Betty Ramsay

Star of Transradio productions and heard from 2UW every Thursday morning between 10.30 and 11.30. Betty began her radio career, hair down in pigtails, in Uncle George’s 2GB children’s session. Since those days, she has done a deal of broadcasting as a singer and player, and also spent three years with J. C. Williamson’s. She recently finished a feature role in “As Ye Sow,” the A.B.C. serial in which she played “Aunt Phyllis” in innumerable episodes extending over a period of four months, in which the character was followed from seventeen to seventy-five. Is married to Wilson Ewart, well-known broadcasting baritone.

Wireless Weekly, August 20, 1937
WRITE FOR FULL PARTICULARS TO

INTERNATIONAL RADIO CO Pty Ltd

254 CASTLEREAGH STREET, SYDNEY.

403 Bourke Street, Melbourne
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Wireless Weekly, August 20, 1937
As the artist sees Bert Beaver, very much the man of the moment for those with radio ambitions. He organises and M.C.'s the 2KY trials.
WHAT'S YOURS?

It was Arthur Carr's idea.

Ernest Walsh announces the programme.

W WHAT'S yours?" Maybe in the words of the taxi-driver, it's a double-header or a schooner. But that's another story.

Somewhere in Sydney right now is a tall, dark, lean man bailing up somebody or other with notebook and pencil, and the query, "What's yours?" And if the person-bailed-up hasn't already heard about it, he goes on to explain. From 2UE Monday nights at 7.30 is presented "A Radio Plebiscite," in which musical items chosen by various folk in various walks of life are broadcast, and their reasons for the choice given. For instance, one week newsboys, another week taxi-drivers, another jockeys, policemen, and so on. Barmaids have yet to be asked ...

Mr. Carr has popped the musical question to Irishmen driving yellow cabs, Scotchmen driving green cabs, newsboys whose taste runs to grand opera, and firemen who looked disgusted at the very idea of "hot" music.

Nobody, so far, has registered for swing music. But then Mr. Carr hasn't tackled trapeze artists or waitresses.

We should imagine if you were pretty quick on the uptake and there was a pub in the vicinity, it might work out a bit expensive for Mr. Carr. But maybe he has got things down to a fine art. Still, the taxi-driver got away with it.

Arthur Carr, who thought out this nutty notion, was stage manager of the Capitol Theatre for four years, and has been in the show business before that for fifteen, quite apart from broadcasting experience. Remember him as Ambrose? Besides chasing up the folk, he writes the continuity, so he's justified in feeling proud of a notion that clicked so well.
NEWSPBOY IS RADIO STAR IN HIS SPARE TIME

The Story of 14-Year-Old Neville Lester

“Paper...Panper...”

If you work in the vicinity of Market and George Streets, you’ve probably snatched your copy of “The Sun” from him hundreds of times as you stumpeded with the crowds to entrain at St. James or entrain for Circular Quay. Of course, you weren’t to know that the youngster who yelled so lustily at the Queen Victoria Market corner was, off duty as it were, a radio personality. Not mind you, one who has been interviewed in a novelty session, or who entered an amateur contest for fun. No Sir. A broadcaster who collects his pay regularly, and is, in his own right, a fully-fledged radio player programmed for a regular weekly broadcast. At fourteen. How about that? He sells papers after school because the money he earns is needed at home at Palmer Street, East Sydney. His younger brother, Noel, sells papers, too.

And now the story of how Neville, quite unintentionally, came to enter broadcasting—at the doors of which so many batter in vain; the latter including countless boys of Neville’s age in the process of receiving a G.F.B. education, lads from homes where they enjoy every advantage and whose proud parents would gladly pay for the joy of hearing their ladie at the mike. But they’re turned down flat. And here is Neville Lester, who yells “Paper” at the top of his powerful Australian lungs, quite nicely established, and familiar with everyone (by sight, at least) at 96 Market Street.

You have probably read in the daily papers of the thirty police who, under the direction of Sergeant Walsh, are engaged in giving safety first lectures round the metropolitan schools. Their roster works out so that each class receives a call per term. The risk of playing with firearms, necessity of caution in traffic, and so on, are the subjects.

In the furtherance of this campaign of training young Australia broadcasting, of course, offered itself. For three years now, through the national stations, weekly talks have been given in the children’s session. Then, last April, they decided on the idea of putting over a play about it, and each Thursday at 5.30, from 2FC, it’s down on the programme. The sketches are written by Greg, Spencer. Three constables were chosen for the cast, and you can bet your boots it’s one of the highlights of the job.

The next problem was to get a young player, and, of course, a boy who didn’t sound the part would spoil the show. Sergeant Walsh spoke about it to the head at Plunket Street, Woolloomooloo—and in a twinkling they decided on Neville Lester. And because he knows nothing about acting, and is simply himself, Neville has proved a one hundred per cent, success from the first episode.

His ambition in life, needless to say, is to become a radio announcer. And, seeing that he’s one of the brightest lads of the school, who’s to say he won’t realise his ambition?

Neville on the Job.

During a “Safety First” play broadcast in the A.B.C. Children’s Session. The picture shows Constables Fisher, Croatt, Collins, Sergeant Walsh (the organiser), Constable Kirk and Neville Lester.

Wireless Weekly, August 20, 1937
Directing Films by RADIO

An innovation has been introduced into the producing of motion pictures by the use of radio-telephony during the “shooting” of scenes for “Lovers and Luggers,” which is being made by Cinesound in Botany Bay. The radio equipment was manufactured by Amalgamated Wireless, and consists of two “transceivers” which are small portable combination transmitting and receiving sets. One set is located on a wharf and is operated by a sound engineer for the director. The other is aboard a lugger.

The equipment has proved a most effective means of communication and Mr. Ken. Hall, the director, states that he would have been at a loss without it in controlling the movements of the luggers in the bay and the artists on board them.

This type of radio equipment operates on the 5-metres ultra-short wave band upon which the research engineers of A.W.A. have in recent years carried out considerable investigation.
THE AMERICANS

BAND

Which is heard from 2GB - Saturday nights, 10.30 to 11.30 p.m.

Doris Casher, pretty American croonercette of the band.

The band is particularly good at the "Glee Club" stuff.

Sammy Lee and Monte Richardson of the band, discuss plans with representatives of the management of the Top Hatter's cabaret.

Left: The "fellers" have a keen sense of humor.

Wireless Weekly, August 20, 1937
BACH AND WILLS

In this issue we print two essays in reproof called forth by last week's article on the Sydney Swing Music Club; and we have been promised more for next week. Perhaps we deserve reproof for our correspondent's references to "kerosene tin banging" and "playing together for the sheer love of making a noise," and we accept it with all humility as the uninitiated should, and more so because the feelings we have aroused go to prove that Sydney dance-band musicians are taking themselves very seriously; they are "as sincere in improvising their solos as was Bach when he set his magnificent fugues to paper," says Mr. Wills.

The absolute sincerity of Bach, his concentration on music and music only, is the quality which sets him apart from all other musicians; and if members of the Sydney Swing Music Club have not yet achieved Bach's mastery of harmony, counterpoint and so forth, they do well to imitate his sincerity. It is not impossible that as pure music as "The well-tempered Clavier," may come out of dance-band modes, or as excellent suites as Bach's old dance-form suites out of Waltzes, foxtrots, the Charleston, the rumba etc.

But there are two points which we should like to see explained. First, what is "Swing Music," will the term cover a new conception of music, or is it merely a fashionable way of playing the old music?

Second, the main object which competent critics lodge against contemporary dance music is that the more it is different, the more it is the same thing; and you have only to listen to the monotonous plodding of an ordinary dance band to feel that this is so. With one or two exceptions, the variety introduced by good dance bands, even, is more decorative than organic. Is "Swing Music" the answer to this objection?

After hearing many contemporary "classical" works, we hope more and more that some dance-band writer may provide such an answer.
MAHLER'S FIFTH SYMPHONY

Being on a holiday trip, I could hear the music only once. The announcer spoke of Mahler's nine symphonies, I believe. Mahler completed one or two movements of each symphony available as photo-copy and was performed soon after its discovery, I believe, about 1930, under Otto Klemperer. I saw the score myself. It bears more than anything else the marks of the composer's struggle against his own self-criticism under which he suffered. This bitter struggle, the inner reason for the composer's early death, is visible also in the Fifth Symphony. Mahler's, as in most of his works, mainly under the influence of the greater imaginative power of Wagner and Bruckner. By Wagner he was influenced in his orchestration, and Bruckner's melodies with their breadth and solemnity (Mahler was one of the Bruckner-circle in Vienna), did not fail to influence deeply a composer who strove for the successorship to Beethoven. He recognised that it was in vain, and we realise the deep, tragical break in Mahler's personality when he starts his symphonies entirely on popular lines, with ample use of Austrian folklore, and gets sophisticated after a few bars. This is especially visible in the famous "Adagietto" (the harp was hardly audible over the strings), which became the mark of Wagner's Siegfried Idyll, and touched me deeply, the other night, in spite of its occasional sloppiness.

The first movement starts with an important trumpet theme, in which one can easily recognize the trumpet signal of the King in Lohengrin, even with the accelerated playing of the triplets, required by Wagner as well as by Mahler. Only that motive appears in C major instead of C Major.

What Mahler could never imitate was the infinite quietness and length of the Brucknerian line. His music becomes unquiet, nervous, and self-analysingly disconnected. The motive of a diminished ninth, which plays also an important role in this symphony, is meant to be plaintive, and deeply sombre. But it is over-emphasised, in its development, by too much repetition, by changes such as diminished ninth, seventh, and so on, the note-in-question being always treated as suspension-note to the following tone. Moreover, this very motive has been "stolen" by Richard Strauss to depict the grief of the Empress (motive of the faulcon), in "Woman Without a Shadow," so that we grow weary.

However, we have to appreciate Schneevoigt's great merit in introducing at last some of Mahler's symphonies to Australian audiences. They have been a bone of contention amongst musicians, and also the public took sides "pro and con" rather violently.

Schneevoigt did his living best to fill Mahler's music with his own fresh, youthful (in spite of his age) and temperamental and unsophisticated outlook. Which certainly was of great help for the success of the work. How he had trained the orchestra was again admirable.

The orchestra played very well under his baton in the Mahler symphony, and a special congratulation has to be extended to the brass, especially the trumpets (and, to specialise it still, for a comic run in, I believe, the first trumpet).

Being on a boat, I shall be unable, unfortunately, to hear Schneevoigt conduct a Johann Strauss programme. I regret it very much, indeed, because I think I'm missing a great treat, and I adore the music created by the genius of the Viennese Waltz King. (Which may be a surprise for a section of my readers, but my preferences are always on the side of music that's good, even if it is of the lighter kind, and Johann Strauss has something that no other composer in the world had—perhaps with the exception of Schubert).

THE WEEK'S CLASSICAL MUSIC
SUNDAY AFTERNOON
Sonata Recital
TUESDAY
Orchestral Concert
THURSDAY
Sonata for 'Cello and Piano

VIENNESE MUSIC
As the boat is ploughing her way towards the Barrier Reef, we have quite a good roll, a breakfast-roll, luncheon, and dinner-roll. Thus, last night, a Viennese roll threw me into the radio cabin, and I switched on Schneevoigt. Of course, there was only the second half of the concert, and, to increase my trouble, there was the saxophone outside, which somehow seemed not to fit into the Pizzicato Polka. The dance floor, however, was lit up by changing light effects, blue, red, orange, and I did not miss Sydney Town Hall so much where they do the same in symphony concerts. However, Johann Strauss cannot be killed, not even by a saxophone. This music will live forever, it will do so especially when conducted by people like Professor Schneevoigt, with his colossal temperament, with his indulging in sound with which, by the way, he may have been satisfied. I think, last Saturday night. The strings which have the main responsibility in the music by Strauss put a lot of energy, a lot of excitement, a lot of injection, so that the audience enjoyed it also, and certain sections of the programme had to be repeated. It was, altogether, a highly enjoyable affair. And it is not only my disparaging criticism, but simply as a statement without which I feel I would not be honest: There is something in musicians born in Vienna which cannot be imitated by any conductor, be he Schneevoigt or Walter or any other important personality, and which cannot be imitated by any other orchestra. One has to be Viennese to play this music in the world. And Schneevoigt came as near to perfection as anybody can, outside Vienna.

—CURT PRERAUER
By ISABELLE GRACE

BROADCASTING Gossip

SYMPATHY TO JACK DAVEY

JACK DAVEY fans are disconsolately—and no wonder. The popular 2GB broadcaster is off the air, and we don't quite know when he will be back. At least a month is the doctor's edict, for the Davey throat has relaxed and talking can be done in nothing above a whisper. Jack, we hear, has headed for a sheep station in Victoria to recuperate, and after that will maybe go to Queensland to (believe it or not) shoot crocodiles. He has promised to report progress and if so we will certainly pass on the news.

Maybe it will be early to bed for Harry Dearth for awhile, for it's to be early to rise. He has taken Jack's place in the early morning session, and also in "Radio Pie."

ON THE RECORDS

JUST to cheer you up in Jack Davey's absence, you might care to purchase the Davey-Lumsdaine recording. On one side you hear this clever duo in the song, "Coronation Day" of Mr. Lumsdaine's own composing, and on the other is some of the sparkling patter that has made "The Two Jacks" the tremendously popular act it is. It's a Regal-Zonophone recording.

FANCY DRESS

JULY is the month for the dance fans, as Athol Tier and Dan Agar know only too well. Throughout last month, this popular pair were inundated with letters asking where the writers could hire fancy dress costumes to represent Mrs. 'Arris and Mrs. Tiggs.

2KY NIGHT OUT

2KY has booked the entire dress circle of the Tivoli Theatre for Friday, August 27, the opening night of Betty Mac's appearance. Betty, you will remember, won the 2KY Tivoli Contest. As a gesture of appreciation for their interest, Bert Beaver has invited each of the Grand Finalists in the contest to be a guest at the party.

RECKLESS REGGIE HAS GONE AWAY

PATRONS of 2KY's Community Concerts and other stage entertainments will miss the familiar figure of Reckless Reggie, the "Vest-pocket" comedian. Reggie has gone to Adelaide under contract, but promises to be back in Sydney in three months.

The man with the monocle is Jerry and his companion Tom. They're on the air from 2GB Monday, Tuesday, Wednesday and Thursday at 6.35 p.m. In private life, Arthur O'Keefe and Ron Scott.

JOHN PICKARD MAKES GOOD

REMEMBER John Pickard? Of course you do. Radio playwright-player, and handsome enough to set all the fans agog. John went to America a couple of years ago in search of fame and fortune on the N.B.C. The other day we heard first hand news of how he is faring from Mr. Wynne Davies, well-known artist, who for a year saw John frequently in New York.

"John has been signed up as permanent leading man in the Palmolive Beauty Box, one of the biggest programmes on the N.B.C.," reports Mr. Davies. "Every Wednesday night. He'd just played in 'Bitter Sweet'—Charles Kullman did the singing—when I left."

"Didn't we hear a rumor about him forsaking broadcasting for the stage and films?"

"I talked him out of that. If you go to Hollywood, they don't want you; if you make good, they'll look for you. He's writing three scripts weekly now—125 dollars per script. 'Billy the Kid,' that's one of them, stars Jackie Coogan. I heard on the air here somebody saying they wondered what had happened to Jackie Coogan. Air contracts. Yes, John still has his Australian accent. That's what got him where he is. Although he is very, very Park Avenue now. Lives in a fine apartment, East 36th Street. Very fine. Genuine antique furniture; gold coats-of-arms on the panels; windows fourteen feet high. With Frank Provo, he's just completed a three-act comedy which they hope to get on Broadway this season."

"Is he married yet?"

"No. Too busy with radio to think about anything else."

John Pickard.
WE wouldn't say that gardening is the favorite hobby of the Dick Fair, but at least they were very proud of the prospects of a fine floral display. Unfortunately for the daughter, Peta, sitting near the window-box, found a half hour's entertainment in uprooting the entire crop!

MANNEQUINS PARADE

SYDNEY broadcasting holds no more excotic person than Doreen McKay, literally thrilled beyond words at the prospect of the Mannequin Parade at the microphone which she has planned for August 19. The models are actually to parade in the studio as the gowns are described on the air; and a number of lucky listeners will occupy the seats in the 2SM theatre-studio.

ROMANCE

SOUTH COAST and Northern Rivers listeners will be interested to learn that the engagement has been announced of Miss Mary H. Gettings, of Clovelly, to Mr. Wilfred J. Merchant, Programme Manager-Chief Announcer at 2WL, Wollongong. Mr. Merchant is Uncle John to 2WL listeners and was formerly at 2XX, Lismore, where he announced under the name of Willie John.

THREE WINNERS

AN American plebiscite awarded the honors for the three most popular programmes on the air to—Amateur Hour in the novelty section, "One Man's Family" in the dramatic, and "Gues Night," musical. All of which three features are to be heard from 2SM, as Mr. Dunne points out.

THE WHOLE WORKS

A COMPLETE radio drama which she has written herself and in which she plays all four characters (a small boy, a girl of 13, her mother and grandmother), is to be presented by Tony Bic in "The Music Parade" programme at 8.45 p.m. on Tuesday, August 24, from 20W. Certainly sounds ambitious.

