—Hints to Competitors."  
Gramophone Recital, "The Veterans Entertain." Narrator: Mr. Karl Atkinson.  
10.0 (approx.): Close down.

### 3YA

### CHRISTCHURCH

980 k.c.

9.0: Selected recordings.  
11.0: Close down.  
1.0: Dinner music.  
2.0: Selected recordings.  
2.45: Talk.  
3.0: Selected recordings.

4.30: Close down.  
5.30: Children's Song Service by children of the Anglican Sunday Schools.  
6.15: Chimes from studio.  
7.0: Relay of Evening Service from Anglican Cathedral.

Preacher: Canon Archdall (Headmaster King's College, Auckland).  
Organist and Choir Conductor: Dr. J. C. Bradshaw.  
8.15: Relay of Concert Programme from Station 4YA, Dunedin.  
10.0: Close down.

### 4YA

### DUNEDIN

650 k.c.

9.0: Selected recordings.  
11.0: Close down.  
1.0: Lunch music.  
2.0: Selected recordings.  
2.45: Recorded Talk, Vaughan Cornish, D.Sc., "The Scenery of Civilisation."  
3.0: 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 Trinity Methodist Church. Preacher: Rev. H. E. Bellhouse. Organist: Miss E. Harpley.  
7.45: Selected recordings.  
8.15: Selection, The Einklang Octet, "Sullivan's Melodies" (arr. Godfrey).  
8.27: Coloratura Soprano, Madame Margherita Zelanda, (a) "Cavatina" ("Quel guardio il Cavaliere") (Doni-

zetti); (b) "The Soul's Awakening" (Haddock).  
8.36: Recording (Oboe), Leon Goossens, "Le Cygne" (Saint Saens).  
8.39: Recording (Bass-Baritone), Peter Dawson, (a) "The Legion of the Lost" (Western); (b) "The Veteran's Song" (Adams).  
8.47: Selections, The Einklang Octet, (a) "Valse Caprice" (Rubinstein); (b) "Reve Angelique" (Rubinstein).  
9.0: Weather report and notices.  
9.2: Piano Recital by Helmuth Hoffman:—(a) "Chromatic Fantasie and Fugue" (Bach-Busoni); (b) "Nocturne in A Flat Major" (Liebestraume) (Liszt); (c) "Polonaise A Flat Major, Op. 58" (Chopin).  
9.27: Recording (Tenor), Sydney Rayner (a) "Celeste Aida" (Verdi); (b) "Ora a per sempre addio" (Verdi).

9.35: Selection, The Einklang Octet, "Mazurka" (Dvorak).  
9.39: Coloratura Soprano, Madame Margherita Zelanda, (a) "Staccato Polka" (Pezzo di Bravura) (Mulder); (b) "Bell Song" (Delibes).  
9.48: Recording (Violin), Jascha Heifetz (a) "Jota" (de Falla); (b) "Puck" (Grieg).  
9.52: Recording, Band of H.M. Grenadier Guards, "Marche Slav" (Tchaikowsky).  
10.0: Close down.

#### QUESTIONS AND ANSWERS IN RADIO.

Price 1/6, Booksellers and Dealers, or Box 1032, Wellington.



# MONDAY, AUGUST 21

## IYA

10.0: Devotional service, conducted by the Rev. J. W. McKenzie.  
 11.0: Talk, "Loreta," "All About Pets."  
 12.0: Lunch music.  
 2.0: Selected recordings.  
 3.30: Home Science Talk, prepared by the Home Science Extension Service of Otago University, "Handy Sewing Equipment."  
 5.0: Children's Hour, conducted by Jack and Jill.

### Dinner Music.

6.0: Berlin State Opera Orchestra, "Caliph of Bagdad" Overture (Boieldieu).  
 Edith Lorand Orchestra, "The Wedding of the Winds" (Hall).  
 New Queen's Hall Orchestra, "Carmen—Entr'actes" Acts 2 and 4 (Bizet).  
 Terence Casey (organ) and de Groot (violin), "Parted" (Tosti).  
 6.17: Marek Weber and His Orchestra, "Potpourri of Waltzes" (arr. Robrecht).  
 London Novelty Orchestra, "Happy Darksies" Barn Dance (Godfrey).  
 Band of H.M. Coldstream Guards, "Martha" Selection (Flotow).  
 6.36: Edith Lorand Orchestra, "The Merry Widow" Selection (Lehar).  
 London Novelty Orchestra, "The Brooklyn Cake Walk."  
 New Queen's Hall Orchestra, "Carmen" Overture (Bizet).  
 6.50: Terence Casey (organ) and De Groot (violin), "Cavatina" (Raff).

## AUCKLAND

820 k.c.

Edith Lorand Orchestra, "Ever or Never" Waltz (Waldteufel).  
 7.0: News and reports. (1YX, 600 kilocycles, after-dinner music).  
 7.30: Agricultural talk, Dr. H. E. Annett, "The Influences of Feed on Stock Diseases."

### Concert Programme.

(Relay to 1ZM, Hamilton).

8.0: Waltz, The Marelle Sextette, "Venus on Earth" (Lincke).  
 8.7: Recording (tenor), Donald Novis, "Deep in Your Eyes" (Warren); "The Voice in the Old Village Choir" (Woods).  
 8.13: Recording (novelty), Troise and the Mandoliers, "Aye, Ay, Ay" (Freire); "O, Lonely Moon" (Santoe).  
 8.20: Serenade, The Sextette, "Amina" (Lincke); dance, The Sextette, "Burma Maid" (Ancliffe).  
 8.23: Baritone, Mr. Harry Barton, "Beyond the Dawn"; "Friend o' Mine" (Sanderson).  
 8.33: Recording, Charles Penrose and Kaye Connor, "The Laughing Policeman in the Chamber of Horrors" (Grey).  
 8.39: Recording, Gladys Moncrieff, "Love is a Dreamer" (Stept); "Love, Your Spell is Everywhere" (Janis).  
 8.45: Recording (piano), Patricia Rossborough, "Flirting with Annie Laurie" (arr. Wood).  
 8.51: Intermezzo, The Sextette, "Patting Feet" (Dreir).

8.54: Recording, The Four Voices, "In the Gloaming" (Hill).  
 8.57: Recording, H.M. Coldstream Guards Band, "Old Comrades' March" (Teike).  
 9.0: Weather forecast and notices.  
 9.2: Reserved.  
 9.17: Waltz, The Sextette, "Love's Dream After the Ball" (Czibulka). Violin, Mr. Haydn Murray, "Caprice Viennois" (Kreisler).  
 9.24: Recording (vocal gems), Parlo Variety Company, "Veronique" (Messager).  
 9.30: Recording (instrumental trio), David Kall, Reg. Scott, Patsy O'Neill, "Russian Lullaby" (Berlin).  
 9.33: Baritone, Mr. Harry Barton, "Sea Fever" (Ireland); "All Joy be Thine" (Sanderson).  
 9.40: Romance, The Sextette, "Secrets" (Ancliffe).  
 9.43: Humour, Angela Baddeley, "Reducing" (Herbert).  
 9.47: Recording (humour), Norman Long, "I Certainly Don't Need You" (Hilliam).  
 9.50: Recording (cornet), Harry Mortimer, "Zelda" (Code).  
 9.53: Recording (soprano), Florence Austral, "Everywhere I Go" (Martin).  
 9.56: Recording, Salvation Army Band, "Forward March" (Poppler).  
 10.0: Close down.

## 2YA

## WELLINGTON

720 k.c.

10.0: Chimes. Selected recordings.  
 10.30: Devotional service.  
 11.30: Lecturette, "Health Hints or First Aid."  
 12.0: Lunch music.  
 2.0: Selected recordings.  
 2.30: Talk, prepared by the Home Science Extension Service of Otago University, "Handy Sewing Equipment."  
 2.45: Relay from the Wellington College Ground of Final Inter-College Football Tourney.  
 5.0: Children's hour, conducted by Hiawatha.

### Dinner Music.

6.0: New Queen's Hall Light Orchestra, "Britannia" Overture (Mackenzie).  
 New Concert Orchestra, "Hydropaten" Waltz (Gungl).  
 Marek Weber and His Orchestra, "Menuet No. 1" (Paderewski).  
 6.15: H.M. Grenadier Guards Band, "Hyde Park Suite" Part 1: Sunday Morning Church Parade (b) Rotten Row. Part 2: On t' Serpentine (b) Around the Bandstand (Jalowicz).  
 Zonophone Salon Orchestra, "Love-in-a-Mist" (Forster).  
 6.26: Regimental Band of H.M. Grenadier Guards, "Lo! Here the Gentle Lark" (Bishop, arr. Godfrey).

The Savoy Orpheans, "Lido Lady" Selection (Rodgers).  
 Cello, W. H. Squire, "Andante Religioso" (Thome).  
 6.42: Rio Novelty Orchestra, "Mientras Lloro el Tango" (Barabine).  
 Edith Lorand Orchestra, "Johann Strauss Fantasia" (Strauss).  
 Grand Symphony Orchestra, "Japanese Cherry Blossom Festival" (Yoshitomo).  
 7.0: News and reports (2YC, 1010 kilocycles, after-dinner music).  
 8.0: Chimes.

### Concert Programme.

March, 2YA Concert Orchestra (Conductor, Mr. Leon de Mauny), "Powhattan's Daughter" (Sousa).  
 8.7: Recording (Novelty Instrumental), The Saw Player, (a) "Melodie" (Chopin); (b) "You are my Heart's Delight" (Lehar).  
 8.13: Contralto, Madame Margaret Mercer, (a) "On Wings of Songs" (Mendelssohn); (b) "My Prayer" (Squire).  
 8.19: Selection, 2YA Concert Orchestra, "Pagliacci" (Leoncavallo).  
 8.31: Recording (Tenor), Robert Nay-

lor with Chorus and Orchestra, "Dreams" (Gideon).  
 8.34: Violin, Mr. Leon de Mauny, "The Londonderry Air" (arr. O'Connor Morris).  
 8.40: Lecturette, Dr. E. Marsden, Secretary, Department of Scientific Research, "Power Resources of New Zealand."  
 9.0: Weather report and notices.  
 Second Half of Programme will be interrupted to permit of a relay from the Town Hall of the Wellington Competition Society's Festival.  
 Surprise item.  
 Overture, 2YA Concert Orchestra, "Men of Prometheus" (Beethoven).  
 Recording (Baritone), Peter Dawson, "The Cobbler's Song" (Norton).  
 Recording (Piano), Peggy Cochrane, "More Musical Comedy Memories."  
 Contralto with Orchestra, Madame Margaret Mercer, (a) "The Praise of God" (Beethoven); (b) "Ye Powers That Dwell Below" (Gluck).  
 Suite, 2YA Concert Orchestra, "Scenes Pittoresques": (1) Marche; (2) Air de Ballet; (3) Angelus; (4) Fete Boheme (Massenet).  
 10.0: Dance programme.  
 11.0: Close down.

## 3YA

## CHRISTCHURCH

980 k.c.

10.0: Devotional service.  
 10.15: Selected recordings.  
 11.0: Talk.  
 11.15: Selected recordings.  
 12.0: Lunch music.  
 2.0: Selected recordings.  
 3.15: Talk, prepared by the Home Science Extension Service of Otago University, "Handy Sewing Equipment."  
 3.30 and 4.30: Sports results.

5.0: Children's Hour, conducted by Big Brother.

### Dinner Music.

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

6.20: Marek Weber and His Orchestra, "Amoretentanze" Waltz (Gungl).  
 Berlin State Opera House Orchestra, "Schwanda, the Bagpipe Player."  
 Grand Symphony Orchestra, "Midsummer Night's Dream" Scherzo (Mendelssohn).  
 6.36: New Symphony Orchestra, "Le Old Ballet Music"—(1) "Castillane," (2) "Aubade," (3) "Andalouse," (4) "Arra-



(3YA Continued.)  
gonaise," (5) "Madrilene" (6) "Navarraise" (Massenet).

Jacques Jacobs Ensemble, "Sobre las Oías" (Rosas).

Royal Opera Orchestra, "Shepherd Fennel's Dance" (Balfour Gardener).

7.0: News and reports.

7.35: W.E.A. Session, Mr. A. L. R. Noonan, M.A., "Psychological Factors in Every-day Life—Habit."

#### Concert Programme.

8.0: March, The Woolston Brass Band, Conductor, Mr. R. J. Estall, "Australasian" (Rimmer); Overture, "Poet and Peasant" (Suppe).

8.12: Recording (baritone), Fraser Gange, "On the Road to Mandalay" (Speaks).

8.16: Recording (violin), Albert Sandler, "Indian Love Song" (Kreisler).

8.19: Contralto, Mrs. R. E. Voller, (a) "Two Roses" (Gilbert); (b) "L'Envol" (Drummond).

8.25: Valse Medley, The Woolston Brass Band, "The Golden Valse" (arr. Winter).

8.32: Recording (humour), Concert Company, "The Smoking Concert."

8.40: Recording (flute quartette), London Flute Quartette, "Carnival of Venice" (Benedict).

8.44: Tenor, L. C. Quane, (a) "I'll Sing Thee Songs of Araby" (Clay); (b) "I Heard You Go By" (Wood).

8.50: Recording, Light Opera Company, "Gems from No, No, Nannette" (Youmans).

8.54: Descriptive, The Woolston Brass Band, "Fox and Hounds" (Hawkins).

9.0: Weather forecast and station notices.

9.2: Talk, C. Gordon Kirk, B.A., B.Sc., of Nelson College, Nelson, "Reciters who Bore Us."

9.17: Selection, Woolston Brass Band, "Gazza Landra" (Rossini).

9.25: Recording (comedy sketch), Harry Tate and Company, "Motoring" (Tate).

9.33: Xylophone solo with band, H. Biggs, "The Two Imps" (Alford).

9.38: Contralto, Mrs. R. E. Voller, (a) "My Dear Soul" (Sanderson); (b) "Smilin' Through" (Penn).

9.44: The Woolston Brass Band, "Minuet" (Beethoven).

9.48: Tenor, L. C. Quane, (a) "Good-night Pretty Stars" (Johnson); (b) "Madelina" (James).

9.55: March, Woolston Brass Band, "Rays of Glory" (Rimmer).

10.0: Close down.

#### 4YA

10.0: Selected recordings.

10.15: Devotional service.

12.0: Lunch music.

2.0: Selected recordings.

3.30 and 4.30: Sports results.

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

#### Dinner Music.

6.0: Marek Weber and His Orchestra, "Mikado" Selection (Sullivan).

Dajos Bela Orchestra, "Kaiser Waltz" (Strauss).