Tony Bic (you have probably heard her from the A.B.C.) is a charming young Canadian girl and a gifted impersonator.

TRUE STORY

CAME a knock at John Dunne's office last Saturday afternoon, and a young man entered. "O.K. for the Children's Amateur Hour?" he asked. Mr. Dunne looked up and shook his head, "It's under sixteen years." The young man grinned. "I'm the new control operator." It's a true story.

WANTS TO LIVE ON A YACHT

HAROLD MEADE, B.S.A. Player, who, prior to stage days, was a seafaring man, announced his intention of buying a yacht and living on the harbor during the summer months. Then he heard about King Carol's purchase of a craft for £278,000, and also did a little private pricing round Sydney. Since when he's been quite so enthusiastic.

GETTING READY

THELMA SCOTT has been wrinking her pretty brow between 2CH broadcasts endeavoring to master the intricacies of the German tongue. Phil Geeves is tutor. Thelma's notion, we hear, is to prepare for a tour abroad one of these days.

GOOD DEED DAILY

LEWIS BENNETT, Studio Manager of 2TM, Tamworth, has been elected vice-president and member of the Finance Committee of the Northern Boys Scouts' Association. The staff are wondering what form the daily good deed is likely to take and each is willing to contribute a suggestion.

BROADCASTING QUERIES

"Listener": (a) Can I get "Dad and Dave" on the wireless, Friday, Saturday and Sunday nights? (b) Are the Grocer and Madame, of 2OG, husband and wife? (c) "Dad and Dave" is on the air Monday to Thursday only. How can it broadcast over fourteen stations in all? (b) No. They are played by Arthur O'Rourke and Anne McDouall.

C.R.F. (Leeton)—Is Mr. Con. Charlton still at 2FC or did he go to Perth?

Mrs. Dunne (Arncliffe)—Is Mr. Dunne 2TM (Perth) as manager?

M.H.: Glad you liked the picture of Tal O'Reilly in the series of detective stories. Is it a transcription? They cannot supply the name of the player.

L.O.S.: Who acts the parts of Fred and Maggie Everybody through 2CH and who are the names?

Name Recorded. See cast elsewhere in this edition.

"Curious" (Patrick): Who was Mrs. Dick Fair before her marriage?

Agnes McElroy.

N.D. (Arncliffe): Who is the Pedre who frequently conducts morning devotion over 2FC at the A.B.C.?

Incidentally, broadcast is relayed from Melbourne and the preacher wishes to remain anonymous. He also gives "A Sermon for Those Who Do Not Like Them," 2FC, Sundays.

"Quarenta" (Ingleburn): How does one arrange for a church service to be broadcast? Any fee?

You should make application to the A.B.C. and conductance of such arrangements.

T.R. (Lithgow): Is Janet Archer, of 2OG, married?

Yes.

O.B. (Arncliffe): How does one manage to become a broadcaster?

It would be more by good luck than good management, because vacancies don't occur so often, and, when they do, there is an army of applicants anxious to fill them. However, your application should be addressed to the manager at whatever station you think of joining.

V.B. (North Sydney): Was John Dunne ever an announcer with the A.B.C.?

No.

To many requests have been received for the cast of the 2WW feature, "Dad and Dave," and for that of 2CH's "Mr. and Mrs. Everybody," that we give them in full.

"Dad and Dave."—George Edwards plays the parts of: Dad, Ted, Jimmy, Dusty, Otto, Al and Bill. Tony Riley, Jim Nolan, Doctor Nicholls, Sergeant; the Swaggy, Joe Matthews; Terry Maguire, Mr. Johnson and John O'Reilly; John Saul is Dave; Lori Brugham, Miss; Neil Stirling, Mabel and Edith Cooley, Annabelle.

Cast of "Mr. and Mrs. Everybody": Fred Edwards; Edward Murray; Maggie Everybody; Theresa Desmond; Mrs. Crockettshorpe, Madeleine Russell; Barney, Les Warner; Mr. Sprog; "Mr. and Mrs. Everybody," Sam; the Swaggy, Joe Matthews; Terry Maguire, Mr. Johnson and John O'Reilly; John Saul is Dave; Lori Brugham, Miss; Neil Stirling, Mabel and Edith Cooley, Annabelle.
BROADCASTING ABOUT BOOKS

An Interview With Helen Simpson

We interviewed Miss Helen Simpson, sitting on the edge of a verandah overlooking a lawn still dry from winter, a sunken tennis court, and far down in the distance, Rose Bay, and visited at short intervals by two big dogs that Miss Simpson didn't know the name of, but they were something extra-special, and looked like spaniels grown into great Danes.

"Born Sydney," we said.

"Just about a stone's throw from here," Miss Simpson said; "down over there past Cranbrook school. And I am pleased to be back in Rose Bay. I think it looks as beautiful as ever, and I am very annoyed at the thought of what they will do to it with an air-base."

"How long have you been away?"

"Twenty-four years."

"You left here a child, then."

Miss Simpson smiled politely: "Very kind of you. No, I am forty-five."

We almost said we didn't think so, because it really surprised us; but it might have been mistaken for gallantry, and gallantry would not take in Miss Simpson; so we said, "So you went away to play the piano."

"No. I never could play the piano. I went to study composition in 1914. Yes, I composed, quite a bit."

"Published?"

"No. It was never any good."

"What did you compose?"

"Singing quartets and songs, mostly. I was learning to sing all about orchestration."

"Yes."

"I learnt the flute here, which I play very badly, from the man who taught Robert Louis Stevenson the flute in the islands. He used to come out every Wednesday to Rose Bay Convent. I think that was the happiest hour in the school week for me."

"You've played in orchestras?"

"In the Bach Choir Orchestra at Oxford under Sir Hugh Allen. That's very important. But I didn't play very well."

"And how did you start writing—oh, I remember; you wrote a novel in three weeks for a bet. Did you any deep interest in writing?"

"I began in 1916: I hadn't been interested up to then. You have to try around. Very often when you can do something, it takes a considerable time to find out what. One of my friends began painting at the Slade School—Clarence Dane. She found painting not quite what she wanted. She went on the stage. She didn't feel at home there. Finally she came down very casually to books."

"And when got interested in writing, what did you try to do?"

"It tried to tell a story; which I still think is the fundamental of the novel. It is the only real way in which a story can be told. It can't be told in music; it oughtn't in pictures, sculptors or architecture and all those arts, except in plays and they must be so compressed."

"And why are you so severe; whom are you disagreeing with?"

"I am disagreeing with a great many younger people whose who think a novel should express character—and preferably the character of the author. But character for Austen and makes action—or it should make action."

"Otherwise—?"

"If it doesn't come out in action, it is merely Essay, Autobiography of Psychological dissertation. Since the first novel, since Don_Stormy, the story has been the thing."

"Do you think women have limitations as novelists?"

"Obvious limitations. There are a great many things from which they are debarred personal experience: War—and also—but that is a particular bee in my bonnet—I'd rather not discuss it."

"It would be very interesting."

"No, it's a long argument."

"Not at all?"

"No."

"No."

"No."

"No."

"Men and women are completely different creatures. You mustn't expect it to come from—men as from women."

"Do you think it is good for a novelist to be transplanted into another country?"

"I think the more countries one is transplanted into, the better. What you want is an exchange of views. See when an English novelist comes to Australia for a year—"

"I. D. Lawrence," we said. "Yes; but he had genius—" and at that moment the sky came down and hit us; the Great-Dane-Spaniel grew to the size of a horse, and we nearly fell off the verandah."

But Miss Simpson had apparently observed none of these phenomena, and was saying, calmly, "Yes; he had a fresh eye for Australia."

"What a marvellous book," we said. "Australia's never been done like it before or since."

"No. And the fresh eye of Australians on England is as valuable as the fresh eye of Englishman on Australia."

"You read many Australian books?"

"Katherine Fritchard, Christina Stead, Ebers; Henry Handel Richardson, Iriess, Pentland—Brian Pentland, is it?"

"Penton," we said, saying to ourselves, must get this in; "Landlakers."

"That is the book. Very tough and strong."

"And how about the English writers; do they follow Hemingway?"

"Many younger writers imitate Hemingway very much for the dreadfully deceptive reason that it looks easy; just as Katherine Mansfield looked easy. I think they take more notice of Paulkner, though. But I don't read many modern novels myself; my opinions are mostly hearsay. I read a lot of history. My last four books had historical backgrounds, and being a very conscientious woman indeed—"

"Yes, indeed."

"Before I start my novel about, say George L., I find out everything. I can about the details of daily life of that period. I don't mean only clothes, but recipes, silver and glass, gardens, architecture, jewellery, when I know that daily life as well as I know my own, I have a frame, and can put the characters into the period. It's no good, for instance, letting an old lady travel 20 miles in a coach in the time of William III, and arrive at the end of the journey fresh and well. Such a journey would last two days, and feel like an extraordinarily rough passage between here and New Zealand."

"And have you a hobby or something?"

"Book-collecting. Books on witchcraft, unfortunately one of the most expensive kind of books to collect, and cookery-books. I have about 40 manuscripts from about the time of Elizabeth; I had a show of them before I left at the Royal Institution; and about three or four hundred printed books."

"Any good dishes in the very old manuscripts?"

Their dishes would be very distasteful to present-day palates. Cookery has changed altogether since it was discovered in the 18th century that root-crops would keep animals alive in winter. Before that meat was killed and salted during summer, and for five months they had to use heaps of spices to disguise the taste of salt. The history of spices is interesting. For instance, if you were (Continued on Page 51)
A NUMBER of people have asked me "What is Swing?" The article in last week's "Wireless Weekly" has only confused the issue. You simply can't describe Swing in the same way that you can describe glamour, beauty or any other emotion. For Swing is an emotion—an emotion that is felt by every good modern musician and by some uncanny power is transmitted to the Swing fan whose receptive senses are awaiting to receive this thing miscalled Swing.

Well what is Swing? Is it a style of playing—yes and no. That does help a lot. One musician may play a number—using the Louis Armstrong style of playing—and he Swings. Another musician does the same thing and he doesn't Swing. Why? I don't know—neither do the musicians themselves.

Is it the way they play a tune? No—because the best Swing arrangement of the best Swing number is corny (non-Swingy) when played by the band that does not feel the Swing they are trying to play.

From the columns of "Esquire" I quote the following:

"It is rather a mad business as no piece is ever played the same. It takes a perfect ear to catch the other fellow's improvisations as they happen and Swing his own playing to the direction thus given. It all started, they say, because the negroes in the south couldn't read music but knew how it should be played."

So much for the esquire and we have just another writer who has attended a "jam" session of some Swing concert and tried to write down what he felt eight hours or so after it happened.

Music critics and musical authorities all over the world have tried to define Swing, and to my mind all have failed. I have yet to hear a definition of Swing that conveys something to the man in the street. Therefore, I cannot and will not try to tell you what Swing is, but maybe I can help you to appreciate its attraction so that you, too, may become infected with "Swing Fever."

Swing is an emotion that you either feel or don't. Swing is a higher and richer type of modern music. Remember a tune called "I'm in the Market For You." Yes, that's the one Charles Farrell sang to Janet Gaynor in the good old days. Now that tune is as dead as the dodo—dead and forgotten to all except the Swing fan, simply because Louis Armstrong rightfully titled "King of Swing," made a recording of the number which swung and to-day that record had a pride of place in every collection of Swing records. See the difference—if Vallee, Garber, or Lombardo made a recording of that number they have long ago been consigned to the limbo of forgotten things, but a Swing recording of the same number will always be welcome. If you appreciate Swing, get it?

If you don't like Swing it is not beyond your understanding as some of the Swingsters will tell you. It is just that Swing is a type of music above your musical appreciation in the same way that many people cannot hope to understand opera.

None of the three records quoted in "Wireless Weekly" last week ever did or ever will Swing. So it is useless trying yourself out on these. Instead, I would suggest Duke Ellington's "Hot and Boulevard"—Benny Goodman's "Blue Skies"—Louis Armstrong's "West End Blues" and the Quintet of the Hot Club of France, playing "Oriental Shuffle."

If you like these records—you're a Swing fan and you're on your way to new pleasures in modern music.

Harry Roy, Nat Gonella, and Joe Daniels do not Swing and to my mind never will as long as they go on making the type of commercial records they make at present.

If you really want to hear some good recorded Swing, tune in some Sunday at 1.15. If you like to hear it in the flesh join the 2UE Sydney Swing Club. This article won't help you understand Swing because, like olives, it is an acquired taste and you must learn to understand for yourself by listening to it.

(Another "Swing" Article Next Week)
Radio Ciphers

This week carries on our Cipher competition to the second set of the four. One year's subscription will be awarded to the winner, and to all who succeed in solving them all.

THIS week we are scheduled to give answers to the problems published two issues ago, including the famous No. 5. Perhaps the best thing for me to do, therefore, is to go ahead and give the solutions.

Here are the five ciphers given in the issue of August 6.

(a) THOSE WORDS WHICH OFFER THE LEAST COMMON COMBINATIONS SHOULD BE THE HARDEST TO SOLVE.

(b) O.K., WIRELESS WEEKLY, HERE IS AN EASY ONE FOR A KICK OFF. MAY THE FUN CONTINUE AND GOOD LUCK TO YOU.

(c) THESE RADIO CIPHERS ARE THE ENGIN'S FUN AND I HOPE YOU KEEP THEM GOING.

(d) PUT YOUR TWO THOUSAND CROWNS UNDER HIS DESK BEFORE SIX.

(e) TO KEEP A PROPER BALANCE A STAR IN THE CIPHER LIVE IN TWO WORLDS, SAYS MYRNA LOY.

(f) THE SOLUTION TO THIS CIPHER CAN BE FOUND ON THE TYPEWRITER.

(g) THE SOLUTION TO THIS CIPHER IS FOUND IN THE ALPHABET.

Quite a number of our readers were stumped by this cipher (d), owing to the shrewdness of Mr. Mann in avoiding the more common letters. Even some of our star correspondents failed to get this one.

However, the solutions above will no doubt give you some interesting moments, tracing out just how far you were able to go.

Incidentally, more than one of our readers has expressed approval of delaying the answers for two weeks, in order to give plenty of time before the answers appear in print. So we will keep this practice for the future.

THE FAMOUS No. 5.

And, now for the famous No. 5. Since receiving the letter from Hobart (from Miss Verren, by the way, and not Mr.), another correct solution has been sent in by "700," of Byron Bay. This is his explanation of how it was done.

"I suspected the omission of all vowels, as there were three single letters in the cipher—X, Y, and Z. And I only know of two single vowels that make words—A and I. Again my suspicions were confirmed when I noted that the first word GJX ended in one, which, if vowels had been present, must necessarily have been either A or I. Not knowing any words which have three letters ending in A or I, capable of being used to ask a question, I ruled that out. Next I used the list of frequencies of consonants and decided that X must represent T. Having decided that a question was being asked, I thought of words used to introduce questions, viz., 'where,' 'which,' 'who,' 'whom,' 'what,' 'when,' etc., out of which list the one most suitable to the case was 'what.' That gave me two more letters, one of which (J equals H) gave me more clues. By a method of trial and error (quite a lot of error, believe me!), I arrived at the solution, which also satisfies the second puzzle given in the issue of 6/8/37."

We are printing this explanation, because it is a very excellent guide as to the only way one could go about solving this particular cipher. No doubt Miss Verren worked on it in the same way, and she has also submitted correct solutions to the other messages in the same code.

Here are all the solutions. As indicated in the letter from "700," the cipher was plain substitution, except that the vowels were left out.

No. 5.—WHAT MAKES YOU THINK THIS A HARD CIPHER TO SOLVE?

No. 5b.—ACTUALLY IT IS QUITE A SIMPLE JOB AND YOU WILL THINK THE SAME WAY SHOULD YOU GET AS FAR AS THIS.

No. 5c.—DON'T FORGET TO SEND IN YOUR SOLUTION WHEN YOU HAVE WORKED IT ALL CORRECTLY.

This type of cipher appears to be one quite capable of solution, but not without some degree of thought. We are including some of these in the list of competition ciphers given in the centre panel of the page.

Here is an excellent cipher sent in by "Solvor," which is simple to write, and which should take some solving. Actually, it uses substitution, plus another little change, although not all the letters have been replaced by substitutes. This is the clue we feel it is fair to give and you will get a lot of fun working out this one. Thanks, "Solvor," we'll like some more like this one.

(a) VQ VMPKTVQ RQKKEJBLKJ VT QNMWSKSW HHT MNPJLJLKDXX MBJJRJSMSKNTK PV JRLJSSKDEH VMKPTQYVRC VNRKQNGXW XYJ XZXLQNGP RKRK.

Here is another one sent in by W. B. Allen. It is quite an easy one which we give for good measure.

(b) NZMB DSJ LULFMW GSV URIHG VRKSKVH VZBB MLD URMW SWN ZKZW.

Quite a number of ciphers have been sent in which we have not used because they are at this stage just a little too difficult. Thus, while I appreciate them, please don't be upset if you don't see them in print. I have them all filed and, no doubt, they will all come in useful as things progress.

Some of the ciphers in the competition set this week are based on the number key as outlined last week, in which several numbers, such as 234, are used to indicate by how many letters those in the cipher have been moved forward or backward. Incidentally, it will be possible as an aid to memory to use a word, such as BAD, for the key, B being the second letter would stand for 2, A for 1, and D for 4. Thus the code would be 214, and not easily forgotten.