Royal Opera Orchestra, "Carmen" Ballet No. 2 (Bizet).

H.M. Air Force Band, "The Parade of the Tin Soldiers" (Jessel).

6.16: Grand Symphony Orchestra, "Fra Diavolo" Overture (Auber).

Salon Orchestra, "The Glow Worm" Idyll (Lincke).

Dinicu and His Orchestra, "Destiny Waltz" (Baynes).

Ferdy Kauffmann and His Orchestra, "The Gypsy Baron" Selection (Strauss).

6.37: Mayfair Orchestra, "Waltara Maori" (Hill).

Grand Symphony Orchestra, "Chinese Street Serenade" (Siede).

Organ, Jesse Crawford, "How am I to Know?" (King).

6.46: Symphony Orchestra, (a) "Waltz of the Hours"; (b) "Variations" from "Coppelia" (Delibes).

Plaza Theatre Orchestra, (a) "Chanson in Love"; (b) "Love Everlasting" (Friml).

7.0: News and reports.

7.40: Talk, Mr. H. Grocott, "The Jubilee of the Boys' Brigade—A World Wide Celebration."

#### Concert Programme.

8.0: Programme of Recordings, "Forty Minutes with Standard Composers."

Marches, Massed Bands at the National Band Festival, Crystal Palace. (a) "Death or Glory" (Hall); (b) "Mandora" (Hume).

8.10: Tenor, Enrico Caruso, "Celeste Aida" (Verdi).

8.14: Violin, Tossy Spivakovsky, "Rondo" (Mozart).

8.19: Choral, Royal Choral Society, "The Heavens are Telling" (Haydn).

8.23: Suite, Vienna Philharmonic Orchestra, "Der Rosenkavalier Suite": (1) Presentation of the Silver Rose; (2) Ochs Waltz; (3) Breakfast Scene and Trio; (4) Closing Duet (Strauss).

8.40: Reserved.

8.48: Medley, New Mayfair Orchestra, "Snacks in Bars" (arr. Egerer).

8.56: Solos and Choruses, George Baker, Webster Booth, John Turner and Chorus (With Introductory remarks): "Sweethearts of Yesterday" introducing:

#### DUNEDIN

(a) Marguerite; (b) Mifanwy; (c) Polly Perkins of Paddington Green; (d) Ling-er Longer Loo; (e) Mary; (f) Sweet Rosie O'Grady; (g) Come Into the Garden Maud; (h) My Old Dutch (arr. Hall).

9.0: Weather report and notices.

9.2: Talk, Mr. W. G. McClymont, M.A., "Empire Builders—Sir Walter Raleigh."

#### Light Music and Humour.

9.17: Selection, Westminster Military Band, "The Return of the Troops."

9.23: Singing and Patter, Jack and

#### 650 k.c.

Claude Hulbert, "Lovin' You" (Hulbert).  
9.29: Violin, Duncan McKay, "Medley of Highland Flings" (Trdl.).

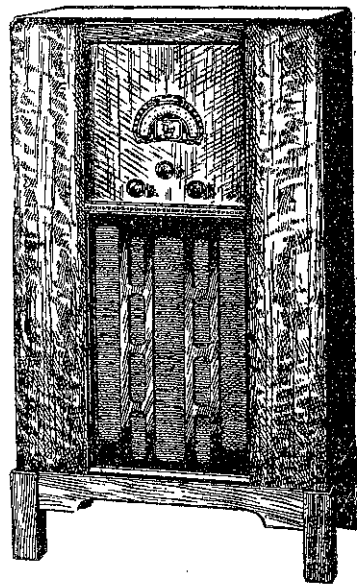
9.32: Humorous Sketch, Cicely Courtneidge, assisted by Ivon McLaren and Lawrence Green, (a) "Double Damask" (Titherage); (b) "I'll Give Her a Ring" (Carton).

9.38: Novelty March, Ilja Livschakoff's Orchestra, "The Little Company" (Spain).

9.41: Reserved.

10.0: Dance music.

11.0: Close down.



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# TUESDAY, AUGUST 22

## IYA

10.0: Devotional service.  
10.15: Selected recordings.  
12.0: Lunch music.  
2.0: Selected recordings and literary selection.  
5.0: Children's hour, conducted by Uncle Dave.

### Dinner Music.

6.0: Sydney Baynes and his Orchestra, "Old England" Selection (arr. Baynes).  
Marek Weber and His Orchestra, "Along the Banks of the Volga" (Borchert).  
B.B.C. Wireless Symphony Orchestra, "Iolanthe" Selection (Sullivan).  
6.18: London Palladium Orchestra, "The Rose" Selection of English Melodies (arr. Myddleton).  
International Novelty Quartette, "Dwarf's Patrol" (Rothke).  
Classic Symphony Orchestra, "Carmen" Selection (Bizet).  
6.38: Salon Orchestra, "Reminiscences of Vienna" (Strauss).

## AUCKLAND

820 k.c.

Sydney Baynes and His Orchestra, "Kentucky Home" Selection (arr. Baynes).

The Salon Orchestra, "Where the Rainbow Ends" Selection (Quilter).

7.0: News and reports. (1YX, 600 kilocycles, after-dinner music).

### Concert Programme.

(Relay to 12H, Hamilton).

8.0: Overture, Milan Symphony Orchestra, "Masaniello" (Auber).

8.10: Tenor, Enrico Caruso, "Celeste Aida" (Verdi); "Je Crois Entendre Encore" (Bizet).

8.19: Piano, Wilhelm Backhaus, (a) "Soaring" (Schumann); (b) "Tango" (Albaniz).

8.25: Light Opera Company, "Melodies of Robert Burns."

8.33: Selected recordings.

8.40: Special recording, International Singers, "Swing Along" (Cook).

8.43: Selection, Frank Westfield's Or-

chestra, "Maid of the Mountains" (Fraser Simson).

8.49: Baritone, Fernando Gusso, "Farewell to Naples" (Cottrau); "Neapp A L'onna" (Fassone).

8.55: Violin, Mischa Elman, "Caprice in E Flat Major" (Wieniawski).

8.58: H.M. Grenadier Guards Band, "Garde Republicaine" (Emmerson).

9.1: Weather forecast and notices.

9.3: Talk, The Hon. Sir James Parr, M.L.C., "Is the League of Nations Now Worth While?"

9.23: The State Opera Orchestra, Berlin, "The Novice of Palermo" (Wagner).

9.31: Contralto, Marion Anderson, "O Don Fatale" (Don Carlos) (Verdi).

9.35: Selected recordings.

9.55: Special recording, International Singers, "The Old Refrain" (Kreisler).

9.58: March, Sousa's Band, "The National Game" (Sousa).

10.1: Dance music.

11.1 Close down.

## 2YA

10.0: Chimes. Selected recordings.  
10.30: Devotional Service.  
12.0: Lunch music.  
2.0: Selected recordings.  
3.30 and 4.30: Sports results.  
4.55: Close down.  
5.0: Children's hour, conducted by Jumbo.

### Dinner Music.

6.0: B.B.C. Wireless Symphony Orchestra, "The Bohemian Girl" Overture (Balfe).  
The London Palladium Orchestra, "Longing" (Haydn Wood).  
Boston Symphony Orchestra, "Frühlingsstimmen" Waltz (Strauss).  
6.15: De Groot and His Orchestra "Une Heure d'Amour" (Alexander).  
Royal Italian Band, "Inno di Garibaldi" (Ollivier).  
National Symphony Orchestra, "Irish Rhapsody" (Herbert).  
6.30: De Groot and His Orchestra, "In the Night" (Tate).  
Bournemouth Municipal Orchestra, "Marriage of Figaro—Fandango" (Mozart).

## WELLINGTON

720 k.c.

Organ, Terence Casey, "The Irish Organist—Medley" (arr. Casey).

6.44: International Novelty Orchestra, "Gold and Silver" Waltz (Lehar).

Virtuoso String Quartet, "The Emperor Quartet" Theme and Variations (Haydn).

Dajos Bela and His Balalaika Orchestra, "Around the Volga—Potpourri of Russian Songs" (Borchert).

7.0: News and reports. (2YO, 1010 kilocycles, after-dinner music).

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

8.0: Chimes.

### Concert Programme.

Selection, Frank Crowther's Novelty Orchestra, "The Fortune Teller" (Herbert).

8.10: Twenty Minutes with the Melodie Five.

Quintette, "Whistle and Blow Your Blues Away" (Young).

Bass, Mr. W. W. Marshall, "Gypsy Dan" (Russell).

Novelty Piano, Mr. Bert Burton,

"Wanderer" (Flannigan).

Quintette, "Three's a Crowd" (Warren).

Tenor, Mr. Sam Duncan, "Just a Cottage Small" (Hanley).

Quintette, "On Miami Shore" (Jacobi).

8.30: Foxtrot, Frank Crowther's Novelty Orchestra, "I'll Do M. Best to Make You Happy" (Noble).

Valse, "Innocence" (Moret).

Symphonic Foxtrot, "Romany Love" (Zamecnik).

8.40: Lecturette, Margaret Macpherson, "The Moon in Science, Verse and Story."

9.0: Weather report and notices.

9.2: One Hour Old-Time Minstrel Show. Personnel:

Interlocutor, Drayton Venables.

Bones, Chas. Moore.

Tambo, Will Yates.

Soloists and Members of Ensemble:—

Walter Marshall, Frank Bryant, Sam Duncan, Morice Cachemail, Bert Burton.

Frank Crowther's Novelty Orchestra.

10.0: Close down.

## 3YA

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 and 4.30: Sports results.

## CHRISTCHURCH

980 k.c.

5.0: Children's Hour, conducted by Aunt Pat.

### 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, "Libesleid" (Kreisler).

6.19: Cedric Sharpe Sextet, "O, Lovely Night" (Ronald).

Philadelphia Symphony Orchestra, "Samson and Delilah" Baccanale (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, "Nel Gwynn Dance No. 3" (German)

6.44: Philadelphia Symphony Orches-

tra, "Damnation of Faust" (Marche Hungroise) (Berlioz).

Berlin State Opera Orchestra, "Der Rosenkavalier" Waltz (R. Strauss).

Zonophone Salon Orchestra, "Even-song" (Easthope Martin).

7.0: News and reports.

7.35: Talk, Mr. J. E. Wiltshire, "Books of the Month."

### Concert Programme.

8.0: Relay from the Radiant Hall of Concert Programme by the Christchurch Orchestra Society (Inc.). Conductor, Alfred J. Bunz.

"God Save the King."

Overture, Orchestra, "Tannhauser"

Overture (Wagner).

8.10: Orchestra, "Siegfried Idyll"

(Wagner).

8.27: Baritone with orchestra, W. Toomey, "Prologue to Pagliacci" (Leoncavallo).

8.35: Orchestra, "Unfinished Symphony"

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## 3YA (Continued).

in A Minor" (Schubert).

Return to Studio.

9.0: Weather forecast and station notices.

9.2: Recording, vocal quartette, The Maestros, "English Medley" (arr. Evans).

9.10: Resumption of relay from the

Radiant Hall. Piano concerto, Miss Alice Hewlett (piano and orchestra), 1st. movement, "Piano Concerto Op. 23" (Tchaikowsky).

9.30: Orchestra, "Valse Triste" (Sibelius).

9.38: Orchestra, "Waiata Poi" (Hill, arr. Verbruggen).

9.42: Baritone, W. Toomey, (a) "I

Wept Beloved" (Hue); (b) "Trees" (Rashbach).

9.52: Orchestra, "La Boutique Fantasque" (Rossini-Rasspighi).

10.0: Orchestra, "Finlandia" (Sibelius).

10.10 (approx.): Dance music.

11.10: Close down.

## 4YA

10.0: Selected recordings.

10.15: Devotional service.

12.0: Lunch music.

2.0: Selected recordings.

3.15: Lecturette, Mr. E. S. McFarlane, "Review of Music."

3.30 and 4.30: Sports results.

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

## Dinner Music.

6.0: National Symphony Orchestra, "Stradella" Overture (Plotow).

Grand Symphony Orchestra, "Polonaise No. 1 in A" (Chopin).

Gil Dech Ensemble, "Valse Parisienne" (Roberts, arr. Barry).

6.13: Philadelphia Symphony Orchestra, "Casse Noisette (Nutcracker) Suite" Waltz of the Flowers (Tchaikowsky).

Frank Westfield's Orchestra, "Neapolitan Nights" (Kerr-Zamecnik).

Marek Weber and His Orchestra, "Cavalleria Rusticana" Selection (Mascagni).

6.30: Debroy Somers Band, "Hungarian Medley" One Step (arr. Debroy Somers).

Organ, Leslie James, "Medley of Old Songs."

National Military Band, "Ballet Egyptien" (Luigini).

6.46: String Orchestra, "From the Sunflower Album" Russian Ballet (Brown).

## DUNEDIN

650 k.c.

Terence Casey (Organ), "I'm Lonely" (Coates).

The Regimental Band of H.M. Grenadier Guards, "La Paloma" (Yradier).

De Groot and His Orchestra, "When the Great Red Dawn is Shining" (Sharpe).

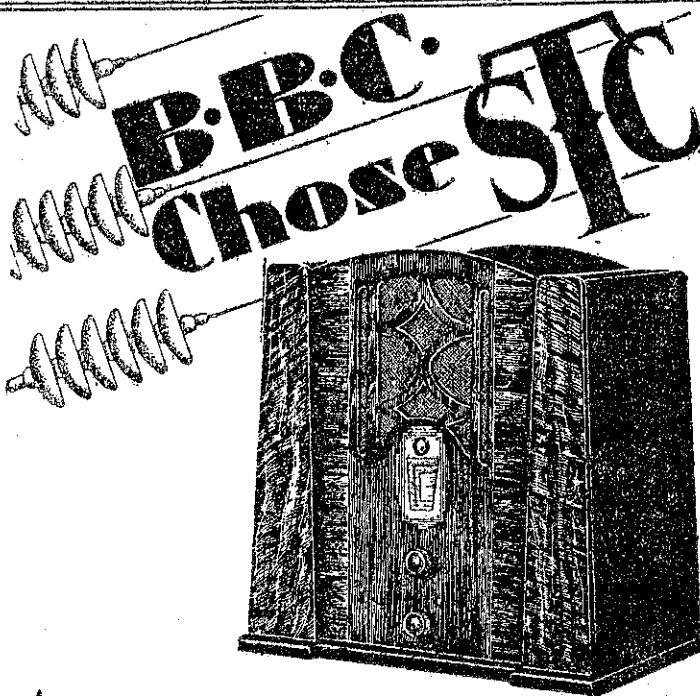
7.0: News and reports.