Here is one on which to practice, using a three-number code. As practically all our entries so far are correct, we feel justified in making them harder. However, this one uses three letters.

(c) ZKTKH VOPPY LQJQG UYQVGY TRXKU VNH NOQG GW VNH DXLPM.

THE COMPETITION CIPHERS.

Now for the competition ciphers. There are six of these and, beyond saying that two of them are straight substitutes, two use the transposition by numbers, and two omit vowels, we don't think it necessary to give any clues. Perhaps we could mention that in the transposition by numbers, you use no more than five numbers, in any one of them.

Happy Landings,

THE CIPHER EDITOR.
HOWLERS & HANDCLAPS

The Week's Best

Early Morning Man, 2CH (6.30 a.m., August 4):
We put up at an inn, and we were told a peat fire had been burning there ever since it was built under Henry VIII.

Sent in by Miss Ruth Anderson, c/o Mrs. K. Stone, Elgin Street, Gordon, N.S.W., who wins this week's prize of 10/-.

Grocer and Madam, 2SM (8.45 a.m., August 2):
More and more families are turning to this sauce every day.

Announcer, 2BL (2.15 p.m., August 2), giving news:
Here is another result from Victoria Park; the Tellers' Flying Hop.

John Proust, 2GF (6.40 a.m., August 3):
Now at— they have a combined tennis-mower and roller which cuts, when new, 16s. Sale price, only £4 16s.

Announcer, 2BL (7.22 a.m., August 3), during exercises:
Can you place your hips on your chest?

H"\GWLERS and Handclaps are humorous and suggestive: they use wit, wordplay, and linguistic paradoxes. They contribute items in English and other languages of a humorous nature.

John Harper (2KY, 4.50 p.m., August 3):
The residents of Bondi will be delighted to hear that Gracie and Stone's greatest picture, "When You're in Love," will be shown at the X — Theatre tonight for the last time.

Announcer, 2KY (7.2 a.m., August 3):
I saw the sun coming to work this morning.

H. C. Collins, 2KY (10.25 a.m., August 3):
I'm going to cut myself short this morning.

London announcer (4.30 p.m., August 4), news session:
Yesterday the King made his first flight in an aerodrome.

Announcer, 2BL (7.29 p.m., August 4):
That was a talk given by Mr. B— on the latest arrests in Russia for the Australian Broadcasting Commission.

Heckle Hour, 3DB (8.45 p.m., July 10):
If we could control the price of commodities the worker has to consume.

Mr. Colman, 2GF (6.50 p.m., August 5), advertising typewriters:
Why not get the utmost in efficiency from your office staff?

2UW (10.22, August 5), Hilda Morse:
If you want dad's suit, or any other man's suit, pressed.

2GB, lady, advertising (8.30 p.m., August 6):
You can get a suit, beautifully cleaned and pressed, for 2/- at W.-""'

Announcer, 2UE (6.4 p.m., August 7):
Now, just a word for the mothers and fathers; I suppose you all have children, most of you.

Announcer, 2SM (8.55 a.m., August 7):
Cheerio call to Mavis, Mavis, no second name. I wish you would send in full names, Mavis—oh, pardon, it's Mr. Mares. Cheerio to you, Mr. Mares.

Announcer, 2UW (7.10 p.m., August 7):
We will now play a selection of Chopin's immoral melodies.
WIRELESS WEEKLY, AUGUST 20, 1937

THE COMEDY HARMONISTS
Interviewed On Arrival In Sydney

When we arrived, the Comedy Harmonists were arranged in a half-circle in the lounge of the private hotel; facing them at a table was Mr. Collin, the second tenor, explaining something to the pianist, Mr. Kramer. "Then beginning the circle, as we took a roll-call, was the bass, Mr. Mayerder, thin, tall, with a long sarcastic nose; then Mr. Rulse, first tenor, and Mr. Cykowski, baritone, short and sturdy and mostly silent, making you think of wrestlers; as we asked questions, we could see in their faces the puzzled and intent look of men working to put a scissors and body-press on the English language; and Mr. Frohmermann, small, thin and young, with a wide, nervous smile, reminding us of a more handsome Dr. Goebbels.

Mr. Collin, who acted as spokesman, might be easily mistaken for the managing director of an American soap company, out to investigate his Australian business; he said: "Mr. Frohmermann is our arranger, and buffo."

"Comedian?"

"Yes; and he arranges all our pieces."

"You've done pretty well in Australia, so far?"

"Two concerts in Perth, one in Kalgoorlie, one at Canberra. Yes, hundreds were going back—"

"Couldn't get in."

"We broke records in Perth and Kalgoorlie. On July 27, we went 1800 feet below in Kalgoorlie—"

"Down the mine."

"We sang songs, a few songs there; we were the only people ever so treated, except Lord Gowrie."

"Did he sing songs down there?"

"I think ho. It was very interesting."

"And you sing all kinds of songs?"

"From serious to lightest songs. We divide our concerts into four parts: Introductory, serious, half-serious, and very gay."

"You imitate instruments, don't you?"

"Flutes, oboe, saxophones—"

"Guitar," Mr. Frohmermann said."

Clarinet," said Mr. Mayerder, "and 'cello."

THE COMEDY HARMONISTS, famous Continental Vocal Ensemble, who have broken all records with their tenth season, arrive in Sydney. Their appearance here will be at the Town Hall on Tuesday night, August 24. Left to Right: Mr. Cykowski, Mr. Rulse, Mr. Frohmermann (at hand), Mr. Collin, Mr. Kramer, and Mr. Mayerder.

Mr. Cykowski at last found something to say: "Pizzicati strings and Trumpets—"

"Strings and trumpets," we said. "And what do you like singing most?"

The heads shifted, and Mr. Collin said: "The Austrian folk songs; gay music. We like making laugh the audience."

"Austrian songs? Are you all Hungarians?"

"Several people have said—" Mr. Collin said. "No. We are all Austrians. I don't know why they call us Hungarians from Vienna; our settled place is Vienna; we have our homes there."

"But only there a few weeks of the year," Mr. Mayerder said. "Vienna is a small place."

"You must travel a good deal."

"Everywhere in Europe," Mr. Collin said. "Italy to Norway, Russia to Tiflis, Tiflis to Leningrad; North Africa. The United States, studio performances for the N.B.C. We gave a broadcasting tour in Holland, something like this. We gave fifteen Holland concerts in different parts, and they were broadcast by AVRO. The B.B.C. in England we gave Saturday evening performances with the audience in St. George's Hall."

"And everywhere you go you take your wives?"

"Yes."

"And you're all married?"

"All," Mr. Collin said, "except Mr. Mayerder."

We turned to Mr. Mayerder, and he burst out laughing. "Oh on; go on," Mr. Mayerder said. "What do you think of the lovely Sydney girls? Say it."

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We said, "Well, what do you think of the Sydney girls?"

"Give him time," Mr. Collin said. "He is only just here."

"Time!" Mr. Burnett, the concert manager said. "Why, he's been here since ten o'clock last night!"

"These concert managers!" Mr. Mayerder spread his hands and shrugged. "How they all hurry!"

We said, "And what has the Australian public liked most in your concerts?"

"The people like simple folk songs here; simple and touching. They also liked the gay stuff, American and Viennese—"

"International music." Mr. Frohmermann said. "It is the same everywhere. We have Cuban music also, and Spanish; tangos and rumbas."

"The Mills Brothers do something of the same kind, don't they? Were you before them?"

"Oh yes," Mr. Frohmermann said. "We were formed in 1928 in Berlin, long before the Mills Brothers. They are only instrumentalists; negro songs and hot—"

"Hotch music; that is what they call it," Mr. Collin said."

"And now we have an appointment in town, and the cars are waiting," Mr. Burnett said."

Mr. Frohmermann had been talking in some language to Mr. Rulse and Mr. Cykowski, and came over to Mr. Burnett: "We have been saying, may we take your wives?"

"Why, yes," Mr. Moses said. "Just one minute and I'll order a couple more taxis."
NEARLY A MILLION!
Amazing Growth in Popularity of Radio

THIRTEEN years ago there were about a thousand licensed listeners in Australia. To-day the total is rapidly nearing the million mark, and increasing steadily every month. Where is the limit?

Already in Adelaide the density of licensed listeners is such that nearly 20 per cent. of the population have a licence. Yet there does not appear to be any sign of saturation, and sets are still selling well in Adelaide. If we assume that 25 per cent. is a possibility, and we take this figure for the whole of the Commonwealth, we find that there is room for another half-million sets. And by the time we come to consider the replacement of obsolete sets it becomes very evident that the present production of receivers at the rate of about 150,000 a year is likely to continue for many a year before saturation need be considered.

GROWTH IN THE COUNTRY

The progress of radio in the country has been very strong, and many new country stations have gone into operation during the past two or three years. These have opened up new territory, and it is not surprising to note that the growth of licences in the country has been greater than in the cities. In the country districts of New South Wales the licences have more than doubled in the past four years, whilst within a radius of 50 miles of Sydney the licences have not quite doubled in this period. There is still plenty of scope for growth in the country, however, for the number of licences per head of population - is nearly twice as good as in the city areas. There is really no reason for this, as country people have more to gain from radio than the city folk. Amusements and news come easily in the city by other means than radio.

INDIVIDUAL COUNTRY DISTRICTS

Dealing with various country districts and working on the ratio to population, it seems that Wollongong wins out easily, the figure for a radius of 50 miles, excluding Sydney, working out at 13.84 licences per 100 of population.

ANOTHER PRIZE CONTEST

R EPLIES to the “12 Questions” contest from last week’s issue are pouring in, but the eighth question seems to be bothering most. In case you have any doubts — it wasn’t a misprint.

For this week we again offer four prizes of free annual subscriptions for the best letters answering the following questions:

1. Who is N. McGregor?
2. What is OIRT?
3. Define “Swing” in less than 15 words.
4. Brian Hodgman talks about?
5. Who is “just plain foohah”?
6. Who warbles?
7. Which station broadcast “Births, Deaths, Marriages”?
8. What stands the racket longer?
9. What is the “Maiden”?
10. Who cannot be killed?
11. Which station would you tune to hear “Bayou,” by Marlow?
12. What is the wavelength of PMH?

After you have finished the answers, give us a short outline of any suggestions for further prize contests of this kind. If your suggestion is accepted we'll pay for it with a further special prize.

No coupon, no fee. Simply post to Box 3367PP, G.P.O., Sydney. All entries to be in our office by 4 p.m. on Wednesday, August 26. Results in issue of September 3.
Blood in B Flat

(To M. Max Afford.)

Perhaps the most singular consideration pertaining to the Musician Murder was the fact that it was consummated in two flats; and it was this fact which, provoking the Aristotelian dilemma, in which flat did the murderer find the means to proceed to extremes, eventually kaleidoscoped into the key of the murder, a murder; indeed, on a grander scale, but with minor motives, a river of murder, as cogulated by the brittle surface of hesitant ice on which the inquisitive mind might have slithered in vain or fallen through with a suppressed crushing had it not been the mind of my friend, Percye, Plymouth.

We had been friends since college; his career had been brilliant; he could easily have been a professor in any major field; he could easily have been a professor in any major field. Percye had always been interested in broadcasting, day and night. Nor had Mr. Joseph Lyons anything to do with it; it would be too dangerous with elections coming on. Mr. Menzies might have done it to draw attention to the Attorney-General, but he has not been in the State for some time. Otherwise the field of suspicion is large, but I think I have a clue to work on.

This conversation had brought us to the address on the pastebord card. We went in the lift to the third floor and knocked on a door. It was opened by a pale-faced woman of about 30; some might have considered her beautiful, others, licentiously voluptuous.

"We have come," Percye said, calmly, "to inspect the body of Digby Grunton."

She paled, and stammered: "I do not know what you mean."

Without a word, Percye pushed past her. On the lounge in the lounge lay a body fully clothed except for trousers. We recognised Digby Grunton immediately from the broadcast description. The woman, now trembling, followed us into the room, staring with unseeing eyes at the figure on the lounge.

"Perhaps you would like to rest," Percye said, not kindly. She passed wordlessly into the bedroom.

**WHO DONE THIS**

**SHOCKING MURDER**

Turn to page 62 for solution.
LISTENERS will find an exciting radio theme in the next film broadcast—"Behind The Headlines"—which will be broadcast from 2FC on Monday, August 20, at 9:10 o'clock. The scenario is based on the use of the latest radio devices employed for broadcasting news events from the spot where they happen. The romantic interest is taken care of by Lee Tracy and Diana Gibson, the former playing a roving radio reporter and the latter a journalist.

THE STORY

Eddie Haines (Lee Tracy), a former reporter, after being dismissed from the New York "Star," becomes a broadcasting reporter, covering news-events with a pocket short-wave transmitter, his messages being picked up by a nearby truck, and relayed from the truck to the broadcasting station. In this manner Eddie's on-the-spot news-flashes beat the local papers, causing a newspaper fraternity, and especially Mary Bradley (Diana Gibson), a feature writer on the "Star," to burn with anger every time Eddie scoops them. Mary and Eddie, however, have long been in love with each other, though each denies it.

THE RADIO REPORTER DISMISSED

In a Department of Justice reception-room Mary and other reporters hear from Potter (Donald Meek), of the Department, a press-release on the shipments of Government gold to the depository at Fort Knox, Ky. Haines again beats the newspapers. This leads to a stormy interview between Mary and her chief, Bennett (Philip Huston), the publisher. Mary declares Eddie Haines will never scoop her again, and at a three-alarm fire, which shortly follows, she has him and his assistant, Tiny (Tom Kennedy), driven from the scene by a thug (Paul Guilfoyle), and his henchmen. Haines, however, with a "pack" set strapped on his back, reaches the burning buildings over roofs, from a block off, and through his broadcasting is the means of saving a lot of girls trapped in a dressing-room, into which he has penetrated. Mary is disgusted to find Eddie the hero of the occasion; in her anger she makes off with his "pack" transmitter, which she conceals in the back of her car. She now arranges with Bennett a scheme through which they succeed in having Eddie Haines fired from his broadcasting job.

MARY KIDNAPPED

Eddie's truck is parked in front of a saloon, and Eddie through a trick is listening-in to the plotting in a back room of Martin and his gang, to seize a Government truck bearing gold to Fort Knox. Mary, eavesdropping on Haines' ears, and confides to Potter, the Department of Justice man, who is at the bar of the saloon. He informs her the police are aware of the plot, and are just about to round up the crooks. Actually, he is a renegade from the department, and is himself head of the gang. Offering to take Mary to the round-up, he kidnaps her in her own car, driving down to Louisville, where she is made a prisoner, and he joins the rest of the gang. Eddie, who had tried to follow the gangsters in his truck, had lost their fast car in the traffic.

THE RESCUE

According to their plan, the crooks hold up the armored truck bearing the gold, by gassing the driver and guard. (Continued on Page 61)

The modern American news reporter carries a radio transmitter on his back.

Locked inside the steel-plated truck the heroine uses the ultra s.w. transmitter to call for help. Our technical readers may doubt the efficiency of ultra shorts under such circumstances, but it is O.K. for the movies.
"PASSING BY"

Dear Sir,—While it is generally accepted that "Hamlet" was not written by Shakespeare, but by a gentleman of the same name, it might interest some of our announcers (particularly one well-known member of the staff of a certain B station) to know that the hackneyed ballad, "Passing By," is not the work of the great Henry B. Parrett, 17th century composer, but of E.G. Parrett-Orcham.

The song was written in the latter half of last century, the composer having, for obvious reasons, decided to drop the "Cochran" from his surname. He died only a few years ago.

Sydney (4/8/37).

"WOTAN."

APPELLANTLY IMMINENT

Dear Sir,—Recent Safety Valves have opened to the recurrent question of A.B.C. pronunciation. An official ruling on certain points is suggested by one correspondent.

Professor A. Lloyd James, in his introduction to "Broadcast English," has pointed out that a definite authoritative statement by a responsible body does, at the least, divert the facts of criticism, serious and frivolous, which a diverse listening public inevitably alums at the broadcasters.

Of course, even if the deciding body be competent, serious objections will be raised by someone or another. Ample evidence of this is the criticism of Robert Bridges (A.P.E. Track 32), who produces substantial opposition to "apparent" (accent second syllable, as in apple), "imminent" (second syllable accented, as in hay), and so on.

As a result of the present dilemma, I recently heard a really competent speaker give three variants of apparent in a fifteen-minute commentary. For two of his pronunciations he had Oxonian authority; for the other the B.B.C.'s.

The only words of importance (where short a or long ar might be used) in the B.B.C.'s list are apparent, glacier (short), and vale (short). An English broadcaster would not hesitate in assuming ar in dance, answer, etc. Like Dr. Jespersen, they would lengthen the a vowel in example, ma'am, dance, chance, demand, Alexander, etc.

The main problem, however, remains unquestionable: English ar. Australian (or Northern English or American) a? In most countries the legitimate stage serves as a good general guide to "standard" speech. Here, however, we have no such institution. The radio, the al- ternative, is standard and not yet standardised. One road, then, taken by most Australians interested in philology or phonetics, leads to Southern English; the other, followed by the many, steers a precarious course between standard English and frank Americanism. (By the way, one can say castle short without being Yankee; conceive Oxford.)