7.30: W.E.A. Session, Dr. F. J. Turner, "The Discovery of Metals and their Introduction to Europe."

## Concert Programme.

8.0: Relay from Concert Chamber of Dunedin Town Hall of Dunedin Orphans' Club Ladies' Night Concert.

10.30: Close down.



AT the end of March there were 93,480 wireless receiving licenses in force in New Zealand, an increase of about 19,000 over last year at the same time. Allowing for the normal increase, and for the fact that one or two people may have neglected to go through the formality of taking out a license, it is reasonable to assert that the listening army in New Zealand is by now 100,000 strong. The number of licenses per 1000 of the population is almost half what the figure is for Britain. For purposes of comparison it may be stated that there are more licenses in Gloucestershire than in New Zealand. The area served by Auckland has 27,129 licenses. In Bedfordshire there are 31,180. Other comparative figures are: Christchurch, 15,674; Fifehire, 15,782; Dunedin, 11,990; Stirlingshire, 11,920; Wellington, 38,418; Edinburgh, 49,048.

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# WEDNESDAY, AUGUST 23

## IYA

10.0: Devotional service, conducted by Capt. Bicknell, Salvation Army.  
 10.15: Selected recordings.  
 11.0: Talk, Karere, "Women's Interests."  
 12.0: Lunch music.  
 12.30: Relay of Community Sing from the Town Hall.  
 2.0: Selected recordings, and literary selection.  
 5.0: Children's Hour, conducted by Cinderella.

### Dinner Music.

6.0: Berlin State Opera House Orchestra, "The Beautiful Galathea" Overture (Suppe).  
 San Francisco Symphony Orchestra, "Rosamunde Entr'acte" (Schubert).  
 Marek Weber and His Orchestra, "La Belle Helene" Selection (Offenbach).  
 6.17: Jack Hylton and His Orchestra, "More Melodious Memories" (Finck).

## AUCKLAND

820 k.c.

J. H. Squire Celeste Octet, "Minuet Sicilienne" (Squire).  
 London Symphony Orchestra, "Komarinskaya" (Glinka).  
 6.34: Organ, Jesse Crawford, "La Borachita" (Fernandez-Esperon).  
 Musical Art Quartette, "Serenade" (Herbert).  
 J. H. Squire Celeste Octet, "Minuet in D" (Mozart).  
 London Palladium Orchestra, "Selection of Operatic Gems" (arr. Forbes).  
 6.50: Organ, Jesse Crawford, "I Loved You Then as I Love You Now" (Macdonald-Axt).  
 National Military Band, "Ben Hur" (Byng).  
 7.0: News and reports. (1YX, 600 kilocycles, after-dinner music).  
 7.30: W.E.A. Session, The Rev. W. Jellie, B.A., "Modern Poetry—Scotland."

### Concert Programme.

8.0: Selected recordings.  
 8.30: March, Auckland Watersiders' Silver Concert Band, "Auckland Civic" (Bovey); Suite, "The Maoriland Suite" (Ord Hume).  
 8.42: Tenor, Mr. George Lawson, "Angels Guard Thee" (Godard); "Believe Me if All Those Endearing Young Charms" (Moore).  
 8.49: Selection, The Band, "Liszt's Works" (arr. Short).  
 9.0: Weather forecast and notices.  
 9.2: Talk on Slave-trading: Rev. W. Lawson Marsh, M.A.  
 9.17: Tenor, Mr. George Lawson, "Pale Moon" (Logan).  
 9.21: Tone Poem, The Band, "Unfinished Symphony" (Schubert).  
 9.30: Dance music.  
 11.0: Close down.

## 2YA

10.0: Chimes. Selected recordings.  
 10.30: Devotional service.  
 11.30: Lecturette, "Hollywood Affairs."  
 12.0: Lunch music.  
 12.30 to 1.30: Relay from the Town Hall of Community Sing.  
 Selected recordings.  
 2.30: Lecturette, Miss Ruth Hay, "Needs of the Body—Sunlight, Exercise, Rest and Sleep."  
 3.0: Relay from Athletic Park of the Rugby Football Match, Wellington v. Southland.  
 5.0: Children's hour, conducted by Uncle Ernest.

### Dinner Music.

6.0: Bournemouth Municipal Orchestra, "Crown Diamonds" Overture (Auber).  
 Jacques Jacobs' Ensemble, "L'Estudiantina" Waltz (Waldteufel).  
 6.11: Debroy Somers Band, "Mister Cinders" Selection (Myers).  
 Grand Symphony Orchestra, "Hungarian Dances" Nos. 5 and 6 (Brahms).

## WELLINGTON

720 k.c.

Organ, Stanley Macdonald, "The Rosary" (Nevin).  
 6.25: The London Orchestra, "Valse Memories" (arr. Somers).  
 Albert W. Ketelbey's Concert Orchestra, "Cockney Suite"—(1) A State Procession; (2) The Cockney Lover; (3) At the Palace de Dance; (4) Elegy; (5) Bank Holiday (Ketelbey).  
 6.47: B.B.C. Wireless Symphony Orchestra, "Il Trovatore" Selection (Verdi).  
 Dajos Bela Orchestra, "Casino Tanze" Waltz (Gung'l).  
 7.0: News and reports. (2YC, 1010 kilocycles, after-dinner music).  
 7.30: Lecturette, Our Gardening Expert, "For the Home Gardener."  
 8.0: Chimes.

### Concert Programme.

8.2: March Medley, Westminster Military Band, "The Return of the Troops" (Various).  
 8.8: Vocal Gems, Light Opera Company, "The Red Mill" (Herbert).

8.12: Pianoforte, Water Rehberg, (a) "Rustle of Spring" (Sinding); (b) "Wedding Day" (Grieg).  
 8.18: Orchestra, Manuella and Orchestra, "Treasures from Schubert" (Schubert).  
 8.24: Baritone, Dennis Noble, (a) "Son of Mine" (Wallace); (b) "The Carnival" (Molloy).  
 8.31: Humour, Cicely Courtneidge, Ivor McLaren, and Lawrence Green, "Double Damask" (Titheradge).  
 8.34: Cello, Pablo Casals, "Vito" (Popper).  
 8.37: Orchestra, Marek Weber's Orchestra, "Life in the Vienna Prater" (Translatteur).  
 8.40: Talk, Dr. Guy H. Scholefield, O.B.E., "World Affairs."  
 9.0: Weather report and station announcements.  
 Selected recordings, interspersed with relays from the Town Hall of the Wellington Competition Society's Festival.  
 10.0: Close down.

## 3YA

10.0: Devotional service.  
 10.15: Selected recordings.  
 11.0: Talk.  
 11.15: Selected recordings.  
 12.0: Lunch music.  
 2.0: Selected recordings.  
 3.30 and 4.30: Sports results.  
 5.0: Children's hour, conducted by Uncle Jim.

### Dinner Music.

6.0: Albert W. Ketelbey's Concert Orchestra, "Chal Romano" (Gypsy Overture), (Ketelbey).  
 De Groot's Piccadilly Orchestra, "Friend o' Mine" (Sanderson).

## CHRISTCHURCH

980 k.c.

Johann Strauss and Symphony Orchestra, "Morgen Blatter" Waltz (Straus).  
 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 Pathetique" (Tchaikowsky).  
 6.24: H.M. Coldstream Guards Band, "Les Cloches de Corneville" Selection (Planquette).  
 International Novelty Quartette, "Merry Widow" Waltz (Lehar).  
 London Palladium Orchestra, "Nautical Moments" (arr. Winter).

6.43: Berlin State Opera House Orchestra, "Dance of the House" ("La Gioconda") (Ponchielli).

Paul Whiteman and His Concert Orchestra, "Mississippi Suite" (A Tone Journey) (Grofe).

7.0: News and reports.

7.30: Addington Stock Market reports.

### Concert Programme.

8.0: Presentation of B.B.C. Programme, "World's Away". (A dramatic sketch with vocal and instrumental musical interludes).

9.7: Weather forecast and station notices.

9.9: Reserved.

9.24: Recording, San Francisco Symphony Orchestra, "Liebesleid" (Kreisler).

9.28: Soprano, Frances Hamerton, (a) "The West Wind" (Stewart); (b) "Forrest Lullaby" (Baynon).

9.34: Recording, Cello, Pablo Casals, "Traumerel" (Schumann).

9.37: Baritone, A. G. Thompson, (a)

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## 3YA (Continued.)

"Sweet, Sweet Lady" (Spross); (b) "Tally Ho" (Leoni).

9.43: Recording, Instrumental octet, J. H. Squire Celeste Octet, "Invitation to the Valse" (Weber).

## 4YA

10.0: Selected recordings.

10.15: Devotional service.

10.45: Lecturette, Mr. J. V. Hanna, "Physical Culture."

12.0: Lunch music.

2.0: Selected recordings.

3.15: Lecturette, Home Science Department, "A Woman's Creed."

3.30 and 4.30: Sports results.

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

## Dinner Music.

6.0: Dajos Bela Orchestra, "Roses of the South" Waltz (Strauss).

Bournemouth Municipal Orchestra

"The Bronze Horse" Overture (Auber).

Bohemian Orchestra, "Love and Life in Vienna" (Komzak).

Frank Westfield's Orchestra, "Fiflette" Intermezzo Gavotte (Fletcher).

6.17: B.B.C. Wireless Symphony Orchestra, "H.M.S. Pinatore" Selection (Sullivan).

Dajos Bela Orchestra, "Strauss, the Waltz King at Home" (Weber).

The Regimental Band of H.M. Grenadier Guards, "Twist and Twirl" (Kott-aun).

6.35: Albert Sandler and His Orchestra, "My Dream Memory" (Levant).

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

Dajos Bela Orchestra, "Narcissus" (Nevin).

The Royal Music Makers, "Kiss Me Again" Waltz (Herbert).

6.47: Instrumental Quintet, Venetian Players String Quintet, "Romanza" (Mozart, arr. Sear).

Orchestra, Berlin State Opera House Orchestra, "Wine, Women and Song" Waltz (Strauss).

7.0: News and reports.

7.40: Talk, Mr. Thomas Begg, "The Anniversary of the arrival of the ship Auckland, 1874."

## Concert Programme.

8.0: Recording, Marek Weber and His Orchestra, "From Offenbach's Sample Box" (arr. Urbach).

8.10: Tenor, R. A. Mitchell, (a) "Ah, Moon of My Delight" (Lehmann); (b) "Sea Fever" (Ireland).

8.17: Recording (Organ and Piano), Edith and Keven Buckley, (a) "Polonaise" (Thomas); (b) "Naila" (Delibes).

8.25: Contralto, Dorothy Stentiford, (a) "Alleluia" (Morris); (b) "Thou Standest Like a Flower" (Liszt).

8.32: Recording, Willem Mengelberg and His Concert Orchestra, "Suite No. 2 in B Minor for Flute and Strings"—(a)

9.47: Soprano, Frances Hamerton, (a) "Spring Fancy" (Densmore); (b) "Fairy Roses" (Coleridge Taylor).

9.52: Recording (piano), Wilhelm Backhaus, "Tango" (Albeniz).

9.55: Baritone, A. G. Thompson, (a) "The Old Road" (Scott); (b) Give a Rouse" (Arnott).

10.0: Dance music.

11.0: Close down.

## DUNEDIN

650 k.c.

"Grave"; (b) "Allegro"; (c) "Rondo, and Bourees Nos. 1 and 2" (Bach).

8.44: Tenor, R. A. Mitchell, (a) "The Star of Bethlehem" (Adams); (b) "Parted" (Posti).

8.52: Recording (Violin), Naoum Blinder, (a) "Variations on a Theme by Correlli" (Kreisler); (b) "Caprice Viennois" (Kreisler).

9.0: Weather report and notices.

9.2: Reserved.

9.13: Contralto, Dorothy Stentiford, "Johnnie" (Stanford).

9.17: Presentation of B.B.C. Programme—"Ellan Vannin Through the Ages" (Introducing Selections of Manx Music).

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

10.1: Close down.

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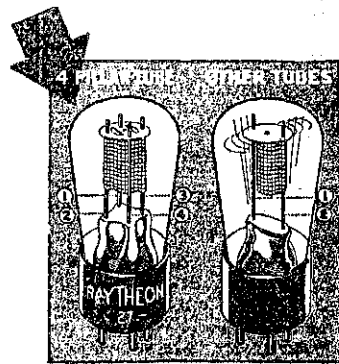
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# THURSDAY, AUGUST 24

## IYA

10.0: Devotional service, conducted by the Rev. F. J. Parr.  
 10.15: Selected recordings.  
 12.0: Lunch music.  
 12.30: Relay of mid-day service from St. Matthew's Anglican Church.  
 12.50: Lunch music.  
 2.0: Selected recordings.  
 3.30: Home Science Talk, prepared by the Home Science Extension Service of Otago University, "Still Spring-cleaning."  
 3.40: Selected recordings.  
 5.0: Children's hour, conducted by Aunt Dorothea.

### Dinner Music.

6.0: Milan Symphony Orchestra, "Mignon" Overture (Thomas).  
 Organ, Jesse Crawford, "Serenade" (Romberg).  
 New Symphony Orchestra, "Pastoral Dance" from "Nell Gwynn" (German).  
 Musical Art Quartette, "Deep River" (arr. Conrad Held).  
 6.18: New York Symphony Orchestra, "Entrance of the Little Fauns" (Pierne).  
 Milan Symphony Orchestra, "Il Matrimonio Segreto" Overture (Cimarosa).  
 Brunswick Concert Orchestra, "La Danseuse" (von Blon).  
 Polydor String Orchestra, "Neptune

## AUCKLAND

820 k.c.

March" (Ivory).  
 6.34: The Salon Orchestra, "Chinese Lullaby" (Bowers).  
 Orchestra Mascotte, "The Girl in the Taxi" Waltz (Petras).  
 Peter Biljo's Balalaika Orchestra, "Blowing Winds" (Ukrainian Medley).  
 The Salon Orchestra, "Sleepy Valley" (Hanley).  
 Organ, Jesse Crawford, "Indian Love Call" (Friml).  
 6.49: The Little Salon Orchestra, "Springtime in the Forest" Pts. 1 and 2 (Zimmer).  
 Polydor String Orchestra, "The Little Gingerbread House" (Ivory).  
 7.0: News and reports. (1YX, 600 kilocycles, after-dinner music).  
 7.30: W.E.A. Session, "Workers of New Zealand"—"Life on a Collier Ship," by "A Seaman."