All this, of course, leaves the solution: unsolved, but does, I hope, instance some of the main problems to be considered.

The further question of place names deserves mention. Of such common words as Calgary, Manitoba, and Himalayas I have heard more than one version.—Yours, etc.

H. GEORGE THOMAS.

West Wyalong (7/8/37).

WHO'S RESPONSIBLE?

Dear Sir,—I would like to draw the attention of Mr. Phillips to the following facts: I am fully aware many B class announcers favor the long "a;;" I am also aware most of these announcers (and Mr. Phillips) learned to "dance" in the same little spot, i.e., South of England.

His statement re. Christian and place names sounds very childish. Does Mr. Phillips imagine the South of England embraces the whole English-speaking peoples? Fred has apparently a one track mind, but, with advancing age, I feel he should be broad-minded.

Being an Australian, I take exception to the method adopted by the A.B.C. in selecting announcers whose pronunciation is representative of only a small portion of the Empire peoples.

To substantiate my claim: The North of England, Scotland, Wales, and Canada are in direct contrast, while Australia, by compromise, has accepted a medium embracing both ideals. New Zealand and South Africa are, perhaps, the only ones with a leaning towards Oxford. I will satisfy the curiosity of Mr. Minchin on one point—I say "mahk" and "callish," but during my half-century I have not met the Australian (with Australian sentiments) who says "gaah." In conclusion, I would like to ask my critics the following question: Which is the responsible authority in N.S.W. for educational standards—the Department of Education or the A.B.C.?—Yours, etc.

Dubbo (6/8/37). P. CARSON.

WHY NOT?

Dear Sir,—As one of the so-called noisy minority, permit me space through the columns of your paper for the purpose of expressing my opinion re. the A.B.C. programmes. There appears to be no mention of any serious thought about the Broadcasting Commission adopting the Mussolini or Hitler tactics (namely, take it or leave it; that is what we think is most suitable).

They seem to overlook the fact that we live in an Australian North of Queensland are more or less compelled to listen to whatever relays are put out over 4QN. We go to bed, and leave the choice of good reception to our southern friends, and, believe me, the bed is a sure winner five out of six nights; I cannot understand just why our Australian artists are not given the opportunity; for instance, Pat Hanna and George Wallace. Perhaps if they left Australia, and returned under the guise of Peter Casparoni, we would be entertained with real Australian.—Yours, etc.

G. P. BUNEEN.

NOT NECESSARILY

Dear Sir,—Having no wish to pick an argument, but wishing to express my opinion on the programmes forthcoming from the A.B.C. Commission, I think the variety programme idea as a rather good one. I have a liking for good music, by which I mean both classical and jazz. I fail to agree with "Classicist" that jazz is trash. If that is so, I would like him to explain why it is that musicians, after having passed all examinations for classical music, and have good references and prospects for the future, turn jazz-minded. This happens in many cases; this knowledge is from past experience. What is more, any person not understanding classical music could not tell you what the story of a classic is.

What is more, I think "Classicist" throws rather cheap expressions at some of our writers, and refers cheaply to their mentality, which appears to be all right. Because one does not possess a first-class education does not necessarily affect one's mental ability, and don't forget there are thousands more people paying the A.B.C. to keep the programmes up.—Yours, etc.,

Moree (5/8/37). N.S.
THE COMEDY HARMONYISTS
The Famous Continental Artists
South American Jo... (Friend and Cesar)
To Rains on the Road... (Berlin)
Cheek to Cheek... (Himmes)
When Kubla Plays the Rumba on the Tuba (Ruphoff)

THE ANGLERS' SINGING CONGRESS
Conducted by Percy Code.
A Southern Rhapody—Virginia (Haydn Wood)
Value—Gold and Silver (Lerhar)
16:15 Interlude (r.).
16:30 Three Bavarian Dances (Elgar)
Norwegian Dance... (Grig)
16:40 Interlude (r.).
16:45 Excerpt from The Fortune Teller (Herbert).
4:19 RECITAL by SENIA CROSTIKAFF (Tenor).
I Love the Moon... (Rubens)
Because... (D'Hart/Polka)

deck Band.

THE COMEDY HARMONYISTS
The Famous Continental Artists
South American Jo... (Friend and Cesar)
To Rains on the Road... (Berlin)
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16:30 Three Bavarian Dances (Elgar)
Norwegian Dance... (Grig)
16:40 Interlude (r.).
16:45 Excerpt from The Fortune Teller (Herbert).
FRIDAY, AUGUST 20, 1937

**WIRELESS WEEKLY**

**2BL 8.0**

**AN EVENING OF CELEBRITY RECORDINGS**

Arranged and Presented by ROBERT McCALL

The BRUSSELS ROYAL CONSERVATOIRE ORCHESTRA.

Conducted by Desire Deauv.

The Birds (Gil Uccelli) [Respligh]

A Butler for Small Orchestras... [Wagner]

The Dove... [Ravel]

The Nightingale... [Chopin]

GEORGES THILL, Tenor—

The Trojans at Carthage... [Berlioz]

GEORGE KULENKAMPFF, Violinist, with the Berlin Philharmonic Orchestra, conducted by Dr. Hans Schmidt-Musicians' Friendship Society—

Concerto in D Major, Op. 61... [Beethoven]

KARL SCHMITT-WALTERS, Baritone—

Lieder Recital... [Wolf]

THE CHILDREN’S MOTHERS’ DINNER—COMMUNITY SINGING... [Paradies]

**2BL 9.50**

**SPORTING PREVIEWS**

3.50: Sports—Tory—“Playboy”... [Paradise]
WIRELESS WEEKLY, AUGUST 20, 1937

FRIDAY

3:30: Music, 4:45: Miss Joyce Barry —Cycling and the Woman. 3:55: Programme of Bright Breakfast Music. 4:15: Jewels of Embellishment, 4:30: Mandam. 4:40: Quiet Times. 4:45: Children’s Session. 5:00: Dinner Music and Madam. 5:30: Dinner Music, continued.

6:45: Mr. and Mrs. Everybody. 7:00: An Afternoon of Racing Talk by Tom Ellis. 7:15: The Great North Taw. Weather. 7:25: Produce.

7:30: Talk by the Graziers’ Association of Victoria. 8:00: The Radio Old Timers—Jabez and John. 8:00: Our Personality Parade.

9:00: Programme of Sports. 8:30: The To-Laws. 8:45: Music. 8:55: Programme by Talk by George Francis. 9:00: Music.

9:15: Community Singing.

10:00: Close.

2HD

NEWCASTLE, 1140kc. 263m.


7:00: Children’s Session. 10:30: Home Service Bureau. 10:45: School Story. 11:00: The Wireless Wage.
FRIDAY

of Melody. 8:0. Melody Cruise. 4:5. 'Round Midnight. 10:30. Close.

ARMIDALE

2AD

7.30. Big Date. 7.45. The Five Dreams. 8:0. Amazing Grass Selections. 10.15. Close.

BROKEN HILL

2BH


BATHURST

2BS


7.00. Children’s Session. 7.00. Music Lovers’ Party. 7.30. Songs at the Piano, by Cyril Bunn. 7:00. Australian Artists in Perth. 7:30. Market. 7:45. Music Hall. 7:45. Cavalcade of Kings. 7:45. Coventry. 7:45. Funties. 7:45. N.R.M.A. Notes by Mr. W. M. MacGregor. 9:00 Spot of Comedy. 9:45 Dance Time. 10:00. Close.

2AY

7.15. Children’s Session. 7:15. Piano Recital. 7:45. Sunday Morning Church Services. 7:45. Gilbert and Sullivan. 7:45. Cavalcade of Kings. 7:45. Coventry. 7:45. Funties. 7:45. N.R.M.A. Notes by Mr. W. M. MacGregor. 9.00 Spot of Comedy. 9.45 Dance Time. 10:00. Close.

2QN

7:30. Children’s Session. 7:30. Music Lovers’ Party. 7:30. Songs at the Piano, by Cyril Bunn. 7:30. Australian Artists in Perth. 7:30. Market. 7:45. Music Hall. 7:45. Cavalcade of Kings. 7:45. Coventry. 7:45. Funties. 7:45. N.R.M.A. Notes by Mr. W. M. MacGregor. 9:00 Spot of Comedy. 9:45 Dance Time. 10:00. Close.
2FC
SYDNEY, 610kc. 492m.

Day Sessions as Friday, except:
9.00: A Racing Talk by the A.B.C. Racing Commentator.
10.30: Miss de Laneey will speak on "Silliness." 11.20; 5.30; 5.0: 6.0: 10.30: 11.20; 12.0: 2.15: From the Console. 12.30: Close.

6.0: Dinner Music (r.).
8.6: Interlude (r.).
8.5: THE MELBOURNE SYMPHONY ORCHESTRA (See Panel).
9.0: YOUNG AUSTRALIA. (See Panel)
9.30: "SPEED THE PLOUGH."

10.25: Late Sporting Results.
10.30: Meditation Music (r.).
11.20: Late Weather and News.
11.30: Close.

2BL
SYDNEY, 740kc. 405m.

Day Sessions as Friday, except:
12.7: A Novelty Piano Forte Recital by THE THREE VIRTUOSOS. (See Panel)
12.30: The Three Virtuosos and THE TWO OCCIDENTAL DELIGHTFUL . (See Panel)
12.45: Love Letters in Coda: Somebody from Somewhere. (See Panel)
13.0: THE THREE VIRTUOSOS. (See Panel)
13.30: Souffle Dance—Scotch. (See Panel)
13.40: The Electric Piano—Fischer Schneider—Cassades. (See Panel)
13.45: Descriptions of the Rugby League Match—WESTERN SUBURBS v. EASTERN SUBURBS. (See Panel)

5.0: Music.
5.30: Music.
6.35: SPORTING SESSION—Results and Comments.
7.20: NATIONAL NEWS BULLETIN.
7.30: Musical Interlude (r.).
8.0: Wednesday's Weights, by the A.B.C. Racing Commentator.
8.15: THE RADIO RUNDOWN—Interviews Personalities in the News (See Panel)
8.40: TWO PIANO NOVELTIES. (See Panel)
9.0: TERRIFICHEIRE. (See Panel)
9.10: Late News and Weather.
10.30: TERRIFICHEIRE. (See Panel)
11.00: Close.

2NC
NEWCASTLE, 1230kc. 244m.

6.30 to 9.0: Relayed from 2BL.
10.45 to 16.50: Relayed from 2RL.
10.50 to 12.0: FROM 2NC—Newcastle, by courtesy of the "Newcastle Chronicle." 11.0 to 12.15: Removed from 2BL.
12.0: From 2BL.
12.0: 3.15 approx.: Relayed from 2RL.
13.0: By courtesy of THE "Newcastle Spectator." 13.0: 4.15 approx.: Relayed from 2RL.
14.0: By courtesy of THE "Newcastle Spectator." 14.0: 5.15 approx.: Relayed from 2RL.
15.0: By courtesy of THE "Newcastle Spectator." 15.0: 6.15 approx.: Relayed from 2RL.
16.0: From 2RL.
16.10 to 18.00: From 2RL.
18.00 to 19.15: From 2RL.
19.15 to 21.00: From 2RL.
21.00 to 21.30: Removed from 2RL.
21.30 to 12.0: 2NR Studio—Morning News from the "Grafton Examiner." 11.0 to 11.30: Relayed from 2RL.
12.0 to 12.30: Relayed from 2RL.
6.0 to 7.0: Relayed from 2RL.
7.0 to 7.15: 2NC Studio—Local Sporting Results from the Northern Rivers.
7.15 to 7.30: 2NR Studio—Musical Interlude (r.).
7.30 to 9.15: Relayed from 2RL.

2CR CENTRAL REGIONAL, 550kc. 545m.

6.30 to 9.0: Relayed from 2BL.
10.45 to 10.50: Relayed from 2RL.
10.50 to 11.0: FROM 2CR STUDIO—News Service—by courtesy of the "Orange Advocate." 10.50 to 11.0: FROM 2CR STUDIO—News Service—by courtesy of the "Orange Advocate." 10.50 to 11.0: FROM 2CR STUDIO—News Service—by courtesy of the "Orange Advocate." 11.0 to 11.30: Relayed from 2RL.
11.0: 3.15 approx.: Relayed from 2RL.
12.0: By courtesy of THE "Orange Advocate." 12.0: 4.15 approx.: Relayed from 2RL.
13.0: By courtesy of THE "Orange Advocate." 13.0: 5.15 approx.: Relayed from 2RL.
14.0: By courtesy of THE "Orange Advocate." 14.0: 6.15 approx.: Relayed from 2RL.
15.0: From 2RL.
15.10 to 17.00: FROM 2CR STUDIO—Local Sporting Results.
17.00 to 18.00: FROM 2RL.
21.00 to 21.30: Removed from 2RL.

2UE
SYDNEY, 950kc. 316m.

Day Sessions as Friday, except:
6.15: Weather: Markets; Shipping; Call Up.
6.40: Track Gallops direct from Handwriting at intervals.
7.0: Handwriting Track Highlights.
11.0: "The Call to Youth" Club.
12.0: NOON: COMPLETE GROUNDS STAND COACHING AND DESCRIPTION OF THE GREYHOUND RACES AND MELBOURNE RACES, RELATED TO 2WL AND 3BL.
1.0: News Service.
5.0: A Musical Cocktail.
6.0: Grafton and its Sweet Rhythm.
6.10: Sporting Review and Summary—Ken Johnston and Tom Wynnard.
7.0: Opera. Music.
7.10: Dinner Music.
5.0: Commentary on the Day's Racing—Ken Johnston. 7.0: Bright Music.
7.30: Box Position from Harold Park.
7.45: DESCRIPTION OF THE GREYHOUND COURSES FROM HAROLD PARK.
7.50: The Reporter of Odd Facts. 8.5: Trial Stake.
8.5: Happy Approved Stake.
8.30: Approved Stake.
8.30: Melbourne Park Rake.
8.30: Music.
9.0: DANCE MUSIC.
5.0: Progressive Stake.
9.10: Dance Music.
9.25: From 2RL.
9.30: From 2RL.
9.45: From 2RL.
10.0: 2GB NEWS REVIEW.
10.15: A Concert in Brighter Ven.
11.0: SENTIMENTAL BY THE AMERI.
11.15: News. 11.30: Close.

2UW
SYDNEY, 1110kc. 270m.

Day Sessions as Friday, except:
9.45: Junior Farmers' Session.
9.50: Sporting Session, conducted by C. Green, with Miss Teresa Raffles.
10.0: Musical Session, conducted by Mr. G. C. Dale.
2BL 8.0 WEDNESDAY'S WEIGHTS
By the A.B.C. Racing Commentator

2BL 8.15 THE RADIO ROUNDSMAN
Interviews with Famous Personalities

2BL 8.40 TWO PIANO NOVELTIES
Presented by FLORENCE PATON and DOROTHY DEMPSY

THE WORLD OF MUSIC

Never in a Million Years

(Gordon, arr. Paton)
Wake Up and Live

(Gordon, arr. Paton)

The Mood That I'm In

(Silver, arr. Paton)
Big Boy Blue

(Lawrence, arr. Paton)

Birdie Out of a Cage

(Lerner)

2BL 9.0 TERSICHRONE
With Jim Davidson's A.B.C. Dance Band assisted by Favorite Radio Artists.

5.00: Greyhound Form and Selections.

16.00: Sport Selects—Engagements.

2.00: Around the Band Stand.

11.30: Dance Music.

12.30: COMPLETE SPORTING SESSION—Results of all Sporting Events, interspersed with Music.

DESCRIPTIONS OF ROSEHUNST RACES.

ANGLES—DESCRIPTIONS OF CAULFIELD RACES BY PROF. G. M. T. HILLS.

5.00: Official Radio Prices all Races.

5.00: Bush Telegraph and War Records.

5.00: CHILDREN'S SESSION—Selections, presented by TOM HUDDSON.

5.55: The Talk of the Town.

6.00: Race Results and Reproductions, Rosehill and Caulfield.

6.30: Dinner Music.

General Selections. Recordings.

11.00: Session.

11.00: Bed Positions, Greyhound Races.

11.00: GEORGE EDWARDS in AN EVENING WITH DARBY AND CHANDORE.

2.00: DESCRIPTIONS OF GREYHOUND RACE COUNTRY—HONG KONG RACE TRACK—OLD PARK. Sporting Comments, interspersed with Studio Music.

10.30: Results all Greyhound Races.

10.45: From the Orchral Music.

Midnight Sessions as Friday.

25M SYDNEY

12.00: Day Sessions as Friday, except:

9.00: Top of the Town—Maurice Porter. 10.00: Close.

1.00: Saturday Matinee—Miss Dorothy and Tiny Dancer.

3.00: JUVENILE AMATEUR SESSION.

5.00: Matinee, continued.

6.00: Twin. Sessions and Trevor Rolfe, the Piano Knives, in the Studio.

9.00: Uncle Tom and his Gang. 9.15: Angelus. 9.15: Uncle Tom's Session—Domino.

9.30: Dinner Session—Dominic's Partner.