### Concert Programme.

(Relay to 1ZH, Hamilton).  
 8.0: Relay from the Auckland Town Hall of the Royal Auckland Choir's second concert, 1933 season:—  
 National Anthem.  
 Choir, The Choir, "Strike the Lyre" (Cooke).  
 Soprano, Miss Jean Morrison, "One

Fine Day" (Madame Butterfly) (Puccini).  
 Choral, The Choir, "Hear My Prayer" (Dr. Thomas).  
 Bass, Mr. E. J. Thomas, "Young Dietrich" (Henschel).  
 Choral, The Choir, "Two Snails" (Bridge).  
 Contralto, Madame Irene Ainsley, (a) "Ah! se tu dormi" (Romeo and Juliet) (Vacaj); (b) "Divinites du Styx" (Alceste) (Gluck).  
 Choral, The Choir, "The Signal Sounds" (Buck).  
 Harp, Miss Mavis Grevatt, "La Harpe Eolienne" (Godefroid).  
 Choral, The Choir, "Murmuring Zephyrs" (Brewer).  
 Soprano, Miss Jean Morrison, "Orpheus with his Lute" (Sullivan).  
 Choral, The Choir, "Jabberwocky" (Chadwick).  
 Contralto, Madame Irene Ainsley, "Break, Break, Break" (Carey).  
 Choral, The Choir, "Gondoliers' Serenade" (Schubert).  
 Choral, The Choir, "Songs of the Sea."  
 Bass solos by Mr. E. J. Thomas, (a) "Drake's Drum"; (b) "The Old Superb" (Stanford).  
 10.0: Close down.

## 2YA

10.0: Chimes. Selected recordings.  
 10.30: Devotional service.  
 12.0: Lunch music.  
 2.0: Selected recordings.  
 3.0: Talk, prepared by the Home Science Extension Service of Otago University "Still Spring-cleaning."  
 3.30 and 4.30: Sports results.  
 4.55: Close down.  
 5.0: Children's hour, conducted by Big Brother Jack.

### Dinner Music.

6.0: San Francisco Symphony Orchestra, "Coppelia" Ballet — Automaton Dance" (Delibes).  
 International Novelty Orchestra, "Four Little Farms" Waltz.  
 A. and P. Gypsies Orchestra, "Herbertiana" (Stone).  
 De Groot (violin) and Herbert Dawson (organ), "I'll Sing Thee Songs of Araby" (Clay).  
 6.13: Orchestre Symphonique de Paris, "L'Arlesienne" (Incidental Music) Prelude—Overture Act 1 (Bizet).  
 Court Symphony Orchestra, "The Gondoliers" Selection (Sullivan).  
 Pavilion Lescaut Tango Orchestra, "In a Little Cafe" Tango (Neubach).  
 6.20: Poltronieri String Quartette "Canzonetta from 'Quartet in E'" (Op. 12 No. 1) (Mendelssohn).

## WELLINGTON

720 k.c.

Organ, Stanley MacDonald, "Was it a Dream" (Coslow).  
 6.46: Reginald King and His Orchestra, "Garden in the Rain" (Gibbons).  
 Berlin State Opera House Orchestra, "From Foreign Parts" Italy and Germany (Moszkowski).  
 Dajos Bela Orchestra, "Gypsy Love" Waltz (Lehar).  
 7.0: News and reports. (2YC, 1010 kilocycles, after-dinner music).  
 7.30: W.E.A. Session: Professor H. H. Cornish, Professor of Law, Victoria University College, "The Law Process—The Litigant."

### Concert Programme.

8.0: Chimes.  
 Relay from St. James' Hall. Lower Hutt of Concert by the Hutt Valley Liedertafel.  
 Chorus, The Choir, "The Song of the Jolly Roger" (Chudleigh-Candish).  
 Folk Song, "Allan Water" (arr. Butten).  
 Baritone, Mr. H. B. Robb, (a) "O Night, O Life" (Sanderson); (b) "The Crescent Moon" (Sanderson).  
 Pianoforte, Mr. Paul Vinogradoff, "Russian Fantasy" (Selected from Russian Folk Songs) (Vinogradoff).

From the Studio—

8.40: Lecturette, Captain H. M. Talbot-Lehmann, M.C. "Exciting Experiences as Aeronautical Advisor to the late Marshall Chan Tso Lin in the Chinese Civil War."  
 9.0: Weather report and notices.  
 Return to Relay—  
 Part Song, The Choir, "The Herald" (Elgar).  
 Tenor, Mr. James Fordie "Flower Song" (Bizet).  
 Part Song, The Choir, "The Evening Primrose" (Specially composed for the Hutt Valley Liedertafel by Claude M. Haydon) (Claude M. Haydon).  
 Contralto, Miss Ngaire Coster, "Now's the Time to Love" (Gounod).  
 Unison Song, The Choir, "Boots" (McCall).  
 Part Song, "The Rosary" (Nevin).  
 Pianoforte, Mr. Paul Vinogradoff "Rigoleto" (Concert Paraphrase) (Verdi-Liszt).  
 Part Songs, The Choir, (a) "Finnish Lullaby" (Palmgren); (b) "Rolling Down to Rio" (German).  
 Conductor: Mr. Harry Brusey.  
 Accompanists: Mr. Ron Horman, Mr. Harry Brusey.  
 10.10 (approx.): Close down.

## 3YA

10.0: Devotional service.  
 10.15: Selected recordings.  
 11.0: Talk, by a representative of the Government Department of Health.  
 11.15: Selected recordings.  
 12.0: Lunch music.  
 12.15 to 1.45: Relay of Community Singing from Civic Theatre.  
 2.0: Selected recordings.  
 3.15: Home Science Talk: "Still Spring-cleaning."  
 3.30 and 4.30: Sports results.

## CHRISTCHURCH

980 k.c.

5.0: Children's Hour, conducted by Ladybird and Uncle Dick.  
 Dinner Music.  
 6.0: Berlin State Opera House Orchestra, "The Three Waltz Kings" Viennese Waltz Fantasia (Strauss).  
 J. H. Squire Celeste Octet, "Song of the Waterfall" (Squire).  
 New Mayfair Orchestra, "Love Lies" Selection.  
 6.21: Pavilion Lescaut Orchestra, "Drink, Brother, Drink" Waltz (Bendix).  
 Organ, Reginald Foort, "A Brown Bird

Singing" (Haydn Wood).  
 Band of H.M. Grenadier Guards, "Sir Harry Lauder" Medley.  
 6.32: Pavilion Lescaut Orchestra, "Oh! Miss Greta" Tango (Flossas).  
 Victor Olof Salon Orchestra, "Grieg Selection" (arr. Urbavh).  
 New Symphony Orchestra, "Mors et Vita—Judex" (Gounod).  
 De Groot and the Piccadilly Orchestra, "The Temple Bells" (Woodforde Finden).  
 6.51: International Concert Orchestra, "My Treasure" Waltz (Becucci).

## 3YA (Continued).

Plaza Theatre Orchestra, "My Lady Dainty" (Hesse).

7.0: News and reports.

## Concert Programme.

## (Programme of Recordings).

8.0: Regimental Band of H.M. Grenadier Guards, "New Sullivan Selection" (arr. Godfrey).

8.10: Bass, Richard Watson, "The Pretty Creature" (arr. Wilson).

8.13: Orchestra, Victor Ricardo and His Orchestra, "Whispering Flowers" (Blon).

8.17: Vocal duet, Mellow and Rich, "Sweetheart Songs of Long Ago."

8.23: Violin, Fritz Kreisler, "La Preceuse" (arr. Kreisler).

8.26: Male Voices, The International Singers, "Lassie o' Mine" (Galt).

8.29: Reserved, selected recordings.

8.41: Baritone, John Brownlee, (a) "Blow, Blow, Thou Winter Wind" (Quilter); (b) "If I Were King" (Tipton).

8.47: Descriptive Sketch, Horace Kenney, "Almost a Film Actor" (Kenney).

8.55: San Francisco Symphony Orchestra, (a) "Serenade" (Moszkowsky); (b) "Aubade" (Auber).

9.0: Weather forecast and station notices.

9.2: Talk, Miss Marjorie D. Bassett, "All the World's a Stage."

9.17: Instrumental Octet, The J. H. Squire Celeste Octet, "Scottish Fantasia" (Mulder).

9.21: Tenor, John McCormack, with violin obbligato by Fritz Kreisler, "Ave Maria" (Mascagni).

9.24: The International Singers, (a)

"Jeanie, with the Light Brown Hair" (Foster); (b) "Me and My Little Banjo" (Ditchmont).

9.27: Organ, Sydney Gustard, "Un Peu D'Amour" (A Little Love) (Silesu).

9.30: Vocal duet, Ana Hato and Deane Waretni, "Te Arawa" (arr. Piripata).

9.33: Comedian, George Formby, "I Could Make a Good Living at That" (Cottrell).

9.36: Xylophone, Billy Whitlock, "Xylophonitis" (Whitlock).

9.39: Baritone, Armand Crabbe, "Tell Me To-Night" (Eytan).

9.42: Orchestral, Jay Wilbur and His Salon Orchestra, "Famous Waltzes of the Past."

9.48: Reserved, special recordings.

10.0: Close down.

## 4YA

10.0: Selected recordings.

10.15: Devotional service.

10.45: Lecturette, Mr. M. Anderson, "Beauty Culture."

12.0: Lunch music.

2.0: Selected recordings.

3.30 and 4.30: Sports results.

5.0: Children's Hour, conducted by Big Brother Bill.

## Dinner Music.

6.0: Johann Strauss and his Orchestra, "Radetzky" March (Strauss).

Milan Symphony Orchestra, "Force of Destiny" Overture (Verdi).

Zurich Tonhalle Ensemble, "Andante" (Mozart).

6.15: The International Concert Orchestra, "Just a Kiss" Waltz (Kasik).

Band of H. M. Grenadier Guards, "Ivanhoe" Selection (Sullivan, arr. Godfrey).

Organ, Quentin MacLean, "Little Dolly Daydream" (Stuart).

Halle Orchestra, "Rosamunde Ballet Music"—(1) "Andantino," (2) "Allegro Moderato and Andante" (Schubert).

6.38: Bournemouth Municipal Orchestra, "Echoes of the Valley" (Gennin).

Frank Westfield's Orchestra, "The New Sullivan Selection" (arr. Godfrey).

Sandor Joszi Orchestra, "Polo" (Petras).

6.51: Edith Lorand Orchestra, "O Maiden, My Maiden" (Lehar).

J. H. Squire's Celeste Octet, "Serenade" (Titl).

7.0: News and reports.

## Concert Programme.

## "Devonshire Days."

8.0: Recording, London Theatre Orchestra, "A Country Girl" (Monckton).

8.10: Part Song, Solo and Part Song, The Troubadours (John, T. Leech, Conductor), (a) "In Sunny Devon" (Abt); (b) "Devonshire Cream and Cider" (Sanderson); (c) "Drake's Drum" (Coleridge-Taylor).

8.23: Recording, Squire Celeste Octet, "Memories of Devon" (Evans).

8.26: Solo and Chorus, The Troubadours, "We've Searched the Countryside" (Phillips).

8.31: Recording, Dajos Bela Orchestra, "The Herd Girl's Dream" (Labitzky).

## DUNEDIN

## "The Magic of Erin."

8.35: Solo, Part Song and Solo, The Troubadours, (a) "Kathleen Mavourneen" (Crouch); (b) "Maureen" (Robertson); (c) "Irishmen All" (Flood).

8.46: Recording (organ), Terence Casey, "The Irish Organist" (arr. Casey).

8.54: Part Songs, The Troubadours, (a) "The Rosary" (Nevin); (b) "The Dear Little Shamrock" (Tridl).

9.0: Weather report and station notices.

9.2: Talk, Mr. H. Camp, "Sea-Faring Tales—The Mighty Dirigo."

## 650 k.c.

## Recordings.

9.17: March, State Opera Orchestra, Berlin, "Military March" (Strauss).

9.20: Contralto, Essie Ackland, "My Treasure" (Trevalsa).

9.23: Zither, Fritz Muhlholz, "Violet of the Woods" (Baner).

9.26: Bass-Baritone, Peter Dawson and Chorus, "Sons of the Brave" (Bidgood).

9.30: Dance music.

11.0: Close down.



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JAPAN is the latest country to inaugurate regular television transmissions. A television research institute will shortly be opened in Tokio, and six studios are to be devoted to transmissions. Films are to be televised, and it is reported that receiving sets are to be marketed throughout the country at prices from £13 to £18.

# FRIDAY, AUGUST 25

## IYA

10.0: Devotional service.  
10.15: Selected recordings.  
12.0: Lunch music.  
2.0: Selected recordings, and Literary selection.  
5.0: Children's hour, conducted by Nod and Aunt Jean.

### Dinner Music.

6.0: Berlin State Opera House Orchestra, "The Mill on the Cliffs" Overture (Reissiger).  
Plaza Theatre Orchestra, "Lovers' Lane Minuet" (Tours).  
Royal Cinema Orchestra, "King of Jazz" Selection (Yallen, Ager).  
6.19: Orchestre Symphonique (of Paris), "Norwegian Rhapsody" (Lalo).  
The Regal Salon Orchestra, "Memories of Schubert" (Schubert).  
6.35: London Symphony Orchestra, "Norwegian Dances, Nos. 1 and 2" (Grieg).  
Victor Olof Orchestra, "The New Moon" Selection (Romberg).  
6.48: Madrid Symphony Orchestra, "Noche de Arabia" (Arabian Nights) (Arbos).  
National Symphony Orchestra, "Melody in F" (Rubinstein).  
7.0: News and Reports. (1YX, 600 kilocycles, after-dinner music).

## AUCKLAND

7.30: Sports talk.

### Concert Programme.

8.0: Chimes. Relay to 1ZIH, Hamilton.  
March, The Studio Orchestra, under Mr. Harold Baxter, "Zanzibar" (Ancliffe).  
Serenade, "En Sourdine" (Tellam).  
8.8 Recording (soprano), Lucienne Boyer, "When You're in My Arms" (Monnet); "Don't Say Forever" (Sung in French) (Lenoir).  
Recording (Piano), Percy Grainger, (a) "Country Gardens" (Grainger); (b) "Shepherd's Hey" (Grainger).  
8.18: Bass, with Orchestra, Mr. Duncan Black, "Mendin' Roadways" (Coates); "Rocked in the Cradle of the Deep" (Knight).  
8.25: Recording (Humour), Angela Baddeley and L. du Garde Peach, "Moor-ing. Without Tears" (L. du Garde Peach).  
8.31: The Orchestra. Dances from "The Blue Bird" (O'Neill).  
8.39: Recording (Vocal), Chauve Souris, Eugene Safonova and Finaida Erchova, Duet from "Pique Dame" (Tchaikowsky).

## 820 k.c.

Concerted, N. Balieff's Chauve Souris Company, "The Knife Grinder's Daughter" (Trdtl.).  
8.47: The Orchestra, "Turkish Patrol" (Michaelis).  
8.51: Recording (Quartette), Comedy Harmonists, "A Boy Saw a Rose Bush" (Werner); "In a Cool Dell" (Gluck).  
Band, Garde Republicaine, "Le Bombardier" (Pares).  
9.0: Weather forecast and notices.  
9.2: Talk, Mr. L. W. Delph, "Cairo."  
9.22: The Orchestra, "Rondo Capriccioso" (Mendelssohn).  
9.27: Recording (Vocal Duet), Winnie Melville and Derek Oldham, "Lovers' Dream" (arr. Besley); "The Old Sweet Song" (arr. Kelp).  
Recording (Xylophone), Rudy Starita, "Dancing Butterfly" (Golden).  
9.36: Bass, with Orchestra, Mr. Duncan Black, "Spanish Gold" (Fisher); "Up from Somerset" (Sanderson).  
9.44: Recording (Violin), Albert Sandler, "Allegro" (Fiocco).  
Recording (Contralto), Sigrid Onegin, "The Fairy Piper" (Brewer).  
9.50: The Orchestra, "Cockney Suite" (Ketelbey).  
10.0: Close down.

## 2YA

10.0: Selected recordings.  
10.30: Devotional service.  
11.30: Lecturette, Representative Health Department, "Public Health Subjects."  
12.0: Lunch music.  
2.0: Selected recordings.  
3.30 and 4.30: Sports results.  
4.55: Close down.  
5.0: Children's Hour, conducted by Mr. Adventure Man.

### Dinner Music.

6.0: International Novelty Orchestra, "Carmen Sylva" Waltz (Ivanovici).  
Orchestre Symphonique de Paris, "L'Arlesienne Suite—Entr'acte—Le Cuisinier de Castelet" (Bizet).  
Grand Symphony Orchestra, "Dance of the Waves" (Catalani).  
De Groot (violin) and Herbert Dawson (organ), "Drink to me Only with

## WELLINGTON

Thine Eyes" (Calcott).  
6.17: International Novelty Orchestra, "Eva" Waltzes (Lehar).  
De Groot and His Orchestra, "For Ever and For Ever" (Tosti).  
The Band of H.M. Coldstream Guards, "Floradora" Selection (Stuart).  
Zonophone Salon Orchestra, "Eleanor" (Deppen).  
Vienna Philharmonic Orchestra, "Dorfschwalben" Waltz (Strauss).  
6.43: Organ, Edward O'Henry, "Dream Lover" (Schertzing).  
Vienna Philharmonic Orchestra, "Hungarian Dance No. 3" (Brahms).  
Orchestre Symphonique de Paris, "L'Arlesienne Suite" Intermezzo (Bizet).  
6.52: Columbia Symphony Orchestra, "Badinage" (Herbert).  
International Novelty Orchestra, "Emperor" Waltz (Strauss).

## 720 k.c.

7.0: News and reports. (2YC, 1010 kilocycles, after-dinner music).  
7.40: Lecturette, Mr. Dan McKenzie, "The Spirit of Rugby Football."  
**Concert Programme.**  
8.0: Selected recordings.  
8.40: Lecturette, Captain M. Talbot-Lehmann, M.C., "Exciting Experiences as Aeronautical Advisor to the late Marshal Chang Tso Lin in the Chinese Civil War."  
9.0: Weather report and station notices.  
9.2: The programme will be interrupted to permit of a relay from the Town Hall of the Wellington Competition Society's Festival.  
Selected recordings.  
9.30: Dance programme.  
11.0: Close down.

## 3YA

10.0: Devotional service.  
10.15: Selected recordings.  
11.0: Talk, Miss A. R. Powell, B.Sc., "Feeding the Family."  
11.15: Selected recordings.  
12.0: Lunch music.  
2.0: Selected recordings.  
3.30 and 4.30: Sports results.  
5.0: Children's Hour, conducted by Friday.

## CHRISTCHURCH

6.0: Berlin Philharmonic Orchestra, "Carnaval Romain" Overture (Berlioz).  
Columbia Symphony Orchestra, "Al Fresco" (Herbert).  
London Palladium Orchestra, "Katja the Dancer" Waltz (Gilbert).  
Berlin State Opera Orchestra, "Capriccio Italian" (Tchaikowsky).  
6.23: Plaza Theatre Orchestra, "Minuet" (Finck).  
London Novelty Orchestra, "Love in

## 980 k.c.

Idleness" (Macbeth).  
National Military Band, "Lohengrin" Prelude (Wagner).  
6.32: Brunswick Salon Orchestra, "Love Everlasting" Waltz (Friml).  
J. H. Squire Celeste Octet, "Mignon" Polonaise (Thomas).  
Virtuoso String Quartette, "London-derry Air" (arr. Bridge).  
De Groot and His Orchestra, "Louise" Selection (Charpentier).  
6.47: J. H. Squidre Celeste Octet, "Song of the Celeste" (Renard).  
New Concert Orchestra, "Jolly Fellows" Waltz (Vollstedt).  
Brunswick Salon Orchestra, "Little Grey Home in the West" (Lohr).  
7.0: News and reports.  
7.35: W.E.A. Session, Mr. R. Winterbourn, M.A., Dip. Ed., Psychology of Emotional Life, "Emotional Maladjustments in Modern Life."

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## 3YA (Continued).

## Concert Programme.

8.0: Recording, The Band of H.M. Coldstream Guards, "Dorothy" Selection (Cellier).

8.10: Baritone, Claude O'Hagan, (a) "The Admiral's Broom" (Bevan); (b) "An Emblem" (Thompson).

8.16: Instrumental Trio, The Melody Trio, "Merry Widow" (Lehar).

8.25: Mezzo-Contralto, Mrs. Rita Jamieson, (a) "Down Along in Clover-

land" (Clarke); (b) "Two Eyes of Grey" (McGeoch).

8.31: Special recordings.

9.1: Weather forecast and station notices.

9.3: Reserved.

9.18: Recording, Intermezzo, The Metropolitan Police Central Band, "Loin du Bal" (Gillet).

9.21: Recording, tenor, Tom Burke, "One Alone" (Romberg).

9.25: The Melody Trio, (a) "La Veeda" (Alden); (b) "Paradise" (Brown).

9.32: Recording, humour, John Henry,

"Going the Pace that Kills" (Henry).

9.38: Baritone, Claude O'Hagan, "Shipmates o' Mine" (Sanderson); "Sincerity" (Clarke).

9.44: The Melody Trio, (a) "Love Here is My Heart" (Silesu); (b) "Do You Remember?" (Bond).

9.50: Mezzo-Contralto, Mrs. Rita Jamieson, (a) "The Land of Gra-machree" (Barnes); (b) "When the Grey of the Sky" (Sterling).

9.57: Recording, band, The Fillmore Band, "Golden Friendships" (Fillmore).

10.0: Close down.

## 4YA

10.0: Selected recordings.

10.15: Devotional service.

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

12.0: Lunch music.

12.30: Relay of Community Singing from Empire Theatre.

2.0: Selected recordings.

3.15: Lecturette, Miss A. Hazel Johnson, "Preparing and Dressing Material."

3.30 and 4.30: Sports results.

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

## Dinner Music.

6.0: Berlin State Opera House Orchestra, "Abu Hassan" Overture.

De Groot and His Orchestra, "Tina" (Rubens).

London Theatre Orchestra, "The New Moon" Selection (Romberg).

6.15: Organ, Emil Velazco, "La Golondrina" (Mexican Air).

Orchestra Opera Comique, Paris, "Manon" Ballet Music (Massenet).

J. H. Squire Celeste Octet, "The Fly's Courtship" (Squire).

Ernest Leggett London Octet, "Operatic Fantasia" (arr. Aldington).

6.36: Johann Strauss and His Orchestra, "Voices of Spring" Waltz (Strauss).

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

Mark Weber and His Orchestra, "Blonde or Brunette" Waltz (Waldteufel).

7.0: News and reports.

7.30: W.E.A. Session, Dr. J. R. Elder, Prof. of History, "1848."

## Concert Programme.

8.0: Recording, Band of H.M. Grenadier Guards, "The Rose" (arr. Myddleton).

8.10: Hansel and Gretel Entertain.

8.22: Selection, The de Rose Octet, "The Queen's Lace" (Strauss).

8.34: Dramatic Recital, Bransby Williams, (a) "Scrooge"—(1) Before the Dream; (2) The Dream; (3) The Awakening" (Dickens); (b) "Micawber's Advice to David Copperfield" (Dickens).

8.50: Selection, The Octet, "The Tyrolean" (Zeller).

9.0: Weather report and notices.

9.2: Talk, Mr. W. H. Carson, "Famous Overseas Trials—Trial of Ronald True."

IN America, beer seems to be coming into its own after a long time. Reports have it that although attempts have been recently made in Congress to prohibit the advertising of beer over the air, the attempts were frustrated, and the Yankee listener will be regaled with Beer, Bach, and Beethoven as long as the money for the advertising can be found.

## DUNEDIN

9.18: Recording (Chorus), The Big Four, "Form Fours" Medley (arr. Giraud).

9.26: Selection, The Octet, "The Rose of Stambul" (Fall).

9.36: Hansel and Gretel Entertain.

9.43: Recording (Impersonations), Florence Desmond, "A Hollywood Party" (Desmond).

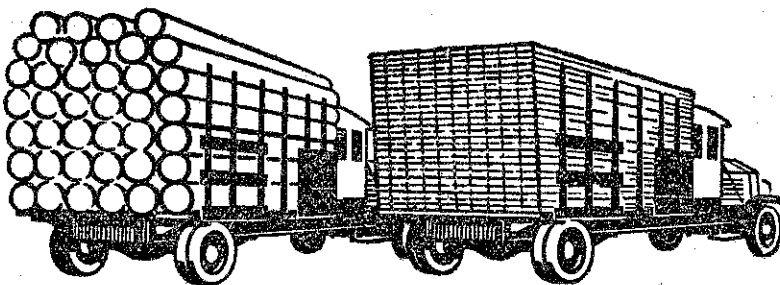
9.49: Waltz, The Octet, "The Choristers" (Phelps).

9.55: Recording (Bass-Baritone), Peter Dawson, "Young Tom O'Devon" (Russell).

9.58: Recording, Jack Bund and his Bravour Band, "By the Waters of Minnetonka" (Lieurance).

10.1: Close down.

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# SATURDAY, AUGUST 26

## IYA

11.30: Relay, and at intervals during the day, of running commentary on Auckland Trotting Club's meeting at Alexandra Park, Epsom.

2.45: Relay of running commentary on Rugby Football match at Eden Park. (Announcer, Mr. V. C. Hutter).

5.0: Children's Hour conducted by Cinderella.

### Dinner Music.

6.0: Berlin State Opera House Orchestra, "Preciosa" Overture (Weber).

Brunswick Salon Orchestra, "Trees" (Rasbach).

San Francisco Symphony Orchestra, "Serenade" (Moszkowski); "Aubade" (Auber).

Translateur and Orchestra, "Viennese Birds of Passage" (Translateur).

Alexandre Glazounov and Symphony Orchestra, "The Seasons' Ballet":—Autumn: (a) "Bacchanal," (b) "Petit Adagio," (c) "Les Bacchantes" (Glazounov).

The Classic Symphony Orchestra, "Peer Gynt Suite No. 1"—(a) "Morning," (b) "The Death of Asa," (c) "Anitra's Dance," (d) "In the Hall of the Mountain King" (Grieg).

## AUCKLAND

820 k.c.

6.37: J. H. Squire Celeste Octet, "Scottish Fantasia" (Mulder).

New Light Symphony Orchestra, "Princess Ida" Selection.

6.49: Herman Finck and His Orchestra, "Plantation Melodies" (arr. Finck). Barnabas von Geczy Orchestra, "Helen" (Offenbach).

7.0: News and reports. (1YX, 600 kilocycles, after-dinner music).

7.30: Horticultural talk.

### Concert Programme.

8.0: Relay from the Auckland Town Hall of Municipal Band Concert, under the conductorship of Mr. George Buckley:—

Spanish March, The Band, "Augero" (Franco).

Overture, The Band, "The Thieving Magpie" (La Gazza Ladra) (Rossini).

Cello, Miss Jean Clarkson, "A Song of India" (Rimsky Korsakov).

Selection, The Band, "The Merry Widow" (Lehar).

Soprano, Mrs. Freda Evans, "Ave Maria" (Mascagni).

Waltz, The Band, "The Golden Waltz"

(Winter).

Novelty Song March, The Band, "Let's All Sing at the Top of Our Voices" (Butler).

Violin, Miss Helen Grey, "Romance" (Wienlawski).

A Ducky's Dream, The Band, "By the Swanee River" (Myddleton).

Piano, Miss Jean Clarkson, "Fantasie Impromptu" (Chopin).

Incidental Music, The Band, "The Merchant of Venice": (1) Intermezzo "Portia"; (2) "Doge's March" (Rosso).

Suite, The Band, "Coppella" Part 2: (3) Valse "de la Poupée"; (6) "Warrior's March"; (7) "Hungarian Dance" (Delibes).

Patrol, The Band, "The Wee MacGregor" (Amers).

Selection, The Band, "The Rhinegold" (Wagner).

March, The Band, "Martial Moments" (Winter).

10.0: Sports resume.

10.10: Dance music.

11.10: Close down.

## 2YA

## WELLINGTON

720 k.c.

10.0: Chimes. Selected recordings.

10.30: Devotional service.

12.0: Lunch music.

2.0: Selected recordings.

3.0: Relay of Rugby Football Match from Athletic Park.

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

### Dinner Music.

6.0: London Palladium Orchestra, "Classica Selection" (arr. Ewing).

Jacques Jacob's Ensemble, "Wiener Blut" Waltz (Strauss).

Paul Whiteman and His Concert Orchestra, "Caprice Futuristic" (Malneck).

6.17: Albert Sandler and His Orchestra, "For You Alone" (Geehl).

London Symphony Orchestra, "Khow-antehina—Persian Dances" (Moussorgsky).

Instrumental Trio, Fritz Kreisler, Hugo Kreisler and M. Raucheisen "Syncopation" (Kreisler).

6.27: Dajos Bela Orchestra, "The Grenadiers' Waltz (Waldteufel).