7.15: 'Resume of To-day's Football Matches—6. Napoleon. 7.30: Our Doctor Talks, 7.45: Patterns in Pairs.

8.15: Programme of Selected Musical Items. 8.30: The Grocer Entertainer.

9.00: RADIO DANCE NIGHT.

10.00: Records of the Week—A Review and morning music to the End of the Day—Paul Oliver. 10.30: Close.

2KY SYDNEY

12.00: Day Sessions as Friday, except:

1.00: Weather Report. 1.30: Musical Programmes. 2.00: Saddles and Show Beams—H. G. Collins, Benny Oddy and Taffy.


6.15: Turf Notes. 6.30: Music. 6.30: FROM EMPIRE THEATRE—2BL 2000 RADIO PARTY, WITH ALGY, RION and THE祕密 OF NOVELTIES.

11.00: MERRY MOUNTAIN by Edward Gordon. 11.15: Music. 11.30: Close.

2WL WOLLONGONG

12.00: Week Session as Friday.


6.00: Selection. 6.40: Music. 7.00: Rugby League Talk by Mr. Sid Elements. 8.00: Close.

7.15: Session—Sydney, Melbourne and Brisbane.

7.45: Dinner Session.

9.00: Descriptions of the Weekend.

10.30 (approx.): Dance Music. 10.50: Close.

2NZ INVERELL

11.00: Week Session as Friday.

7.00: A Bright Morning Programme, with Harry Whatt. 8.00: Dance Music, with Whatt. 8.30: Closing.

9.00: Opening with Harry Whatt, then 'Oll Kay' Session, and from 11.20 a Miscellany of Items. 11.50: Then Whatt.

6.00 (approx.): Miscellaneous until 6.30. 10.00: 2NZ News Review.

2TM TAMWORTH

11.00: Week Session as Friday.

6.00: Dance Music.

6.30: Sporting Review.

6.15: Playing.

5.45: Weather Forecasts.

9.00: Ballroom of the Air.

11.00: Close.

2KA CATOBUMBA

11.00: Week Session as Friday.

7.30: Mr. Twitter and Mr. Tweet.

8.30: 'Your Morning Show.'

9.00: 'What's On Tonight.'

9.30: 'KIDDIES' PARTY, from KATOBUMBA TOWN HALL. Featuring George and Whacko, 10.00: 2BL RACING SERVICE, with Complete Descriptions of SYDNEY and MELBOURNE RACES.

5.00: Melodic Interlude. 5.45: Morning Music. 6.00:_ads. 6.30: Dinner Music. 6.45: 'Spots, Shows, We Love.' 7.00: 'Merry Mountain.' 7.15: 'Merry Mountain.' 7.30: 'Merry Mountain.' 7.45: Memory Lane.

8.15: The World Laughs With You.

8.30: Records of the Week.

8.45: Count of Monte Cristo. 9.00: 2BL Radio Dance Night. 10.30: Close.

2AD ARMIDALE

12.00: Week Session as Friday.

7.00: Date, Time, Opening Music. 7.15: News Service. 7.30: Weather Reports. 7.30: 'Dance Numbers. 8.00: Old-time Music. 8.30: 'Humorous Session. 9.00: 'Jazz Singers, 9.45: 'Show Selections. 9.45: Close.

10.00: Time Signal, Programme Review. Orchestral Selections. 10.15: Dance Music, popular Records, 1.30: Close.

10.00: Dinner Music. 10.15: Dance Music, 10.30: 'Dance Session. 11.00: On with the Dance.

2GF GRAFTON

12.00: Week Session as Friday.

5.00: Entertainment for the Tiny Tot. 5.45: Story for Children. 6.00: Dance Music. 6.30: 'The Sound of Music.' 6.45: 'The Sound of Music.' 7.00: Evening Programme.

7.15: Race Results and Comments.

8.20: Selections. 8.45: Popular Releases.

9.15: Golf Results. 9.30: Dance Programme. 10.30: Close.

2MT TAMWORTH

11.00: Week Session as Friday.

5.00: 'Dance Session. 5.45: Music. 5.50: Gollivues. 6.15: Sporting Observations.

6.20: Listening-in on Hollywood. 6.45: Morning Music. 7.00: The Club Reporter. 7.30: Memory Lane, with
ON THE SHORT WAVES
6.0 a.m. (GBR 31.5, GBR 23.5, GBR 18.6, GBR 15.9): PROMENADE CONCERT AT THE QUEEN'S HALL, LONDON. The B.B.C. Radio Symphony Orchestra, 9 in C Minor, 6.35: Great Artists and Actors of Australia, 6.45: Close.
12.45 p.m. (SLR 31.34): Music. 1:00: Victorian News. 1:30: Intermediate Weather. 2:30: Cycle Reports. 3:00: Weather. 3:30: Victorian News. 4:00: Cycle Reports. 4:30: Weather. 4:30: Cycle Reports. 5:00: Weather. 5:30: Victorian News. 6:00: Cycle Reports. 6:30: Weather. 7:00: Victorian News. 7:30: Cycle Reports. 8:00: Weather. 8:30: Victorian News. 9:00: Cycle Reports. 9:30: Weather. 10:00: Victorian News. 10:30: Cycle Reports. 11:00: Weather. 11:30: Victorian News. 12:00: Cycle Reports. 12:30: Weather. 12:30: Cycle Reports. 1:00: Weather. 1:30: Victorian News. 2:00: Cycle Reports. 2:30: Weather. 3:00: Victorian News. 3:30: Cycle Reports. 4:00: Weather. 4:30: Victorian News. 5:00: Cycle Reports. 5:30: Weather. 6:00: Victorian News. 6:30: Cycle Reports. 7:00: Weather. 8:00: Victorian News. 8:30: Cycle Reports. 9:00: Weather. 9:30: Victorian News. 10:00: Cycle Reports. 10:30: Weather. 11:00: Victorian News. 11:30: Cycle Reports. 12:00: Weather. 12:30: Victorian News. 12:45 p.m.: Victorian News. 1:15: Intermediate Weather. 1:45: Cycle Reports. 2:15: Weather. 2:45: Victorian News. 3:15: Cycle Reports. 3:45: Weather. 4:15: Victorian News. 4:45: Cycle Reports. 5:15: Weather. 5:45: Victorian News. 6:15: Cycle Reports. 6:45: Weather. 7:15: Victorian News. 7:45: Cycle Reports. 8:15: Weather. 8:45: Victorian News. 9:15: Cycle Reports. 9:45: Weather. 10:15: Victorian News. 10:45: Cycle Reports. 11:15: Weather. 11:45: Victorian News. 12:15: Cycle Reports.
For Sportsmen!

FULL RUNNING DESCRIPTIONS OF
Harold Park
Greyhound Racing
By HARRY SOLOMONS

Results of
Newcastle Greyhound Racing

SATURDAY NIGHT
2FC 6.0
IN QUIRES AND PLACES WHERE THEY SING
Presented by
THE A.B.C. (Brisbane) WIRELESS CHORUS
With
GEORGE MacFarlane, Tenor, and NANCE SMITH, Contralto.
J. P. WALLIS AT THE ORGAN.
Musical Direction: W. NELSON BURTON
Of the Father's Love Forgotten ... (Piae Cantiones, 1552)
O Sing a Song of Bethlehem ... (English Traditional)
Ye Fair Green Hills of Galilee ... (Sullivan)
All Hall the Power ... (Shirburne)
Christ is the World's Redeemer ... (Irish Traditional)
2FC 6.30
RANDOM PAGES
Presented by
VALDA AVELING, Pianist
Dr. Gradus, from Children's Corner ... (Debussy)
Goodness of Soul ... (Mendelssohn)
Dance for Harpsichord ... (Delius)
Pastourelle ... (Poulenc)
2FC 6.40
SEA SERPENTS
By S. W. WHITEHOUSE, M.Sc, Doctor of Philosophy
2FC 7.5
GIPSY RENDEZVOUS
Presented by
THE RAGGLE TAGELE GIPSYES
The Raggle Taggle Gipsies are travelling by barge, along the River Dnieper towards great Russia. The barges land at a village en route to unload merchandise. A fair is being held in the village and its temptation proves too strong for the gipsies. They break their journey to join in the fun of the fair.
Continuity by NEWTON HOBBS.
2FC 7.40
STANLEY CLARKSON, Bass
Two Shakespearean Songs
Shall I Compare Thee to a Summer's Day?
Full Pathem Five.
A Sailor's Prayer ... (Keel)
Diaphonia ... (Samuel)
Five Eyes ... (Armstrong-Gibbes)
Pilgrim Song ... (Tchaikowsky)
2FC 8.0
NATIONAL TALK—By PROFESSOR WALTER MOORCROFT
No. 3 (r.) A LIBRARY FOR ROBINSON CRUSADE

2FC 9.0
Sydney, 610kc. 472m.
9.12: Musical Items (r.).
9.30: GARDENING TALK—Two Dollars.
9.45: Musical Items (r.).
11.00: FROM TRINITY CONGREGATIONAL CHURCH—MORNING SERVICE.
11.45: Musical Items (r.).
12.15: Close.
12.30: Musical Items (r.).
1.40: A Musicale (r.)—Part One.
2.40: KENNETH MAXWELL will give a Talk entitled:
TWO THOUSAND MILES FROM HOME—TWO DOLLARS.
3.55: A Musical Interlude (r.).
4.0: A Musicale (r.)—Part Two.
4.30: Close.
5.00: IN QUIRES AND PLACES WHERE THEY SING.
5.45: FROM TRINITY CONGREGATIONAL CHURCH—MORNING SERVICE.
6.30: RANDOM PAGES. (See Panel)
6.40: SEA SERPENTS. (See Panel)
7.30: MOSCOW BERENADE. (See Panel)
7.45: STANLEY CLARKSON, Bass. (See Panel)
8.0: A LIBRARY FOR ROBINSON CRUSADE. (See Panel)
SUNDAY

12.0: ORCHESTRAL CLUB—SOPRANO
9.00: Morning Service. Methodist Church. With. 10.00. Close.
4.00: The Bible. Rev. A. W. Stuart.
2.00: Epilogue. By Rev. M. Williams. 1.00. G.
1.00: THE GENTLEMEN OF VERONA
Production: JOHN CAINE.

2BL 5.30
SONATA RECITAL
BY JASCHA SPIVAKOWSKY, PIANO
AND
TOSSY SPIVAKOWSKY, VIOLIN
SONATA IN B FLAT MAJOR FOR PIANO AND VIOLIN, K. 574, Composed 1784. (W. A. Mozart)
Large—Allegro. Andante—Allegretto.

2BL 8.40
MODERN ENGLISH ART SONGS BY CONTEMPORARY COMPOSERS
BY RENE MAXWELL, SOPRANO
If There Were Dreams To Sell. (John Ireland) A Song of Shadows. (C. Armstrong Gibbs) A Faithless Shepherdess. Wesp You No More. Fair House of Joy. (From Seven Elizabethan Lyrics by Roger Quilter)

2BL 9.0
AMERICAN INDIAN LOVE SONGS
Presented by THE A.B.C. WIRELESS CHORUS
Conducted by JOHN ANTI
In Association with MAYNARD WILKINSON
At the Studio Organ
(Odman, arr. W. Redstone)

2BL 9.25
FAMOUS ARTISTS
SOPRANOS OF TO-DAY (r.)
A Specially Announced Programme

3BL 4.0
THE TWO GENTLEMEN OF VERONA
A Comedy by WILLIAM SHAKESPEARE
Production: JOHN CAINE.
Continued

SUNDAY

2TM

TAMWORTH, 1300kc. 231m.

8.0: Selections from Musical Comedy. 8.30: Musical Presentation. 8.45: "This Week's Music."


7.15: The Family Doctor. 7.30: Feature Programme. 7.45: Interlude.

2AKA

KATOOMBA, 1600kc. 257m.

8.30: Breakfast Brighteners. 9.0: Swinging Concert. 9.0: Singers and Singers. 9.10: Studio Show. 12.15: Midday Melody Parade. 13.30: Lunchtime Music. 1.30: The Midday of the Air.

6.0: Overture. 6.10: Musical Melodies in Pure Melody. 6.45: Musical Comedy Memories. 7.0: The Hall of Song.

2AF

ARMIDALE, 1080kc. 27m.

Evening Session Only. Conducted by R. V. Lindsay (M.).

2BM

BATHURST, 1500kc. 200m.

3.0: Open. 7.0: Selections. 7.15: Waltz Tower. 7.30: End-of-Semester Resumes.

2BS

1210 kc. 248m.

1.0 to 7.15: Joy of Living. 7.30: Special Selection. 8.0: Parody of the Day. 9.0: Parody of the Day. 10.15: On Wings of Song. 10.15: Goodnight, Serenade. 10.45: Goodnight, Serenade.

2LM

LISMORE, 900kc. 333m.

1.0: Music for Everybody. 2.0: March of the Air. 2.30: Melodious Music. 3.15: Father Christmas. 7.0: Mother Christmas.

7.0: Mr. C. J. Giles Reviews the Latest Records. 8.0: Songs of Yesteryear.

8.30: Mr. Ever and Mr. Ready. 8.30: Master Singers.

2MG

GRAFTON, 1210 kc. 248m.

7.15: Tall Tales. 7.30: Divine Service. 8.45: Musical Feature. 9.15: Guest Speaker. 9.30: Instrumental Music. 9.45: Goodnight Verse. 10.0: Goodnight.

2ON

CN

DUNEDIN, 1440kc. 208m.

10.0: ZON's Sunday Supplement. 11.15: The Family Favourite. 13.30: Comedy Request Season. 12.45: Choose Your Own Number, Sessions. 3.0: Close.

2RJ

GRiffith, 1470 kc. 204m.

6.0: Children's Section. 6.30: Music Legends. 8.30: "Invisible Strings." 9.30: Parody of the Day. 11.0: Local Sporting Results.

7.45: Playoff Ball. 9.0: One Hour Dance Programme. 10.0: Good-night Spot.
**MONDAY, AUGUST 20, 1937**

**2FC**

**SYDNEY, 610kc. 492m.**

Day Sessions as Friday, except:
- 10.45: LIFE ON THE LAND IN AUSTRALIA, by an ENGLISH GIRL.
- 11.15: MOVING PICTURES—COMMERCIAL SERVICE.
- 12.0: BROADCAST TO SCHOOLS—DAY SESSIONS—SECONDARY ENGLISH.
- 1.45: Track Work and Wednesday's Acceptances by the A.B.C. Racing Commentator.
- 2.0: BROADCAST TO SCHOOLS—DAY SESSIONS—SECONDARY.
- 3.0:unal: BROADCAST TO SCHOOLS—DAY SESSIONS—SECONDARY.
- 5.0: Music Hints (r.).
- 6.45: Dinner Music (r.).
- 7.0: SALLY AND JOAN, by Francis (See Panel).
- 7.45: THE NEWS BEHIND THE NEWS by the WATCHMAN.
- 8.0: MR. AND MRS. ADLER-DEUTSCH.
- 8.15: MEMORIES. (See Panel).
- 9.0: AN OVERSEAS REBROADCAST.
- 9.45: Meditation Music (r.).
- 11.30: Late Weather and News.
- 11.30: Close.

**2BL**

**SYDNEY, 740kc. 405m.**

Day Sessions as Friday, except:
- 11.35: Saturday's Weights, by the A.B.C. Racing Commentator.
- 12.15: A Piano Solo Recital (r.) by PERCY GRAINGER.
- 12.20: Fresco in Film, Op. 28, No. 17 (Chopin).
- 15.30: WAITS in a Flat ... (Brahms).
- 16.0: Liesteinbeam ... (Luel).
- 16.30: To the Spring (Grieg).
- 16.45: One More Day, my John (Grieg).
- 17.15: Toccata (Debussy).
- 18.15: TRADITIONS OF THE STAGE WORLD (r.).
- 19.0: The Restoration, 18th Century Presentation by ARTHUR GREENWAY.
- 20.0: THE A.B.C. SYDNEY CONCERT ORCHESTRA—Guiding Echo Code in Association with DOROTHY DUNGEY. 
- 20.30: ORCHESTRA—Overseas Broadcast (r.)—(Place). Suite—Joyous Youth ... (Coates).
- 21.0: CONTRALTO—A Summer Night.
- 21.30: Love Went East-riding (Frank Bridge).
- 22.0: Funeral March of a Marienste (Godard).
- 22.30: Dance of the Swans (Tchaikowsky).
- 22.45: Three Dances from Two Worlds (German).

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**2FC 7.40**

**SALLY AND JOAN**

An Australian Saga written for Radio by EDMUND BARCLAY

**EPISODE THE THIRTY-FOURTH, PRUDENCE AND GILBERT**

It was inevitable that these three should meet—Gilbert Teal, Prudence Adler-Dent and Veronika Teal, who are as yet practically ignorant of the ties which link them together. So now we begin to see the effect of the Australian environment upon the original British stock.

CHARACTER:

GIILBERT SIXTH OF BROADGATES.
- MARTHA, his Aunt.
- VERONICA, of Sydney.
- MRS. ADLER-DEUTSCH.
- BLUEY BURNS.

Production: LAWRENCE H. CEUL.

**2FC 8.40**

THE NEWS BEHIND THE NEWS by the WATCHMAN.