Berlin State Opera House Orchestra, "Academic Festival" Overture (Brahms) J. H. Squire Celeste Octet, "On Wings of Song" (Mendelssohn).

Gil Dech Ensemble, "Italian Nights" (Roberts).

6.45: Organ, Stanley Macdonald, "La Rosita" (Dupont).

La Scala Orchestra, "The Secret of Susanna" Overture (Wolf-Ferrari).

National Symphony Orchestra, "The Irish Washerwoman."

Royal Opera Orchestra, "Naila" Waltz (Delibes).

Opera Comique Orchestra, "Gopak" (Moussorgsky).

7.0: News and reports. (2YC, 1010 kilocycles, after-dinner music).

7.30: W.E.A. Session: Mr. J. R. Elliott, M.A., Lecturer in Classics, Victoria University College, "Aspects of Ancient Life—Trade, Transport and War."

### Concert Programme.

8.0: Chimes.

Instrumental, 2YA Concert Orchestra, (Conductor, Mr. Leon de Mauny), "Marche Militaire" (Schubert).

8.7: Recording (Duets); Morton and Ridley (a) "Moon Song" ("That Wasn't Meant for Me" (Johnston); (b) "Twenty Million People" (Johnston).

8.13: Valse, 2YA Concert Orchestra, "Bal Masque" (Fletcher).

8.18: Contralto, Mrs. Humphrey Gordon (a) "An Eriskey Love Lilt" (Kennedy-Fraser); (b) "The Bitterness of Love" (Dunn).

8.24: Recording (Accordion), William Hannah, "London's Bonnie Woods" (Hannah).

Recording (Humour), Sir Harry Lauder, "He Was Very, Very, Very Kind to Me" (Lauder).

8.30: Selection, 2YA Concert Orchestra, "Viktoria and Her Hussar" (Abraham).

8.40: Lecturette, Mr. F. Kilby, "Why I Consider Rugby the Best Sport and why I Play It."

9.0: Weather report and notices.

The Programme will be interrupted to permit of a relay from the Town Hall of the Wellington Competition Society's Festival.

Suite, 2YA Concert Orchestra, "The Jester at the Wedding" (Coates).

Contralto, Mrs. Humphrey Gordon, (a) "O Lovely Night" (Landon Ronald);

(b) "When Song is Sweet" (Sans Souci).

Recording (Humour), John Tilley, "Army Estimates."

Rhythmic Paraphrase, 2YA Concert Orchestra, "Lilting Lucia" (arr. Black). Morceau, "Blumengeflauster" (Von Blon).

Recording (Novelty), Roy Fox and His Band, "Wheezy Anna" (Sarony).

Instrumental, 2YA Concert Orchestra, "The Irish Patrol" (Puerer).

10.0: Sporting summary.

10.10: Dance programme.

11.10: Close down.

## 3YA

## CHRISTCHURCH

980 k.c.

3.0: Selected recordings.

3.30 and 4.30: Sports results.

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

### Dinner Music.

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

Marek Weber and His Orchestra, "Luna Waltz" (Lincke).

Royal Opera Orchestra, "Carmen—Entr'acte and Ballet No. 1" (Bizet).

Dajos Bela Orchestra, "Eldgaffeln" (Lunden).

6.20: J. H. Squire Celeste Octet, "Putting the Clock Back" (arr. Squire).

Organ, Jesse Crawford, "I'll Close My Close My Eyes to the Rest of the World" (Friend).

Grand Symphony Orchestra, "Raymond" Overture (Thomas).

6.40: J. H. Squire Celeste Octet, "Air on G String" (Bach).

Rio Novelty Orchestra, "Spaventa" Tango (Pares).

Grand Symphony Orchestra, "Tales of Hoffmann" Entr'acte and Minuet (Offenbach).

J. H. Squire Celeste Octet, "Memories of Devon" (Evans).

6.51: Grand Symphony Orchestra, "Japanese Lantern Dance" (Yoshitomo).

Marek Weber and His Orchestra, "Blumenlied" Op. 39 (Langé).

7.0: News and reports.

### Concert Programme.

8.0: Relay of Concert Programme from Station 4YA, Dunedin.

10.0: Sports results.

10.10: Dance music.

11.10: Close down.



## 4YA

## DUNEDIN

650 k.c.

3.0: Relay description of Rugby football match from Carisbrook Ground.  
 3.30 and 4.30: Sports results.  
 5.0: Children's Hour, conducted by Aunt Anita.

## Dinner Music.

6.0: Sandor Joszi Orchestra, "Marionette's Wedding March" (Rathie).  
 Berlin State Opera House Orchestra, "The Magic Flute" Overture (Mozart).  
 Albert W. Ketelbey's Concert Orchestra, "Bells Across the Meadow" (Ketelbey).

6.13: Frank Westfield's Orchestra, "Our Miss Gibbs" Selection (Monckton).  
 Victoria Orchestra, "Espanita" Waltz (Rosey).

Dajos Bela Orchestra, "Mosaic" Potpourri (Zimmer).

6.31: Orchestra Mascotte with Dajos Bela, "The Flowers' Dream" (Translation).

Berlin State Opera House Orchestra, "Slavonic Dances Nos. 1 and 2" (Dvorak).

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

6.45: Symphony Orchestra, "When the Lemons Bloom" (Strauss).

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

7.0: News and reports.

## Concert Programme.

8.0: Recording, Minneapolis Symphony Orchestra, "Waiata Poi" (Hill).

8.4: Programme by the Puketeraki Maori Party, under the direction of Pani Te Tau:—

Choruses, Puketeraki Maori Party, (a) "E Kore au e mutu"; (b) "Hei tau aroha" (Trdtl.).

Solo, Pani Te Tau, "Taku putiputi pai" (Thompson).

Slow Poi with chorus (Trdtl.).

Duet, Ruti and Tame Hipi, "Kaianga" (Clarkson).

Action Dance and Song, "Haere mai e te iwi" (Trdtl.).

Male Quartette, "Nita" (Norton).

Solo, Te Wera Couch, "Kamate" (Te Rangihikiroa).

Double Poi, with chorus (Trdtl.).

Duet, Kuini Parata and Pani Paana, "Maku ranei Koe" (Trdtl.).

Solo, Ihaka, "Te Ata Tu" (Ihaka and Te Tau).

Choruses, (a) "E Wawata"; (b) "Tenei e Hine" (Trdtl.).

Stick game with song.

Solo, R. Parata, "I've Lost My Heart in Maoriland" (Lawrence).

Haka.

9.0: Weather report and station notices.

9.2: Reserved.

9.15: Continuation of Concert Programme by Puketeraki Maori Party:—

Chorus, "Haere mai ra e nga iwi" (Trdtl.).

Solo, Riki Te Tau, "Haere Tonu" (Horne).

Action Dance and Song, "Moea iho nei ra i te po" (Ngata).

Solo, Pani Te Tau, "Te Kaianga Tupu" (Bishop).

Poi with chorus, "Haere ra e hine ma" (Sharp).

Solo, Kuini Parata, "Waiata Ruri" (Green).

Action Song, "E Kore au e mutu" (Trdtl.).

Solo, Te Wera Couch, "The Huia Song" (Shakespeare).

Haka and Poi, "Toia mai te waka" and "Poi Waka" (Trdtl.).

Solo, Tame Parata, "E Putiputi pai" ("Until") (Sanderson).

Chorus, "Kimi Kimi" (Trdtl.).

Duet, Kuini and Kihau Parata, "Hau Raumati" (Trdtl.).

War Song and Dance, "Whakapapa" (Trdtl.).

Haka.

10.0: Sports summary.

10.10: Dance music.

11.10: Close down.

## Radio Round the World

IN the ancient city of Rouen, former capital of the Province of Normandy, is a carillon of 29 bells. Fe-camp now proposes to relay the carillon recitals as a special feature. These recitals often include choral singing accompanied by the carillon.

MR. HARRISON HOLLIDAY, manager of KRFC, San Francisco, began announcing from his own amateur station in 1919, and from 6BN in 1920. He claims, since no one who preceded him is still a regular announcer, to hold the world's record term for radio announcing.

IN the office of the Empire Press Section of Broadcasting House, London, are seven identical clocks, all electrically controlled, and all showing different times. One clock shows Greenwich mean time; four others show the times in Africa, India, New Zealand, and Australia, while Canada has two clocks, since the time difference between east and west is not less than five hours.

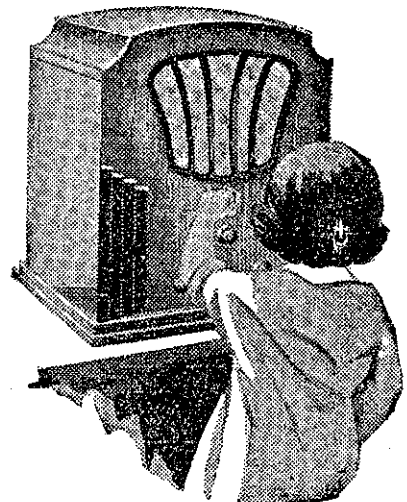
THE International Radio Committee proposes these new wave-length classifications:—Low frequencies, up to 100 kilocycles (3000 metres); medium frequencies, 100 to 1500 kilocycles (200 metres); medium high frequencies, 1500 to 6000 kilocycles (50 metres); high frequencies, 6000 to 30,000 kilocycles (10 metres); and very high frequencies, above 30,000 kilocycles.

DURING recent months the Soviet authorities have largely increased facilities for reception of programmes publicly. Many trains have been equipped with receivers, and travellers in the early morning hear from them the latest news. Loudspeakers on the public address system have been installed in most of the squares and in stallations have been made in factories, clubs, hospitals, schools, and prisons.

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# Little Effect On Petrol Imports

New Zealand Oil Wells Not Nearly Sufficient to Supply Our Needs—  
When Will the World's Coal and Oil Supplies be Exhausted.

MR. A. D. MONRO, M.Sc., Lecturer in Chemistry at Victoria University College, has just completed a series of W.E.A. talks from 2YA. The subject of Mr. Monro's series was "This Chemical Age," and the following are interesting extracts from one of the talks.

HOW far is it possible for New Zealand to be self-sufficient in motor spirit? This is a question which many New Zealanders ask, and one to which it is impossible to give a final answer. For there are quite a number of processes to be considered, some of them capable of supplying a part of the demand, but none of them seriously challenging the importers of petrol for the larger part of our petrol consumption.

ONE must place first of all our local oil wells. New Plymouth is actually producing a heavy oil, yet not in quantities which challenge the oil companies. Kotuku, on the West Coast, produced oil many years ago, and the country near Gisborne has been proved for oil. In spite of a considerable amount of developmental expenditure, the yields are at present small. Oil-shale, rock saturated with oil, has been proved in several places. An attempt was made some years ago to work the deposits at Orepuhi, but without a great deal of success.

OIL from coal has long attracted the attention of chemists, and even as a by-product of gas-making some oil can be recovered. The tar liquor from the tar pits yields a small quantity of inflammable spirit; benzene, toluene and zylene are the technical names of the substances in this spirit; yet the total possible yields are small. A considerable amount of the most volatile of these three liquids, benzene, stays in the gas and contributes to the heating value of the gas in use. Benzene is an excellent motor spirit

either burnt alone or mixed with standard petrols. Cars run rather better on it than on ordinary petrol, and English motorists will pay 1d. per gallon more for it. It is not hard to "strip" gas of this substance. If the gas is

high grade fuel, instead of coke, a greater yield of liquid fuel, but less gas. It is already working in the Wai-kato coal field, helped by the fact that the railways can use the residual fuel, where the original coal is less suitable. The future of the process appears to depend on the sale of the carbonised residue; it appears to have a heat value at least one-third greater than the original coal, and this residue is rather more than half the original weight of the coal. When one adds transport costs on the lesser weight of high-grade fuel, one can realise its possibilities.

THE "hydrogeneration of coal" is still another process. Invented by Bergins in Germany, it is sometimes known as Berginisation. Powdered coal is heated in an atmosphere of hydrogen under high pressure. An oil forms not unlike the crude oil of the petrol field. The technical skill necessary to obtain hydrogen cheaply and to work under high pressure is considerable, but has been developed in Europe in connection with the Haber process for synthetic ammonia. The Bergins process has high yields of motor spirit, and has been brought nearly to the paying point.

A LARGE plant is shortly to commence manufacture in England, and it is hoped to supply England with up to 30 per cent. of its motor fuel. The point should be made, however, that the English works are starting only under a guarantee of tax remission, so that its working is partly political rather than purely economic. No doubt the strategic value of being able to produce oil fuel for the Navy within the country has been a factor in its encouragement, and the assistance to coal mining will have a bearing on unemployment. In the meanwhile, chemists have been working on the hydro-generation of crude heavy oils from petrol wells, and have shown that a similar process converts heavy oils into petrol and "cracked" motor spirit of inferior grades into higher grade products. It appears that a rival to the Bergins process may come from the oil industry itself.

## Coming W.E.A. Talks from 2YA

### LIBRARIES ANCIENT AND MODERN

By Mr. A. D. McIntosh, M.A.

Thursday, August 31.—Libraries, Ancient and Modern: (I.) Books in the Beginning. Thursday, September 7. (II.) Libraries in the Middle Ages. Thursday, September 14 (III.) Library Service in America. Thursday, September 21 (IV.) National Library Systems.

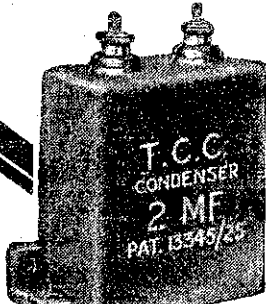
### SOME ASPECTS OF CHILD LIFE

By Professor W. H. Gould.

Saturday, September 2. Some Aspects of Child Life: (I.) The Growth of Intelligence. Saturday, September 9 (II.) The Child's Conquest of Speech. Saturday, September 16 (III.) Manipulative Development. Saturday, September 23 (IV.) Growth and Employment of Imagination.

passed over "activated" charcoal the benzene stays in the charcoal, and can be recovered from it by simple distillation. But the possible recovery is small.

THE heating of coal in gas-making is really high temperature carbonisation. Low temperature carbonisation has the advantage of producing a



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INSTEAD of burning the vegetation of previous ages in the form of coal, it might be better to use the vegetation of to-day in the form of alcohol. Alcohol can be used as a substitute for petrol, for although it is not suitable for standard motor engines, the modification of carburettor and compression ratio are well known to engineers. Almost all vegetable waste can be fermented, and the fermentation produces alcohol. Special crops could be grown rich in starch or sugar—such crops as the potato or sugar beet—and fermentation industries could produce alcohol from these crops at a not altogether unreasonable price.