**2FC 9.0**

**DANCE AGAIN**

**WITH**

AL HAMMETT AND THE NATIONAL DANCE ORCHESTRA

**2FC 9.25**

**EMMA AND 'ERBERT**

**2FC 9.35**

**COMEDY AND RHYTHM**

**WITH**

AL HAMMETT AND THE NATIONAL DANCE ORCHESTRA

**2FC 10.0**

**MEMORIES**

Presented by FREDERIC COLLIER, Baritone, and BROWNING MUMMERY, Tenor, with STRING ENSEMBLE

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**2FC 7.40**

**SALLY AND JOAN**

**2FC 8.0**

**EVERY MONDAY NIGHT AT EIGHT O'CLOCK**

**A S Y E S O W**

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**2NC**

**NEWCASTLE, 1230kc. 244m.**

- 12.30: SRR Studio—Morning News from the "Grafton Examiner."
- 13.30: Relayed from 2BC.
- 2.0: Close.
- 2.30: Relayed from 2FC.
- 4.0: Close.
- 5.0: Relayed from 2FC.
- 7.30: Relayed from 2BL.
- 9.10: Relayed from 2FC.
- 11.30: Close.

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**AUGUST 23**

**2CR**

**CENTRAL REGIONAL, 550kc. 545m.**

- 5.15: Relayed from 2FC.
- 6.15: Relayed from 2FC.
- 8.15: Relayed from 2FC.
- 10.15: Relayed from 2FC.
- 12.15: FROM 2CR STUDIO—News Service, by courtesy of the "Graphic."
- 1.15: Relayed from 2FC.
- 2.0: Close.
- 2.30: Relayed from 2FC.
- 4.0: Close.
- 5.0: Relayed from 2FC.
- 6.0: Relayed from 2BL.
- 7.0: Relayed from 2FC.
- 11.30: Close.

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**2UE**

**SYDNEY, 950kc. 316m.**

Day Sessions as Friday, except:
- 6.40: Track Gallops direct from Randwick.
- 12.30: "Poultry"—Talk by Mr. O. Hoefield.
- 1.30: Acceptances for Victoria Park.
- 2.30: "Between Ourselves"—An Afternoon's Session, conducted by Frank Sturge Harty.—Relaxation Music.
- 2.45: The Radio Adviser on life's Problems. 3.15:-listening Melodies.
- 3.30: Story Read by Frank Sturge Harty.
- 3.45: Selections from Light Opera. 4.45: from Light Opera.
- 4.15: Studio Party. 4.45: Music.
- 5.0: A Musical Cocktail.
- 5.15: Acceptances for Victoria Park.
- 6.0: Path of 20-day. 6.30: The Two Piano Knaves.
- 6.45: Racing Talk. 7.0: Ace of Diamonds.
- 7.15: Memories of All Nations. 7.30: Music We Remember. 7.50: A Spot of Humor.
- 7.50: THE BAL CAR.

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**2NO**

**NEW: Service, 8.10: HIT of the Week. 8.15: Celebrity Recital.
- 8.30: PICTURES IN THE NEWS by FRANK STURGE HARTY.
- 9.00: THE BLUO PIANO EISTEDDFOD.
- 10.00: The Dance-box evening. Results of Wollongong Greyhound Coursing.
- 10.30: Our From Our Standard Radio Library. 11.15: Musical Popularities.
- 11.30: MR. M. MARSHALL—THE USE FORUM COMMENTATOR.

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**2RL**

**PERSOHAL APPEARANCE OF ALF SHAW AND BAND.
- 10.30: News Service. 10.30: Out of the Band Box. 10.30: The Dance Hour.
- 11.30: Recitals of Wollongong Greyhound coursing. 11.5: Dance Music. 11.30: Close.

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**2CH**

**1190kc. 252m.**

Day Sessions as Friday, except:
- 6.45: Songs of the Sea. 7.0: Joan and June Present A Two-Woman Show.
- 7.30: Famous Light Orchestras.
- 8.45: The Hello Man's Children's Session. 5.45: Mystery in Africa.
The ROAR OF THE CROWD

RE-ENACTING THE TRIUMPHS OF GREAT SPORTSMEN!

HIGH TENSION! THRILLS!! SPILLS!!!

THE RADIO SENSATION OF 1937

A Dynamic Series of Sporting Highlights Re-enacted.

THEY LIVE AGAIN

EVERY MONDAY
6.50 p.m.

EVERY THURSDAY
6.40 p.m.
MONDAY

6.30: Knight Barnett at the Hurstville Yacht Club. 5.30: Easy Vocalists. 6.25: Weather Review.

7:00: THE IN-LAWS.

7:15: Dance Tempo.

7:25: Webster Booth, Tenor, at the Piano. 7:30: Special Programme.

7:45: THE CHOCOLATE BUNNET BAND—FEATURING BOB STROTHE, LES WARD, AND MARGIE EVERYBODY—FEATURING EDWARD HOWELL AND MAKELA STROTHE.


9:30: IN THE CRIME LIGHT.

9:45: Highlights from a Current Film. 10:05: Rendishaw With Rhythm. 10:40: Meditation and Meditation. 11:00: Close.

2GB

SYDNEY

870kc. 345m.

Day Sessions as Friday, except:

Day Session Funding—W. G. Goodie.

8:45: Auntie Goodie—Songs on the Week-end. 9:00: Children's Session, conducted by Jean Gage (week-end).

9:30: KRAZY KOLLEGE.

...: Children's Session (Cont'd).

10:00: Dog Lovers' Club.


11:00: 7.0: DRUMS — A RADIO ORCHESTRA.

11:15: Pinto Pete in Arizona.


13:00: CAFE ROUND THE CORNER—a B.S.A. PRODUCTION.


16:00: 2GB NEWS REVIEW.


17:00: Rhythm—A Session of Dance Music. 17:10: Hummer Music. 17:30: 2GB Goodnight Song. 18:00: s'dney.

2WU

1100kc. 270m.

Day Sessions as Friday, except:

1:30: Acceptances for Assos.

4:15: An Easy Chair and Some More. 5:00: Children's Session.

4:30: GEORGE EDWARDS—DAVID AND DAWN UNDER THE SOUTHERN CROSS.

8:15: Dinner Music. 8:30: Time Topics. 8:36: Dinner Music (Cont'd).

6:00: DAY AND DAVE—a RADIO PRODUCTION.

7:30: Talking with Jim and Mrs. Tegg.

8:15: Late Dinner Music. 7:40: Talk by Bly Arthur Nichol. 7:45: A Spot of Humor. 8:00: Chimes and Chimes. 8:15: The Joy of Living. 8:30: GEORGE EDWARDS AND NELL STIRLING IN THE NATIONAL BANQUET TABLE: No. 3.

4:45: P'K Ranch, Sopranos. 9:0: Programme from the Langsworthy Library.
MONDAY

7:00: Dad and Dave. 7:15: Music. 7:45: Milady's Favorites. 8:00: Comedy Kingdom.
8:15: Sydney Morning Herald and William. 8:30: A Spot of Humor. 9:00: Music.
9:15: Grading Time. 9:45: Bedroom Story—For Grown- ups, told by Uncle Mr. J. 10:00: Close.

2MO

ARIMALDE
1080kc. 278m.
9:00: News. 9:15: Sports Reports. 9:45: News. 10:00: News. 10:15: News.
10:30: News. 10:45: News. 11:00: News. 12:00: News.

2AD


2NF


2GH


2LG


2HM


2CK


2KN


2QN


2BN


2BS


ON THE SHORT WAVES

4.45 a.m. (GSO 31.5, GSO 23.9, GSO 18.9, GSO 14.5): News. 5:00: Recapitulation. Two Boys, Two Girls, Two Girls. 6:00: GNSO. 6:15: Capriccio. Op. 129. 6:30: A Rural Hike Renewed. 6:35: Light Orches-
tara Music. 7:00: News. 7:15: News. 7:30: News. 7:45: News. 8:00: News.
8:15 a.m. (DFJ 18.3, DJC 48.9, DJD 25.4): Beautiful Melodies. 8:30: Sports Reports. 9:00: News. 9:15: News. 9:30: News.
WIRELESS WEEKLY, AUGUST 20, 1931

MONDAY

3AR
MELBOURNE, 630kc. 470m.
Day Sessions as Friday, except:
5:30: Early Evening Music.
6:15: Countryman's Session.
6:45: Sporting Session, conducted by A.B.C. Commentator.
7:0: National Talk—Great Discoveries in Physics—An Eye-witness Account. Dr. H. W. Pepp
7:35: National News. 7:35: Links with the Past.
8:0: A Pianoforte Recital by Paul Schramm.
Partita in C Minor, No. 2 (J. S. Bach).
8:35: Recital by Senia Chrostikoff, tenor—
Oh, Tresor Thying Maidens Fair (Rachmaninoff) (With violin obbligato). Tressa (Kaschbi): You are My Heart's Delight (Lehar): Oh, Evening Bell (Russian Folk Song) (arr. Jaroff).
Camp—Alessandro Valente, tenor.
Tono—Apollo Granforte, baritono.
Peppe—Nello Palati, tenor.
Silvio—Tennio Bati baritone. Members of the Chorus and Orchestra of La Scala, Milan, conducted by Maestro Carlo Sabajno.
10:0: Trout Fishing—Well-known Mason.

2CO
CORONA, 670kc. 448m.
7:25: See 3AR. 11:30: See 3AR.
8:30: See 3AR.
12:30: See 3AR. 2:00: Close.
3:30: See 3AR. 4:30: Close.
4:30: See 3AR. 6:00: Close.
7:0: See 3AR. 11:00: Close.
31:30: News. 3:30: Close.
4:30: Local Session, including Market Reports from Albany. 7:30: Local News Service.
4:30: See 11:30: Close.

4QG
BRISBANE, 800kcs. 357m.
Day Sessions as Friday, except:
12:0: (M.) Health Talk, broadcast to Schools. How to Take Care of Ourselves.
12:15: Broadcast to Primary Schools by H. O. Watkins. Looking through a Shop Window—A Card ofPearl Buttons.
12:45: (M.) At Home and Abroad—A News Commentary by "The Watchman."
3:0: For the Originals: Selected Music (r.)
3:45: A Short Story Told by Dr. Charles Reed. "The Rabbit." (See 2FC.)
5:15: City Hall Chimes, Music (r.). 20:0: For the Tiny Tots.
5:15: The Knowledge Man.
8:0: The National News, Multimpedance.
8:27: Countryman's Service Station.
8:45: Sporting Notes. 7:0: (M.) National News Talk by Dr. H. W. Massey. 7:25: (S.) National News Bulletin.
7:45: (S.) Sally and Joan. (See 2FC.)
8:30: (S.) As Ye Sow. (See 2FC.)

5CL
ADELAIDE, 730kc. 411m.
Main features:
11:00: National Broadcast to Schools, by Dr. Kingsley Norris—How to Take Care of Our Health.
11:30: Educational Broadcast—His- toric Sport Play, by Miss Phyllis Drummond—The Dawn of a New Day.
13:45: Monday Morning Serenade, featuring South Australian Talents—Audrey Sanderson, Soprano; Keith Vidland, Flautist; Clarence Black, Pianist.
14:30: Tiny Tots' Corner.
15:0: Young People's Session.
15:30: National Talk by Dr. H. W. Massey—Recent Great Discoveries in Physics—An Eye-witness Account.
17:0: Cattle Market Reports.
17:30: As Ye Sow. (See 2FC.)
18:30: Emma and Herbert.
19:30: Weather Bulletin and Announcements.
20:0: Alternative Programmes.
20:10: SC—Countryman's Session.
20:30: SC—A Recital by Dorothy Dummer—Little Fella with Big Eyes, Cowboy. This Year's Kisses, Magnificent Lark.
20:30: An Attempted Overseas Broadcast.

10:30: State, Adelaide—Actually Broadcast. We watch the last flight of transmitters leave the trans she-eda to take Adelaide home, and take with the last driver.
10:50: Sing—A Programme of Recorded Swing Music, arranged by Dean Hay.

7HO
HOBART, 860kcs. 349m.
6:0: News. 8:5: Breakfast Melodies, 9:0: Close.
10:30: Miranda's Housewives' Session. 11:0: Between You and Me at Morning Tea. 11:15: News. 12:30: Popular Recordings, 2:0: Close.
3:0: Matinee Session.
4:0: Children's Corner. Uncle David and C. C. Uncle Herb and Herbert. 6:0: Birthdays. Letters, etc. 6:15: Dinner Music. 6:30: Jol Jones' Racing Talk. 6:36: Brian Hodgan—Dog Talks. 6:37: Strand Reporter. 7:30: The In-laws. 7:45: Magnificent Heritage. 8:45: The Catholic Hour Session. 9:0: Happiness Session. 9:15: Cav aliers of King's. 9:30: One Man's Family. 10:0: News. 10:38: Dance Programme. 11:0: Close.

7HT
MRADD, 1080kc. 278m.

3 NEW AMPLION RELEASES

MODEL "T"
This new auditorium speaker is the finest product and is a masterpiece of Australian design and manufacture.
A beautiful reproducer, taking full care of the whole frequency range and with an undistorted output of 10 to 12 watts.
PRICE £7/10/-

AUSTRALIA'S FIRST MULTI-IMPEDANCE TRANSFORMER
Impedances available from 2500 to 12,000 ohms single or push-pull standard equipment on all "SA" and "T" models.
PRICE £1/5/-

MODEL "SA"
An improved 10in. speaker fitted with the new Multi-impedance Transformer. Extended low frequency response with entire absence of boom. New process enables waterproofing of cones during fabrication.
PRICE £3/3/-

TYPE "T"
Illustrated with cover removed [Lugs on both sides]
MULTI-IMPEDANCE TRANSFORMER
PRICE £1/5/-

TYPE "SA"
Ask for Publication No. 55, giving full details of these new Amplions.

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LEADERSHIP

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By its constant endeavours to provide better and brighter programmes, Station 2CH has risen to a position of leadership in the field of radio entertainment.

Tune regularly to these live-artist presentations:

KNIGHT BARNETT at the Organ, Mon. to Fri. 6.30 p.m.
CHOCOLATE MINSTRELS Mondays at 7.45 p.m.
BROWN EYES, Mondays at 8.15 p.m.
FRED AND MAGGIE EVERYBODY Mon. to Thurs. 8 p.m.
CORONETS OF ENGLAND, Wednesdays at 8.30 p.m.

AMALGAMATED WIRELESS (ASIA) LTD.
2FC SYDNEY.

2FC 7.40

THE A.B.C. (Sydney) WIRELESS CHORUS Conducted by JOHN ANTILL

The Two Sisters ........................................ (Wadely)
The Sands of Time ......................................... (Peploe)
The Silent Squadron (Male) .......................... (Howard Carr)
Love the Bell for Departure .......................... (Flinn)
Night, My Princess (Ladino Voices) ........ (Moart, arr. Mayhew)
Grand Compagnie ........................................ (Poudou)

11.0: What's in

2BL SYDNEY.

2BL SYDNEY.

2FC 7.40

THE A.B.C. (Sydney) WIRELESS CHORUS Conducted by JOHN ANTILL

The Two Sisters ........................................ (Wadely)
The Sands of Time ......................................... (Peploe)
The Silent Squadron (Male) .......................... (Howard Carr)
Love the Bell for Departure .......................... (Flinn)
Night, My Princess (Ladino Voices) ........ (Moart, arr. Mayhew)
Grand Compagnie ........................................ (Poudou)

11.0: What's in

2FC 8.0

ORCHESTRAL CONCERT

2FC 9.0

SOME FAMOUS CHOIRS

2FC 9.25

PIANO FORTÉ RECITAL BY

JASCHA SPIVAKOWSKY

2FC 10.0

THE ELDER CONSERVATORY STRING QUARTET

2FC 10.30

THE ELDER CONSERVATORY STRING QUARTET

2FC 10.40

DANCE MUSIC

By

The National Dance Orchestra, Conducted by AL HAMMETT
Vote For Your Favourite Film Star of 1937

New stars shine in the film firmament. Who are they? How will the old favourites fare? Poll your vote in this fascinating popularity contest. The Voting Coupon is published in WOMAN, the Magazine with the Hollywood News and Gossip.
**2CH SYDNEY**

11/000. 252m.

Day Sessions as Friday, except:

8.45: Mothers' Session. 9.45: Special Session as Saturday.

MUNITY SINGING. Conducted by Bob Strother.

2.2: Reincarnations on Record. Pre- sented by Frank Hoppener. 2.30: Afternoon Story. 3.0: June and Joan Present a Tea Time Rendevous.

6:0. Radio Light Orchestras.

5.5: Children's Session. by the Paris Godmother. 9.30: The Zoo Lady.

5.4: The School Man's Children's Session. 5.45: Mystery in Africa.

6.0: Trio: Francois Stempinski, Violinist; Alphon Martelli, Cellist; Willa Hoyt, Pianist.


7.00: Opera Comique sung by **PERED BY EDWARD HOLL**. 7.10: The Harmony Grl.

7.15: The Harmonica Man.

7.25: Sally Page at the Piano. 7.30: Sonora's Light Orchestra.

7.45: Snapshots of London.

8.00: PLUS THE MAGGIE—EVERYBODY, featuring EDWARD HOWELL and THE LADY DESMOND.