Become a Jigsaw expert. Page 43 offers you an inexpensive opportunity.

# POPULAR ADVERTISEMENTS JIG-SAWED

Watch this page each week

Each week for the next twelve months will be featured on this page a jig-sawed advertisement of a popular and nationally-advertised commodity. By following a few simple instructions, you will be able to make for yourself a diversity of interesting jig-saw puzzles, which will provide fascinating entertainment for all.

Each advertisement is one of a series of eight which will appear in this publication at intervals for the next twelve months in rotation with others. See that you get yours each week until your set of jig-saws is complete.

To mount these jig-saw puzzles for future use and entertainment, follow carefully the following instructions:—

- (1) Tear out the complete jig-saw page.
- (2) Procure a sheet of medium thickness cardboard at least the same size as the page; the back of an old writing tablet will do.
- (3) Cover back of jig-saw puzzle page with a liberal application of quality paste. Do the same also with one surface of the cardboard sheet. Fret-workers are advised to mount on 3-ply wood.

(4) Mount the puzzle page on the cardboard, taking care that all wrinkles are smoothed out by a roller or by smoothing firmly with a soft cloth pad. To do this, work from the centre towards the edges.

(5) Leave to dry, and place the mounted puzzle under some heavy weights, such as books, for at least 24 hours.

(6) When dry, trim puzzle off square with a sharp knife or razor blade (at this stage the application of a thin coat of clear spirit varnish to both back and front of the puzzle will greatly enhance the appearance and preserve it). Then with either of these or a pair of sharp scissors, cut out the jig-saw.

When mounted, the jig-saws should be preserved in boxes, (each box containing only one puzzle) marked with the name and series of the puzzle.

Competitive jig-saw puzzle games can be played by any number—limited only by the number of jig-saws available. Each of the "Radio Record" jig-saws will take approximately the same length of time to complete by the same person.

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STATIC by "SPARK."

# Christmas Day Off Cape Horn

When the Ice Claimed Its Victims—Is Radio Killing English Dialects? — C.I.D. Men Quite Unlike Popular Sherlock Holmes Conception.

A THRILLING story of the sea with an old-fashioned moral, made up Captain Gillespie Edwards's contribution to 2YA's talk series. While the full-rigged ship "Pandora" was lying at Wellington wharf, loading for the United Kingdom, complaint was made of pilfering, and suspicion fell upon the boys. A search of the half-deck revealed some of the missing articles hidden by the guilty persons under the bedding of an innocent boy's bunk—that of the narrator. It was circumstantial evidence only, but the captain, in the interest of discipline, felt constrained to make some punishment to impress the remainder of the crew. With a homily upon attributes essential to success in life as a seaman, the victim of the guilty ones' subterfuge was transferred to the ship "Atlas."

THE "Atlas" duly departed, and on Christmas Day was off the Horn calmed, but the wind's fury isn't arrested for long in that quarter. A south-west gale sprung up, and under reefed sails the "Atlas" was soon doing her twelve. Out of the murk came the strains of "Christians Awake," and upon hailing in the direction of the music came the information that the "Pandora," 21 days out, and all well, was in the offing. The "Pandora" flew ahead, and no more was seen of her. The following morning at day-break the "Atlas" lookout reported ice ahead. Down went the helm, and as they skirted the berg they saw on it several of the "Pandora's" crew, waving frantically. The "Pandora" had struck and gone down, and the "Atlas" was powerless to help the castaways. On arrival in London the narrator had handed to him two letters posted in Wellington—from the guilty ones asking forgiveness.

THE second half of Mr. L. E. Strachan's programme of dialect recordings, to which the title of "English as she is spoke" was given, proved to be most entertaining. It is often



said that standardised broadcast English will seal the doom of county dialects, and it would seem that this conclusion is arrived at by a large amount of guessing without taking very many factors into consideration. A century of facility for travel and intermixing afforded by the railways didn't make much difference, and half a century of compulsory education had very little

effect in stamping out local pronunciations.

UNLESS it is made compulsory for babies in the cradle to be permanently fitted with earphones, radio won't do as much for language levelling as the motor-bike. The war did more in this direction in five years than broadcasting, alone and unaided, will do in a hundred, and as we are never going to have another war, although up till now each generation has fought its own wars, it would appear dialects have a long lease of life. What broadcasting has done is to make many dialects very widely understood!

A DETECTIVE from Scotland Yard is as unlike the Sherlock Holmes of books and the pictures as it is possible to be, said Captain W. J. Mel-

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ville. They are just as diverse in appearance as a selection of doctors or artisans. In one thing only are all alike—no detective is less than five feet nine inches high. Few realise how thorough is the investigation in many criminal cases, and the speaker stated that in the "Brides in the Bath" case 40 towns were combed, 150 witnesses interrogated, and 20 bank balances were scrutinised, apart from a most voluminous medical testimony.

INTIMATE anecdotes of many famous chiefs of the C.I.D. were related by Captain Melville. It is written that when Inspector Froest entered an anarchists' den and a revolver bullet knocked the cigar from his mouth, he said, "Gentleman, had I known you objected to smoking I would have removed my cigar before entering" but according to Captain Melville the remark was hardly so polite. His policy was to always show contempt for the class he had to deal with, and when a bravado entered his office and fired a revolver at him at point-blank range, the inspector rose and kicked him downstairs. No case was made of the episode and no limelight was given to the notoriety seeker.

AFTER 60 years, since Japan awoke from her seclusion, the total number of her nationals domiciled abroad is less than one year's natural increase in her population, stated Dr. Guy H.



Scholefield. For 40 years we have seasonally heard of the Yellow Peril, particularly in the aspect as a menace to empty Australia, but the few Eastern Asiatics settled in the Southern Seas largely discredit the Jeremiah's anticipation. The speaker alluded to the commission appointed by the Japanese Government and the scheme propounded whereby Japan—an overpopulated country—could absorb her natural increase for many years to come.

IN the opinion of Dr. Scholefield there are two major reasons for discrediting the racial peril of Japan. Emigration alone is no cure for overpopulation and for two generations at least her newly-acquired territory in her own neighbourhood will be an effective outlet, which are very cogent reasons for supposing the peril may be more of a fancy than a fact. But will Japan be allowed to develop her policy as she herself desires? They have never been a peaceful race. Beyond military glory, it is difficult to imagine what Germany would have gained by world domination. The Foochow Province of China isn't quite certain of Japan's peaceful aims. In that district it is firmly held that an American-Japanese war is inevitable and the Chinese feel resigned to the belief that when a clash occurs Japan's first action will be to seize Foochow.

THE Japanese have a disinclination for emigration, said Dr. Scholefield, and climatic conditions are a factor in this, yet when easy money was available in Malaya that warm spot was full of them. Few ever laboured under a belief that Japan might be desirous of Northern Australia—a territory that the more enterprising Nordic has neglected—but acquisition of the whole continent is a different thing altogether. Japan was not emphatic about her retention of the Carolines for the trade benefits accruing from that quarter. If America and Japan ever do come to grips it is possible that even this backwater could be an asset to Japan, although otherwise surely no one could imagine anyone wanting it but ourselves.

# Twentieth Century Marches by in Coward's "Cavalcade"

## Private Screening In Wellington With New Wide Range Reproduction

What does "Cavalcade" mean? What is the message behind it all? Is it spurring us on to deeds of war, or is it preaching pacifism—a British Empire held together by the bonds of trade and friendship, honoured by other countries, and an example to the world? These questions, and many others, New Zealanders will be able to answer for themselves very shortly, when the Fox masterpiece, "Cavalcade," adapted from Noel Coward's record-breaking play, is generally released in the Dominion.

But, for the people who gathered at Wellington's St. James Theatre for a private screening of the talkie, the other evening, there were two thrills—this great picture and Western Electric's new wide range reproduction, quite rightly heralded as the greatest advance since talking pictures were introduced.

"CAVALCADE" brings to us something that we are inclined to joke about in our self-conscious English way—a tremendous pride in being British. From the moment it opens at a minute or two before midnight on the last day of the nineteenth century to the last scene of the present day, one lives and feels the joys and sorrows of the Marryot family—a decent English family, God-fearing, conventional, trying desperately hard to hold its head aloft in the succession of bewildering events that have marked the first 33 years of the twentieth century.

One of the most impressive moments of the whole play is the passing of Queen Victoria's funeral, and it is here that Noel Coward's genius is shown. The family is gathered on the balcony, watching the cortege pass. There is a sense of sorrow—of personal sorrow—that is imparted to the audience in an almost uncanny way. The younger son, Joey, looks up at his mother—"She must have been a very little lady, mummy." Just those words, simply spoken, but the moment was the most dramatic of the whole story.

Another fine scene—a musical comedy of 30 years ago is in progress. The theatre is crowded, but there is a feeling of oppression hanging over the audience. The theatre manager comes on to the stage, and silences the orchestra and singers—"Ladies and gentlemen, Mafeking has been relieved."

A moment of silence, and then wave after wave of cheering and a delirious crowd joining hands and singing "Auld Lang Syne."

The night before the Great War. London in August—a hot, silent night—the doors of the Marryots' drawing-room thrown open to admit the muffled sounds of the traffic in Piccadilly Circus. Big Ben strikes the midnight hour—a swelling sound of cheering in the Mall—nearer, nearer, louder, louder—we are at war with Germany.

"Cavalcade" leaves one silent—a sense of pride, a sense of shame, perhaps, but an overwhelming feeling that here, in our own lifetime, we have lived the most stupendous page of history that has ever been written. And, in bringing ourselves back to the realisation that "Cavalcade" is "just a picture," we must offer the heartiest congratulations to the Fox Company which has produced one of the greatest motion pictures yet made—and that's a genuine opinion.

And the gathering at the private screening in Wellington must count itself fortunate that it heard "Cavalcade" under the most perfect conditions obtainable in the talking picture world—with the new wide range reproduction. A "test" reel was first played over, and the method explained. An orchestra played under the old conditions—quite good, we thought it, being accustomed to the usual talkie clarity. The wide range was switched on—the

instruments stood out (in fact, one might be forgiven for leaning over to discover whether there really was an 80-piece orchestra in the orchestra well), and the blur that is often associated with "canned" music had entirely disappeared.

Sound is the trembling of a violin's string, of a human note, of one body meeting another—and it is the capturing of these in correct synchronisation that has made talkies possible. But, by the translation to the screen many of the finer tones have been lost. Wide range has brought them back, and all the delicacy and power of the dramatist's art have been translated to the screen.

The most emotional moments of "Cavalcade" were high-lighted by the new reproduction—a product of Western Electric. When Jane Marryot lifts her glass to drink to England, "this country of ours which we love dearly," it becomes a personal toast—her voice is thrown back with all its lights and shades, its emotions and strength, and we feel that we have established a definite bond with the people on the screen.

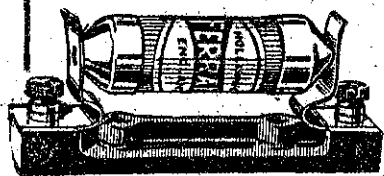
Wide range reproduction is just being installed in American theatres, so New Zealand is well in the advance guard so far as this amazing new invention is concerned.

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## A PAGE OR TWO FOR WOMEN

# “——When the Pie Was Opened”

By "Kuki"

**PIES** when well made are always popular. Old England—that merrie England of the days of good Queen Bess—had its hot chicken pies, its mutton pies and probably many other good pies not made famous by the street cries of that time. This week I am giving you some old English county recipes for pies which I am sure will delight you. Remember, however, that in making pastry everything should be kept as cool as possible. The hands, too, must be dry and the water cold. Never handle pastry more than is necessary, and use the rolling pin with a light hand also. When rolling, never push or stretch the pastry, and do not touch the edges when brushing it over with egg or milk, as this will bind them and prevent the pastry from separating into flakes and rising. A very hot oven is required at first, later the heat may be reduced.

## Old Cornish Recipe.

**THIS** lamb and parsley pie is rarely met with outside Cornwall, but is recommended as a luncheon pie "good enough to grace any table." Take 2lb. of lean lamb and cut up into one-inch pieces and put in a stewpan and gently simmer for from  $\frac{1}{2}$  to 1 hour. Get  $\frac{1}{2}$ lb. nice fresh parsley, well wash and chop finely, then 2 fair-sized onions, also finely chopped. Season lamb with salt and pepper and thicken stock with flour. Place some of the lamb in a deep pie-dish, then a good layer of the chopped parsley and onion, then lamb, etc., until the dish is full, the last layer being of parsley and onions. Fill with the thickened stock, keeping a little back in case the pie gets dry. Cover with a rich flaky pastry and bake in a good oven for  $\frac{1}{2}$  of an hour, or until pastry and meat are nicely cooked. Just before serving, remove pastry cover and spread top of pie liberally with clotted cream, or fresh thick cream if the clotted is not procurable. One must have plenty of parsley to get the somewhat acquired but really delicious taste.

## Cheshire Pork Pie.

**PORK** pie recipes are treasured possessions in many counties, and the following Cheshire variety is from an old family collection: Take 2lb. rather lean pork and cut in  $\frac{1}{2}$ -inch cubes, season with a level teaspoon of salt,  $\frac{1}{2}$ -teaspoon white pepper, and a pinch of mace and sage. Put the skin and any pieces of bone and gristle in a pan with  $\frac{1}{2}$  pint water and boil well. Place a layer of meat cubes in a pyrex dish, cover with a layer of cooking apples, sliced and slightly sprinkled with sugar. Fill dish with these layers, having meat for the topmost one. Strain gravy, skim off any fat, make up to  $\frac{1}{2}$  pint with cider, then pour over meat. Boil 1 teacupful water with 6 oz. lard and  $\frac{1}{2}$  teaspoon salt; pour it while boiling over  $\frac{1}{2}$ lb. warm, dry flour, mix thoroughly with wooden spoon; knead for ten minutes when cool enough to handle. Roll out to  $\frac{1}{2}$ -inch thick, cover pie, using trimmings

for a bold decoration of leaves and berries. Brush with milk and butter, warmed together. Bake in a hot oven for half an hour, then slowly for an hour and a half.

## Chicken Pie.

**HERE** is another West Country pie. For this the ingredients are: A good boiling fowl, about three rashers of bacon, chopped parsley, pinch of herbs, salt, pepper and short pastry. Steam the fowl for two or three hours, until quite tender. Remove all flesh from the bones and put in pie dish with alternate layers of small pieces of bacon, chopped parsley and herbs. Make a gravy with the liquor from the

salt and pepper, to which may be added a dash of mace and ground ginger, if spice is liked. Now put a layer of eggs and bacon, and repeat until dish is full. Pour over some of the liquor in which the head was cooked, cover with a good pastry, and bake about  $1\frac{1}{2}$  hours. It is very rich when eaten hot, but nicer when set cold in jelly.