8.15: Edna Loran and Her Or- chestra. 11:15: New Recordings.

8.45: Songs with the Story. 9.30: The Rendevous. 10.0: Rendezvous with Rhythm. 11.0: Revolution and Music. 11.0. Close.

2GB SYDNEY

870kc. 345m.

Day Sessions as Friday, except:

9.15: A Talk by Mr. Richard Walz.

10.30: Dorothy Jordan—Beautv Through the Ages.

11.0: ARTHUR III. THE ASTROLOGIST.

1.0: Miss Dorothy Senior, A.S.C.T. —Home Decorating.

4.00: Hymns of Songs to the Tiny Tots. 5.0: Children's Session, conducted by Uncle George.

5.45: Gracie Fields of Children's Session (Continued).

6.15: TWENTY THOUSAND PEOPLE WENT TO BED. by JULIE VERN.

6.30: Dinner Music. 6.45: Music.

7.0: Drones—A Radio Drama.

7.15: Mildred's Victory.

7.30: REVOLUTION IN MEXICO—B.S.A. PRODUC- TION.

7.45: Music. 7.55: A Spot of Humor. 8.0: TWO RADIO PRODUCTIONS.

8.15: JACK AND SUZY.

8.20: Round the Corner—A B.S.A. Production.

8.45: Dreams of Dreams—Dream Melodies—A B.S.A. Production—Produced by Your Hand, Mothers.


9.50: Not Hawiian Harmonies. 10.0: 2GB News Review. 10.15: 10.30: Priviloines. 10.45: Barnabas

**Asthma and Cataract Talks**

2 S M 6.50 p.m.

By C. AUGUSTUS IOHIAN

Celebrated Asthma and Cataract Specialist and Discoverer of the famous Cure for Asthma, Cataract, Flaring Rooms, Kemblo, Hilda, Mar-

von Geary and his Orchestra. Brian Lawrence, Vocalist, with Tommy Barstow and Patricia Rogers, Pianist. 

11.0: Slumber Music. 11.26: 2GB Good-night Song. 11.30: Close.

2UW SYDNEY

1110kc. 270m.

Day sessions as Friday, except:

9.0: Track Children. 9.45: Melody Girl.

10:00: 10:00 Magazine of the Air—A Trans-Radio Production.

**SARS DAY SINGING FROM THE SYDNEY TOWN HALL. LEN MAURICE, CONDUCTOR.**

3.30: Radio League of Health. 7.15: Happy and Beautiful. 7.25: C. Butler.

10.00: Citizens' Association. Mr. McNamara. 1.45: Radio Pictures Newman. 3.30: Children's Session. 5.35: The Talk of the Town. 6.00: George Edward—“Davy and Dawn under the Southern Cross.”

6.45: Aces and Moosies Valley Farm Selection. 7.00: Highlights of Music. 7.30: Dad and Dave—A George Ed- ward Production.

7.15: MR. HARDIE AND MR. RIGGS.

8.00: MRS. 'ARRIS AND MR. ROSS.


8.30: George Edwards and Neil Stirling—Knights of the Round Table. No. 5. 8.45: Music.

9.00: Hilly Billy Songs. 9.15: Payne of the Opera. 9.30: Children's Session.

9.45: Viennese Songs.

10.00: Music of Release, Supplement. 10.6: Radio Rhythm. 10.15: Do Your Bit. 10.30: Musical Miscellanea. 11.0: The Party Spirit.

11.00: Session as Monday.

2SM SYDNEY

1720kc. 236m.

Day Sessions as Friday, except:

9.0: Top of the Morning—Maurice Power. 10.0: Close.

10.15: The Fictional In the Air.

11.15: Special Vocal Solo by Miss Dacia Gailey. Soprano.

11.30: Music of the Week—A Review.

12.00: Music Tom and his Gang. 6.0: Angelus.


13.15: "MO"—Australia's Prime Minister of Mirth.

2.00: 2SM Sessions as Monday.


7.30: MUSICAL MOMENTS, with Carmen Raymond, Euna March, Fred Webber, Walter Kingsley.

8.00: That Off-Names in the News. 8.30: This on Madame.


9.50: Ten O'clock Musical. 10.25: When You Come to the End of the Day—Paul Oliver. 10.30: Close.

2AY SYDNEY

1020kc. 294m.

Day Sessions as Friday, except:

9.15: The "FULL SERVICE, PRO- VINCIAL RACE MEETING—KEN HOWARD. 1.0: Song of the Circus. Broadcast.

2.30: "Splits' Thru. The Question Box—Mona Dempsey.

3.00: Who is the Voice?—Compe- tition.

3.30: George Armstrong and his Ziegfeld Cabaret Orchestra.

**2BL 8.0**

FROM THE CHATSWOD TOWN HALL

COMMUNITY SINGING CONCERT

Assembling Artists:

THE NORTH SYDNEY TRAMWAY ORGAN BAND.

Macharelle.

Reminiscences—(Brahms).

Humoresque—(Schumann).

(Eng)

(Shubert).

ROBERTS AND BROOME.

Maroney and his Orchestra. You Are My Song. Davidson, Cockell and McDuff.

5.00: NEWLAND BROTHERS—Chevure, Dreams and Cider. (Wilfred Sanderson—Why Shouldn't They?

2BL 9.0

Talk by MISS HELEN SIMPSON

2BL 9.15

FROM THE SYDNEY TOWN HALL

THE COMEDY HARMONISTS

The Famous Continental Artists, now touring the Commonwealth for the Australian Broadcasting Commission.
ON THE SHORT WAVES


FOR OTHER SCHEDULES SEE FRIDAY


FOR OTHER SCHEDULES SEE FRIDAY


8.0: Songs We Love—Both Old and New. 8.15: A Hill Birthday Concert. 8.45: The In‚-laws. 8:15: With the Comedians. 9:30: "The Importance of Being Earnest." 10:15: The News from the War Bureaus in English from Moscow. 10:30: Close.

Each year introduces its changes in radio—new designs, new dials, new cabinets—but the valves ever remain the “Heart of Your Radio.” To-day Radiotrons, after more than twenty years’ sustained leadership, are still universally accepted as the highest standard of radio performance.

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**AUSTRALIAN GENERAL ELECTRIC**

Sydney, Melbourne, Brisbane, Adelaide, Hobart.

[Advertisement of Amalgamated Wireless Valve Co., Pty., Limited]
Spring IS IN THE AIR—
AND
THE NEW SPRING FASHIONS
are on the air in
RADIO'S FIRST MANNEQUIN PARADE
to be presented
by
DOREEN MCKAY
AT
3.30 p.m. ON
THURSDAY
19-8-37
with a special
MUSICAL PROGRAMME
IN
2SM'S AUDIENCE STUDIOS

You are cordially invited to see the parade and hear the broadcast in the studio.

Phone: B7294 for a free Invitation
**2FC 7.40**

**THE STRANGE ADVENTURES OF MR. PENNY**

By MAURICE MOISEIWITSCH

EPISODE No. 5: MR. PENNY'S WATERLOO

Christmas presents and vacuum cleaners involve Mr. Penny in one of his wildest adventures

Production: CHARLES WHEELER

**2FC 8.0**

**THE PASSING OF THE REGIMENTS**

Presented by

THE NATIONAL MILITARY BAND

Conducted by STEPHEN YORKE

NO. 7: INTRODUCING THE REGIMENTAL MARCHES OF...

1. The Queen's Own Cameron Highlanders.
2. The Royal Ulster Rifles.
3. The Royal Irish Fusiliers (Princess Victoria).
4. The Argyll and Sutherland Highlanders (Princess Louise's).
5. The Rifle Brigade (Prince Connois's Own).
6. The Connaught Rangers.
7. The Prince of Wales's Leinster Regiment (Royal Canadians).
8. The Royal Munster Fusiliers.
10. The Royal Tank Corps.

**2FC 8.30**

**TOPICAL REVUE**

Clippings from the Week's News in Songs, Stitches, and Story

Written by COLIN WILLS. Produced by RUSSELL SCOTT

9.0 TALK ON EMPIRE BROADCASTING

By J. B. CLARKE, B.M.C., EMPIRE SERVICE DIRECTOR

**2FC 9.15**

**THE NATIONAL MILITARY BAND**

Conducted by STEPHEN YORKE, with THE MASTERSINGERS' QUARTET

**2FC 10.0**

**MUSIC BY MODERN AND CONTEMPORARY COMPOSERS**

Arranged by ROY AGNEW. Presented by THE NEW AUSTRAL STRING QUARTET

**NEWCASTLE—An Address at the Newcastle Men's Luncheon**

2.0: Close.
3.0: Relayed from 2FC.
4.0: Close.
5.0: Relayed from 2FC.
11.30: Close.

**2NR NORTHERN RIVERS**

700 kc. 429m.
6.30: Relayed from 2RL.
9.30: Relayed from 2FC.
11.30: Close.
12.0: Relayed from 2FC.
1.35: Relayed from 2FC
2.0: Close.
3.0: Relayed from 2FC.
6.0: Close.
5.0: Relayed from 2FC.
7.0: News Service 2RL.
7.35: Relayed from 2FC.
11.30: Close.

**2CR CENTRAL REGIONAL**

550 kc. 545m.
6.30: Relayed from 2RL.
9.30: Relayed from 2RL.
11.30: Close.
12.0: Relayed from 2FC.
1.35: Relayed from 2FC.
2.0: Close.
3.0: Relayed from 2FC.
5.0: Close.
6.0: Relayed from 2FC.
6.15: News Service 2RL.
7.35: Relayed from 2FC.
11.30: Close.

**2UE SYDNEY**

950 kc. 316m.
6.30: Day Sessions as Friday, except:
6.40: The Chief Music from Hindmarsh at intervals.
11.15: Mothercraft Talk, by Sister Jacobs.
12.0: DESCRIPTION OF THE VICTORIAN RACE RACES, RELAYED TO TWL (WOLLONGONG) AND MERRYFIELD WITH MUSIC.
1.0: News Service.
2.0: A Musical Cocktail
5.0: The Conclusion, EDIGRESS OF "SUNBEAMS."
8.0: A Musical Cocktail
5.45: Keith O'Brien at the Piano.
6.0: Dinner Music.
6.30: Rhythm of the Day, Road (Tenor) and Mantovani and his Orchestra directed by Bicycle; Bond.
6.45: Jimmy Sampson's Ballroom Orchestra.
7.0: Rhythm of the Day, Road (Tenor) and Mantovani and his Orchestra directed by Bicycle; Bond.
7.15: Orchestras of All Nations, A. B. C. REGIONAL.
7.25: THE RANSTEAD FAMILY.
7.45: Music. 5.30: A Spot of Humor.
8.0: The Vicar. 6.0: News Service.
8.15: Digress of "Sunny Days." ...
8.15: The Vicar. 6.0: News Service.
8.15: Digress of "Sunny Days." ...
8.30: FROM OUR STANDARD Radio Library. 8.30: Recorded Description of Today's Vicaria Park Races.
9.15: THE BIJOU PIANO EISTEDDFOD.
9.45: LEAVES FROM THE OTHER-WOMAN'S DIARY B.A. PRODUCTION.
9.15: THE ROYAL HUNT (Lambert) SPORTSCAST.
9.45: Jolly and Jane.
9.45: America in Music.
10.0: The Hawaiian Pioneers.
10.15: News Service.
10.20: Digress of "Sunny Days." ...
10.30: FROM OUR STANDARD Radio Library.
10.30: THE CALL TO YOUTH DANCE PROGRAMME.
11.30: Close.

**2GC SYDNEY**

1190 kc. 252m.
6.30: Day Sessions as Friday, except:
6.45: Methodist Church Sessions. 6.45: Special Service, by courtesy of the "Methodist Chronicle.
8.0: Morning Devotion—Relay from St. James's Society Church, Sydney. 8.15: Public Health Message.
10.30: COMPILERS' SINGING. COMPILED BY ROY STRICKER.
11:15: FROM THE RAY'S NEST—COMMUNITY SINGING. COMPILED BY ROY STRICKER.
2.2: Reminiscences on Record, Pro-
Model
6505 - - 16 GUINEAS

MAKE this your PERSONAL radio... with it you can enjoy whatever programmes you wish... whenever you wish... and wherever you may be.

No other small set offers you ALL of these console features:
Large, legible "Twilight" dial, 8" console type speaker, full delayed Automatic Volume Control and Philips famous Metal Clad Valves.

Ask to hear the new Philips 6505—your PERSONAL radio.

CONSOLE MODELS FROM 19 GNS.
TERMS AVAILABLE.

PHILIPS
radioplayes

MADE BY THE MAKERS OF PHILIPS LAMPS AND VALVES
WEDNESDAY

11.00c. 270m.

Day sessions as Friday, except:

8.30: 3GB: SPORTING Song.

20LB. 8.45: 2GB: GUEST NIGHT, with Concert Orchestra and Guest Artists. Production: John Dunne.

2KB. Sydney, 1020c. 294m.

Day sessions as Friday, except:

7.25: Track Gallops.—Ken Howard.

11.45: Music.

12.30: BROADCAST OF HORSE RACING FROM TOREY PARK.—KEN HOWARD.

Results of MEETING.—RELAYED TO 2GB.


11.15: Children’s Sessions and Repertoire.

5.20: Dinner Divertissements. 6.20: Debating by Ben Mason.


1.15: Labor News Commentary.

7.30: Music.


220LB. 8.00: FROM THE CONSERVATORY HALL, SYDNEY

Part 1 of Concert by

THE ROYAL SYDNEY APOLLO CLUB

With

MADGE CLARK, Soprano, RAYMOND BEATTY, Basso, SIGNOR TORIZIO, Harpist

CHORUS—Part Songs

Recital of Men’s Chorus

(Pr. Otto)

In Vocal Combat

HIS-PLUNGE

Prof. Louie—Depeux, de Jour

(Charpentier)

Elise (Serenade)

(Richard Strauss)

PIANO WORKS—Bretton

Recitative and Aria—O. Rudder than the Cherry (Handel)

Lascaronnery Spiritu (From the Opera, Pinsiencongno)

Verdi

Droop No Young Lover

(Handel)

HARP ROLL

Winter

(J. Thomas)

M . F. Haydn—Baschenian Chorus

(J. W. Elliott)

29LB. 9.10:

VOCAL SOLOS AND DUETS

By

VICTORIA ANDERSON and VIOLA MORRIS

Duet—Cousin, Let Us All be Maying Go (Semele, arr. Drake).

(Marcella)

Here, Amid the Shady Woods (Alexander Balus, arr. Drake).

(Handel)

The Pleasure of the Plains, Arts and Galatea (arr. Drake).

(Handel)

WILLIS MORRIS—Gods and Spiritas (Schubert)

(Choristers)

VIOTOMA ANDERSON—In the Garden (Brahms)

(Woman of the Woods) (Brahms)

DUETS—The Sea Garden (Thomas Dunhill)

The Veil of the Veil (Jacques Dalcroze)

The Ketel Boy (arr. Stuart Archer)

29LB. 9.45:

THE ABC (Sydney) CONCERT ORCHESTRA

Conducted by PERCY CODE. With Flute Solos by NEVILLE AMADIO

ORCHESTRA—Spanish Suite—In Malaga (Caronou)

Spaniard Ladies (Tango)

Spanish Suite—To Enlode (Cuba). Cachacas.

PLAUTIUS (With Orchestra) —

Offerings (Coates)

ORCHESTRA—

Two Symphonic Rhapsodies

“Pich My Lovely Caravan,” Bird Songs at Eventide, and I Heard You Singing.

FLAUTIST, with Orchestra—

Homer—E... (Hokiocholu)

ORCHESTRA—

Everybody’s Songs—A Selection of Famous Songs (Arr. Henry Geehl)

1.8: VICTORIA PARK RACE DESCRIPTIONS, with Music

1.30: British Official Wireless News

1.15: Weather

5.0: CHILDREN’S SESSION. 6.00: Dinner Music.

6.30: THE GROVER and MADAM

7.30: Dinner Music continued. 8.35: Tom and Jerry Entertain. 8.45: Dad and Dave. 7.00: Sporting Resumes. 7.15: Music. 7.20: Weather. 7.25: Produce

7.20: Horse and Post Office Stock Sales. 7.33: Fig. Coll. with Rabbit Skin Sales.

7.36: Man on the Land Sessions.

8.0: Carson Robison.

8.15: ROUGIES’ GALLERY
ON THE SHORT WAVES

4.30 a.m. (PCJ 31.28): SPECIAL EXPERIMENTAL BROADCAST FROM CANBERRA, HINDENBURG. A Happiness Programme. 6.0: Close.

6.0 a.m. (GBS, B.54): ORGAN MUSIC. Grafton. 6.0: Dedications of Songs and Stories of the West. Songs by the J. Jenkins Singers, Tales of the Great Southern Continent, Songs of the Australian Bushman, Music. 6.45: Close.

6.0 a.m. (DJD 25.4, DJL 49.8, DJL 18.3): Soldiers' Songs. 6.15: Musical Treasures. 7.0: News in German and English. 7.30: Close.


11.15 a.m. (DIJ 19.7, DJQ 19.6, DJQ 31.4, DJQ 35.4, DJQ 35.8): News in English. 11.15: Close.