A few recipes you may like to add to your cookery book:—

## Barley Broth.

With so much sickness about a good recipe for barley broth, which is broth which is both nourishing and sustaining, will not come amiss.

Half a pound scrag end neck of mutton, two quarts cold water, one carrot, one turnip, one onion, two leeks, three to four tablespoons barley, pepper, and salt, one tablespoon chopped parsley, two sticks celery. Cut up mutton into neat pieces, put into saucepan with cold water and the barley, after being well washed. Let simmer for two hours, then add vegetable cut up into dice, salt and pepper. Let simmer half an hour, then add chopped parsley. The meat can be left in the broth or else taken out. Add thickening made of one tablespoon flour and half cup milk.

## Puffed Squares.

Peel and wash some potatoes, and cut in inch squares, about 1-8 inch thick. After soaking in cold water, dry well, just before cooking. Place in a frying basket and plunge into boiling fat, shaking at intervals. When just beginning to brown, lift the basket out of the fat, and, after a minute, plunge again into the fat, which should still be boiling. Shake well, remove, and return to the fat once more. They should be a good golden brown when finished. Drain, sprinkle with salt, and serve very hot, with grilled meat or sausages.

## Spanish Chocolate.

Two breakfastcups of milk, one breakfastcup of boiling water, two squares of chocolate, half a cup of sugar, a good pinch of salt, and one cup of strong, black coffee. Put into a milk saucepan the chocolate, boiling water and salt, and stir and cook slowly for 15 minutes, then add the milk and coffee. Bring to the boil and serve.

PRESERVE EGGS NOW!

Eggs last winter cost  $2\frac{1}{4}$  per doz. Wise folk who bought eggs last November at 8d. per doz. and preserved them with Oviline paste were able to enjoy eggs all the winter at a very low cost. Many people made money by selling their Oviline-preserved eggs to stores at  $1\frac{1}{4}$  per dozen. At  $1\frac{1}{6}$  jar of Oviline preserves 420 eggs. All Grocers.

## IN THE BUSY KITCHEN

*May I have eyes to see  
Beauty in this plain room  
Where I am called to be;  
The scent of clean blue smoke,  
The old pans polished bright,  
The kettle's chuckling joke,  
The red fire's lovely light.  
May I have wit to take  
The joy that round me lies,  
Whether I brew or bake,  
May my work make me wise.*



*When twilight folds the earth,  
May I have grace to smile  
And count the day's good worth.  
An old song in my soul  
And quiet in my breast,  
To welcome tranquilly  
The night's old gift of rest,  
And gather strength to face  
To-morrow's busy strife.  
Here, in this humble place,  
May my labour bless my life.*

steamed fowl and a little thickening and pour over the contents of the pie. Make a short crust of  $\frac{1}{2}$ lb. flour, 6oz. lard and butter (mixed), pinch of salt, heaped teaspoon baking powder, mix to stiff dough with water, roll out and cover pie, decorating it with the odd strips of pastry. Brush over with white of egg, and bake about half an hour in fairly hot oven.

## Sheep's Head Pie.


**SOAK** a sheep's head with tongue in water. Simmer slowly for five or six hours. While warm, remove from bones, and cut into neat pieces. Have ready some bacon and hard-boiled eggs, sliced (oysters may be used instead of eggs). Put at the bottom of a pie-dish a layer of sheep's head. Sprinkle with

IF YOU ARE MODERN YOU'LL

# Let Your Children Choose Their Own Holidays!

**S**CHOOL holidays are at hand again and the old, old question of "what to do with the brats" crops up. Whether it is cheaper to keep them home with occasional picnics and visits to the pictures or to take a cottage in the country and let them run wild is a debatable point. But Mabel Ellams Hope, writing in the London "Morning Post," advances a new idea—the idea of letting your children choose their holidays for themselves. Below is her story and it might have possibilities for the mother who finds that her conception of the ideal way of spending the holidays is not her children's.

WHATEVER faults may be attributed to modern parents, adequate provision is certainly made by them for the amusement of their children. This is an admirable policy, and, some ten years hence, there will be very few young people plunging into an indiscriminate whirl of gaiety simply as a reaction against repression. By giving our children freedom and regular amusement we are helping to ensure for them a sense of proportion.



So far, so good. But is it not possible that in so assiduously planning their pleasures for them we force them into certain forms of "enjoyment" which they appear to accept gladly only out of their courtesy and appreciation of "grown-up" efforts? For your average child is essentially courteous and appreciative and, as I have sometimes found, goes to great lengths not to hurt one's feelings.

Sometimes I have gone to considerable trouble to plan a cinema expedition for my children, only to find—from a subsequent chance remark dropped by one or the other—that they would have been much happier in the garden. Nevertheless, they have accompanied me with convincing protestations of gratitude.

In the same way, when I recently remarked upon the prospect of an elaborate touring holiday for the family, I was astonished by one bold spirit announcing that, if I had no objection, she would much prefer to do what we did last year—which was merely to spend a few weeks at a comparatively uninspiring seaside resort.

She said that she had been looking forward to it since her previous visit; and the others, though realising the possibility of unsuspected glories and adven-

tures in the tour, were somewhat divided in their enthusiasm.

It is easy to consult an "only" child and ascertain if his cherished ideas are likely to prove practical; but with two or more children the matter is rather complicated. The best plan would be to let them go into "committee," and thresh out all the pros and cons before submitting the result of their voting to their parents.

Needless to say, the children should have a basic understanding of finance and realise that suggestions of a trip to the Sahara would not be warmly received. But, if they have a modicum of common sense and reasonable ideas of what constitutes a holiday, there is no

Here and there, of course, there may be an outlaw who agrees with Mr. Bernard Shaw that "the majority is always wrong," but the tactful parent will deal with and explain the principle of "the greatest good for the greatest number." In the meantime I am sure that I am going to have the satisfaction of feeling that every pound spent on this year's holiday is buying a pound's worth of real joy.



"The best plan would be to let them go into committee, and thresh out all the pros and cons . . ."

# Help for Good Housewives

**H**ESSIAN, coarse canvas, sackcloth, tweeds and other unusual fabrics are being used for curtains, with very good results.

**H**ONEY and glycerine in equal quantities is a splendid remedy for cracked lips. Apply at night regularly.

**W**INDOWS that stick can be prevented from doing so if the inside sash is rubbed with salad or linseed oil. Run the window up and down several times after the oiling.

**T**o fasten a cloth on a pudding basin use silk elastic instead of string. Make a ring and slip it over the top of the basin.

**I**F your honey has become clouded and sugary, its liquid state can be recovered by the application of heat. Put the jar containing the honey in a not-too-hot oven—or it may stand on the top of it if its construction will permit; leave it until the cloudiness has cleared (the process begins at the top and works downwards). The time taken by the clearing process varies according to the heat of the oven and the state of the sugared honey, but an hour and a half is usually sufficient.

**T**o remove paint stains from windows moisten a little common soda and lay it on the spots, taking great care that it does not touch the painted window frames. Leave on for a short time, then wash and the paint will be found to be loosened.

**W**HEN doing your spring cleaning, try freshening your wallpaper with bran. The bran should be sprinkled on a dry, flat sponge, and rubbed all over the wallpaper. As soon as the bran appears soiled it should be thrown away and a fresh supply used. Finger marks that cannot be taken out by the application of bran should be removed by gently using an indiarubber. To remove grease marks from wallpaper, mix some pipeclay with water into a thick paste. Apply this to the stains, which will nearly always vanish after a few hours.

**W**HERE wallpaper is spotted with ink, the marks usually yield to a weak solution of oxalic acid and water. This should be applied with a paint brush (two or three applications are sometimes necessary), and should not be left on for more than a moment, as it may affect the colour of the paper. The best plan is to press white blotting paper over the spots after each application.

**W**HEN cutting bias binding the fabric may be pinned to a sheet of newspaper and guiding lines on the cross, the required distance apart, marked with a wooden ruler and French chalk. The bias strips of an even width may be cut without trouble,

even in slippery silks. A 45deg. set square, such as children use in school, is useful for finding the true bias on odd-shaped pieces of material.

**T**o restore a leather coat that is shabby in patches paint these with a fine brush dipped in white of an egg. When the patches are quite dry, apply a good leather polish and rub them with a clean duster. The egg will improve the appearance of the leather



The "Alice in Wonderland" hair-tie, which is popular for tennis.

and help to prevent further wear. Should the coat be dirty a mixture of two parts linseed oil to one part of vinegar may be used. Pour a little on to a soft cloth and rub well into the leather. Give a final polish with a soft duster. To soften a leather coat, rub it with glycerine or castor oil. Leave it for a day, then rub again with vaseline, which will take away the excess of grease. Mouldy stains on a leather coat can be removed by wiping the places with a clean rag moistened with oil of lavender.

**W**HEN storing saucepans care should be taken to turn them upside down and to leave a little protruding over the edge of the shelf. This allows the air to get into them. Soda should never be used for cleaning aluminium saucepans. A little fine sand or salt applied with a damp cloth will keep them bright. To remove burnt particles from a saucepan, fill it with water, add one or two pieces of raw onion, and simmer for a few minutes. This will remove all particles, leaving the saucepan clean. In the event of an enamelled saucepan falling, care should be taken to avoid using it for some time afterwards, as the chipping continues for several hours after the accident occurs.

**A**PPELISING potted meat can be made from small pieces of cold cooked fowl. Scrape all the bits from the carcase and add an equal quantity of rather fat cooked ham. Mince well

and pound together, with salt and pepper to season, until it forms a paste. If you want to keep it for a few days, press the paste into small glass jars and steam for about half an hour. When cold put a layer of melted butter over the top and seal the pots.

**M**INT will keep fresh for some time if it is washed in cold water in which a little bicarbonate of soda has been dissolved.

**T**o clarify fat pour boiling water over it and heat it until melted. When cold, remove the solid cake of fat which will form on top, and scrape away any impurities on the underside.

## About Clothes.

### Charming Fabrics Among New Spring Goods

**A**FTER weeks of grey skies, rain and wind, it is a welcome change to see the sun shining once more and to feel the urge to don something brighter and more becoming than mackintosh and goloshes. After viewing the new spring goods I have come to the conclusion that the manufacturers have given us, this season, the most fascinating fabrics that ever delighted the eye of woman.

Organdie voiles with a silky texture, soft linens, silk crepe, crepe de chine and a variety of prints, all in the most alluring patterns, are a temptation that will be hard to resist; and they just make one long for the summer months. Spring suits are to be had with coats of all lengths, from the hip-length, three-quarter to full-length; swagger, semi-fitting and fitting, all are in the mode. Beige and grey are the prominent shades and in addition to hop-sack, tweeds, etc., kasha will be well in the running.

Hats are charming, most of them have medium-sized brims with crowns rising high at the back, in colours of pastel, beige, fawn, grey, oatmeal and white. The white hats underlined with black are quite a new line and will be a boon to those who cannot wear all white. Many of these chapeaux are decorated with posies.

## Take Counsel Here

Our expert on house management will be pleased to answer questions from women readers on household problems, beauty hints, dressmaking and cookery. Please address your queries to—

"TAKE COUNSEL HERE,"  
Women's Department,  
"N.Z. Radio Record,"  
P.O. Box 1032,  
Wellington.

# Clothes For School Holidays

The patterns for the garments featured on this page are obtainable from:—

PATTERN DEPARTMENT  
"N.Z. RADIO RECORD"  
P.O. Box 1032  
WELLINGTON.



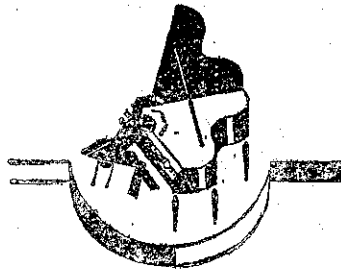
2090—Maid's frock with front fastening, inverted pleat in front skirt. Material required, three yards of 36 inch and three-quarters of a yard of 36 inch contrasting. To fit size 12-14 years. Other sizes, 8-10, 10-12, and 14-16 years. Sizes 8-10, 10-12 and 14-16 years. PAPER PATTERN, 9d. Sizes 12-14 and 14-16 years. PAPER PATTERN, 1/-.

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2347—Evening coat, suitable for maids. A full length coat or a waist length jacket may be cut from this pattern. Material required, three and a-quarter yards of 36in. or one and seven-eighths yards of 36in. for short jacket. To fit size 12-14 years. Other sizes 14-16 and 16-18 years. PAPER PATTERN, 1/-.

Y1874—Girl's frock and short jacket. Material required, two yards of 36 inch for frock and two and a-half yards of 36in. for jacket. To fit 10-12 years. Other sizes, 8-10, and 10-12 years. PAPER PATTERN, 9d. Size 12-14 years. PAPER PATTERN, 1/-.

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## Scots College Pupil Gives Splendid Radio Talk

One of the finest talks over the air for some time was one given by a 14-year-old pupil of Scots College, Robert McConnell, from 2ZW, Wellington, recently. Below are extracts from the talk which dealt with Lord Birkenhead's life.

THE late Lord Birkenhead (Frederick Edwin Smith) was born of poor parents, and bereft of his father at an early age. He realised early in his life that if he was to make his way in the world it must be by his own efforts. Circumstances made it necessary that he should work or starve. "I know of no more persuasive inducement to work," he once added during a lecture tour. And work he did—to success and fame.

AT the age of 53, Birkenhead became Lord High Chancellor of Great Britain, the youngest man yet to reach

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that high pinnacle. Possessing many brilliant gifts, he concentrated in the right direction, working honestly and fearlessly.

HE decided upon the law as a career; also to reach Oxford, which he eventually did by winning a scholarship. Soon recognised for his talent and energy, Birkenhead became a lecturer in the late '90s. At Oxford he was a brilliant orator, being the leading light of the Oxford Union.

LORD BIRKENHEAD's book, "International Law," which has reached six editions, showed him exercising his master mind in a new sphere of work—as an author. About 20 books stand to his credit.



# Radio Personalities

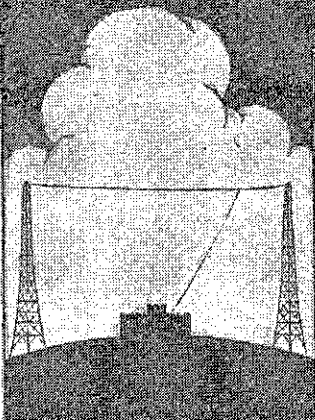
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