FOR OTHER SCHEDULES SEE FRIDAY.
Inside information is best

There's nothing like an X-ray for diagnosing defects in the human mechanism.

The metal age has deprived us of our X-ray of valves. A simple thing, with glass valves, merely to look inside and see its workmanship.

Metal stops you seeing — more important than ever now, to ask "Is it a Raytheon?" . . . product of the greatest organisation in the valve industry.

Stands to reason, too, that the four pillars in a Raytheon support the fragile elements inside the tube more sturdily than the two ordinary valves, and affords stronger protection against jolts and vibration.

Don't leave it to guesswork. Ask for Raytheon and don't put off with pretenders. Raythons cost no more, and they're the only 4-pillar valve on the market.

This patented container allows your Raytheon to be tested before you buy, without breaking the vacuum or the guarantee seal.

If unobtainable from your local dealer write to Standard Telephones & Cables (A/asia) Pty. Ltd., 258-274 Botany Road, Alexandria.

RAYTHEON
THE MAKERS OF
4-PILLAR VALVES


2QN DHERHILL, 1440kc. 208m.
3.30: Brighter Morning Session. 9:30: News, Weather, etc. 9:30: Close.

2BH BROKEN HILL, 1040kc. 263m.
4.0: Day Sessions as Friday. 3.50: Variety of Music and Song. 3.45: Sydney Race Results. 3.40: Dinner Music. 3.35: Musical Medley. 3.30: Musical Medley.

2BS BATHURST, 1500kc. 200m.

3LO MELBOURNE, 770kc. 290m.
3.35: The Radio Serial. 3.30: The Bayeeke Mystery. 3.25: The Bayeeke Mystery. 3.20: The Bayeeke Mystery. 3.15: The Bayeeke Mystery. 3.10: The Bayeeke Mystery. 3.05: The Bayeeke Mystery. 3.00: The Bayeeke Mystery. 2.55: The Bayeeke Mystery. 2.50: The Bayeeke Mystery. 2.45: The Bayeeke Mystery. 2.40: The Bayeeke Mystery. 2.35: The Bayeeke Mystery. 2.30: The Bayeeke Mystery. 2.25: The Bayeeke Mystery. 2.20: The Bayeeke Mystery. 2.15: The Bayeeke Mystery. 2.10: The Bayeeke Mystery. 2.05: The Bayeeke Mystery. 2.00: The Bayeeke Mystery. 1.55: The Bayeeke Mystery. 1.50: The Bayeeke Mystery. 1.45: The Bayeeke Mystery. 1.40: The Bayeeke Mystery. 1.35: The Bayeeke Mystery. 1.30: The Bayeeke Mystery. 1.25: The Bayeeke Mystery. 1.20: The Bayeeke Mystery. 1.15: The Bayeeke Mystery. 1.10: The Bayeeke Mystery. 1.05: The Bayeeke Mystery. 1.00: The Bayeeke Mystery. 0.55: The Bayeeke Mystery. 0.50: The Bayeeke Mystery. 0.45: The Bayeeke Mystery. 0.40: The Bayeeke Mystery. 0.35: The Bayeeke Mystery. 0.30: The Bayeeke Mystery. 0.25: The Bayeeke Mystery. 0.20: The Bayeeke Mystery. 0.15: The Bayeeke Mystery. 0.10: The Bayeeke Mystery. 0.05: The Bayeeke Mystery. 0.00: The Bayeeke Mystery.

2AR MELBOURNE, 630kc. 470m.
4.30: The Radio Serial. 4.25: The Bayeeke Mystery. 4.20: The Bayeeke Mystery. 4.15: The Bayeeke Mystery. 4.10: The Bayeeke Mystery. 4.05: The Bayeeke Mystery. 4.00: The Bayeeke Mystery. 3.55: The Bayeeke Mystery. 3.50: The Bayeeke Mystery. 3.45: The Bayeeke Mystery. 3.40: The Bayeeke Mystery. 3.35: The Bayeeke Mystery. 3.30: The Bayeeke Mystery. 3.25: The Bayeeke Mystery. 3.20: The Bayeeke Mystery. 3.15: The Bayeeke Mystery. 3.10: The Bayeeke Mystery. 3.05: The Bayeeke Mystery. 3.00: The Bayeeke Mystery. 2.55: The Bayeeke Mystery. 2.50: The Bayeeke Mystery. 2.45: The Bayeeke Mystery. 2.40: The Bayeeke Mystery. 2.35: The Bayeeke Mystery. 2.30: The Bayeeke Mystery. 2.25: The Bayeeke Mystery. 2.20: The Bayeeke Mystery. 2.15: The Bayeeke Mystery. 2.10: The Bayeeke Mystery. 2.05: The Bayeeke Mystery. 2.00: The Bayeeke Mystery. 1.55: The Bayeeke Mystery. 1.50: The Bayeeke Mystery. 1.45: The Bayeeke Mystery. 1.40: The Bayeeke Mystery. 1.35: The Bayeeke Mystery. 1.30: The Bayeeke Mystery. 1.25: The Bayeeke Mystery. 1.20: The Bayeeke Mystery. 1.15: The Bayeeke Mystery. 1.10: The Bayeeke Mystery. 1.05: The Bayeeke Mystery. 1.00: The Bayeeke Mystery. 0.55: The Bayeeke Mystery. 0.50: The Bayeeke Mystery. 0.45: The Bayeeke Mystery. 0.40: The Bayeeke Mystery. 0.35: The Bayeeke Mystery. 0.30: The Bayeeke Mystery. 0.25: The Bayeeke Mystery. 0.20: The Bayeeke Mystery. 0.15: The Bayeeke Mystery. 0.10: The Bayeeke Mystery. 0.05: The Bayeeke Mystery. 0.00: The Bayeeke Mystery.

(Continued on Page 47)
THURSDAY

2FC SYDNEY, 610 kc. 492 m.

Day Sessions as Friday, except:
10.45: Dorothy Hemingway will give a Talk. Ex-
tracts FROM MY TRAVEL DIARY.
11.15: MORNING DEVOTIONAL
SERVICE.
12.0: BROADCAST TO SCHOOLS—
PRIMAR Y.
The Australian Broadcasting
Commission present HISTORY PLAY.
"The Struggle for the New South
West for the rights of English-
men when W. C. Wentworth was
the leader of the popular cause."
12.30: Tracks from and Saturday's Acceptances by the A.B.C. Racing
Commentator.
12.45: BROADCAST TO SCHOOLS—
SECONDARY.

LESSON FOURTEEN, 
M. JOHN O'BRIEN, L. D. 
Woodward, B.A.

8.45: "What a man reads is a story—a
CLOSE CALL.
9.0: Musts.
9.20: Tiny Tots' Section.
9.25: Musical Interlude (r).
9.30: YODA'S MUSICALodon, 
"CORAL ISLAND." (R. M. Ballaniady), Adapted for 
the Australian Radio Service.
9.40: The Potlers of Pottsville, 
Presented by Mr. and Mrs. A. 
Bryson and Pat.
9.40: Dinna Join the Band (r).
9.45: CLEM WILLIAMS AND HIS 
MUSICAL COCKTAIL (Panel).
10.0: PRINCESS PROSPERITY.
10.0: HELEN SIMPSON. (See Panel).
10.0: THE COMEDY HARMONYISTS.

Conducted by the COMPOSER, HOWARD CARR.
Production, ROBERT HORSLEY.

2FC 9.0 
NATIONAL TALK BY 
HELEN SIMPSON
Australian Authoress
"TRAVELLING TO EAT" (I)—NORWAY—SWEDEN
Relayed from the SYDNEY TOWN HALL.

THE COMEDY HARMONYISTS
The Famous Continental Artists

Dan Boen (Johann Strauss)
Priscilla Jones (Schubert)
Lullaby

2FC 10.0 
SEA DRIFT
A Mosaic of Verse and Music (r.)

2NU
NEWCASTLE, 1210 kc. 244 m.

6.30: Passed from 2NU.
11.15: FROM 2NU NEWCASTLE 
STUDIO—Close of the Despatch.
11.25: "Newcastle Morning Herald."
11.30: Closed.
12.0: Passed from 2FC.
12.30: Closed.
12.35: Passed from 2NU.
12.40: Closed.
12.45: Passed from 2FC.
12.50: Closed.
12.55: Passed from 2NU.
1.00: Closed.
1.05: Passed from 2FC.
1.10: Closed.
1.15: Passed from 2NU.
1.20: Closed.
2.30: Passed from 2NU.
3.0: Closed.
3.30: Passed from 2FC.
4.0: Passed from 2NU.
4.30: Closed.
5.0: Passed from 2NU.
5.30: Closed.
6.0: Passed from 2NU.
6.30: Closed.
7.0: Passed from 2NU.
7.30: Closed.
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3.0: Passed from 2NU.
3.30: Closed.
4.0: Passed from 2NU.
4.30: Closed.
5.0: Passed from 2NU.
5.30: Closed.
6.0: Passed from 2NU.
6.30: Closed.
7.0: Passed from 2NU.
6.1: Dinner Session
7:20: "Knights of the Round Table," by James M. Barrie. 8.30: Recorder Quartet.
10.30: "Knights of the Round Table," by James M. Barrie.

2KY SYDNEY
1020kc. 294m.
Day Sessions as follows:

2BL 8.0
PUT BACK THE CLOCK
A PROGRAMME OF RARE RECORDINGS
Arranged by BEN SULLIVAN and GEORGE JOHNSTON
AN EVENING, Presented as if it would have been heard in a Victorian Mansion

2BL 8.45
SONATA RECITAL
By GLADSTONE BELL, Cellist, and MARY CHARLTON, Pianist
Sonata for 'Cello and Piano in C Minor - [Saint-Saëns]
ON THE SHORT WAVES

5.55 a.m. (GHB 31.5, GBD 26.5, GSB 19.6, GCB 14.8): "Prelude to Success." A Romance for Broadcasting. 6.45 a.m.

6.00 a.m. (GHD 7.1, GBB 6.5, GAB 25.4): Musical Programme, with News in English from JZK and JAZ at 6.30 and TFA at 6.10, and 80 to 8.30 a.m. 7.0 a.m. (RNE 20.51): Special English Hour, International News.

7.9 a.m. (GSO 19.7, GSB 18.6, GSB 19.5, GSB 31.5): News. 7.9 a.m. (GSO 18.6, GSB 19.5, GSB 19.5): "London Miss. 10.0: The BBC's English Language Offer. 10.5: "The Empress of India." 10.50: Talk by T. S. Tall. 11:00: News. 11:30: Close.


12:45 p.m. (DJB 14.1, DJM 19.7, DJJ 18.9, DJK 18.56): German Pop Songs. 1:10: Merry Notes. 4:0: News in German. 4:15: Popular Music. 4:30: Listener's Letters in Australia. 5:0: News in English. 5:15: Grand Rounds.


9.0 p.m. (ILR 3.0, ILR 3.0, ILR 3.0): "Sporting Notes. 7:0: French Session. 7:30: National News. 7:30: Queensland. 7:45: Dinner. 8:00: Helen Simpson. 8:15: Everyman's Music. 8:45: Melbourne Programme. 9:00: News. 9:10: Dance Music. 11:30: Close. 11:45 p.m. (JZZ 25.4, JZZ 19.9, JZZ 19.9): News. 11:45: News and War Bulletin. 11:45: "Good Night." 12:00: Close.

FOR OTHER SCHEDULES SEE FRIDAY.


8:0: Dinner Music.


8:0: "The Wind." 8:15: Miss Helen Simpson. 8:30: Dinner Music.

**WIRELESS WEEKLY, WEDNESDAY, JUNE 20, 1937**

**WEDNESDAY**

(Continued from Page 4)

**CO COROWA, 670kc. 448m.**


8.00: BRISBANE, 800kc. 375m.

Day Sessions as Friday, except for 10.30, when a Disc Service is conducted for the Church of England by Rev. L. J. Horne.

**THURSDAY**

(Continued)

**CO COROWA, 670kc. 448m.**


2.00: S. Specials.

10.30: The Daily Broadcast Service conducted for the Congressional Christian Council, Australia, Music, and Poetry. 11.45: Talk by the National Council of Women.

**THURSDAY**

**CO COROWA, 670kc. 448m.**


3.00: See 4.0. Close.

10.30: The Daily Broadcast Service conducted for the Congressional Christian Council. 11.45: Talk by the National Council of Women.

**YOUR CHILD**

May become famous in Radio, Film, or Stage Work.

**AUNTE VAL**

CAN DEVELOP PRECIOUS TALENT.

**MIUREL VALLI**

29 High Street, Sydney.
LEVENSON'S RADIO
SMASHING REBUILDING SALE

Radio at unheard of low prices—we want room for builders who are now at work night and day. Watch for a bigger, brighter, and ultra modern Levenson's Radio. Games, novelties, hobbies, coin operated machines, etc. Get the habit of reading this page weekly.

Interesting Games for Home, Party, Club, Hotel, etc. Chancelle, a Spinning Crown 15/-.

Totem, a small spinning game, in bakelite case, shows winner and odds, 21/-.

Speedway Race Spinning Game, with Betting Sheet, 15/-.

Dart Boards, 7/6, 9/6.

Bakelite Panel Sheets, black and polished, 34d. in. Each.

Was 6d. sq. inch. Now 19/- sheet. Oddments in Bakelite Pick-ups, Now 2/6, 7/6, 15/-, and 20/-.

Switch Arms, 1/-. Now 6d.

Metal Case Buzzers, 2/6, Now 7/6.

Great illuminated House Speaker, Now 10/-.

Highest grade. Now 25/-.

Tinnka mfd., Now 10/6.

Floor Cases, Now 2/-.

Models. 19/-.

Screwdrivers, sets 10/6.

Triotron Timmons Switches.

Dartner.

And Punch Board Bakelite Panel Sheets, 2/-. Now 6d.

Irk 2/-. Now 5/-. Electric Solder Flux.

Joiners.

Now 8/6.

Soldering Irons.

Soldering Irons.

For 6d.

Now 2/-.

Any set, electric or direct calls.

Great odds. 21/-.

Set to set, 2/-.

9/6.

3/-.

2/6.

2/6.

2/-. Now 10/6.

We can supply the next best in the series if you choose a model which is sold out.


"Pit" English All 7/6 wave Traps, eliminate all interference, cost, etc.

"Like - a- Flash" Transformed Aerial Kits for eliminating all interference, best and best, 10/-/sheet, with instructions, 15/-. 400/4 wave traps, 10/-.

Spinning Wheel Game, 5n. diameter, 2 1/2-in. diameter, 10/-.

"The Doncaster Race Game," You back your favorite.

"The Roulette Wheel," complete, with instructions, 15/-. Minute Sweepstakes. The wheel shows the winner and odds. Betting sheet and instructions supplied with each. 7/6 each, or the 3 for 21/-.
THE INVERSED SUPERHET.

SIMPLE
INEXPENSIVE
EFFICIENT.

Right: A front view of the Inversed Superhet, which is the logical successor to the Inversed Four. Although the volume control is placed at the side, a dummy knob can be used at the moment to balance the cabinet front.

The Inversed Superhet described in this article is the natural successor to the several "Inversed" sets which recently have been described. These designs, to wit, the "Inversed Reimartz" and the "Inversed Four," were simple and straightforward circuits which anyone could build, incorporating the now almost universally used "inverted feed-back" in the output stage.

This method of connection, although very simple, allows less distortion to be obtained from a pentode output system, at greater volume. Whether applied to a simple little three valve set in the Inversed Reimartz, or a larger five valve set such as the one described here, or even with much bigger sets, this advantage still remains.

Our aim, when building up the Inversed Superhet, was to carry the builder a step farther along the road to a bigger and better radio set. We have used the same fundamental design on which to base the set as was used in the earlier models, and as far as possible the same parts have been used. Naturally, one must add something if a set is to be made larger, and so you will find the list of parts is rather bigger than with the Inversed Four. Possibly a good idea would be to run through the new circuit, and point out just where it differs from the others.

A SUPERHET.

The Inversed Four used a simple tuned radio frequency tuner. This new set uses a superhet, tuner. What's the difference?

Well, from the point of view of results, there is a good deal of difference. As we remarked in the case of the Inversed Four, the tuner possessed the ability to tune-in local stations very effectively, but had no pronounced ability to bring in interstate stations, or any great claims to separate them if it could.

On the other hand, it was able to bring in the local stations with very excellent quality, due to the comparatively broad tuning, and therefore freedom from high note chopping, which, unfortunately, generally appears as the selectivity of a receiver is increased. It used a single stage of amplification before the detector valve, this amplification being, of course, at the frequency of the received signal.

The Inversed Superhet, uses a superhet, tuner. Generally speaking a superhet tuner has better selectivity than a T.R.F. tuner (of an equal number of valves), and also is able to receive over a greater range. In other words, it can tune-in more stations and separate them better than the T.R.F. set. Because it is more selective, there is generally a reduction in the overall high note response of the set, and the more selective the receiver the more serious this effect becomes. Actually, in the Inversed Superhet, we do not use a very selective circuit, and therefore this high note cutting is not excessive. The careful listener could, no doubt, tell the difference between the two sets by direct comparison, but this little difference is the price we pay for the other advantages of better all-round results.

Of course, one can use special intermediate transformers in such a set,

---

Parts List

Base, size 141/2 x 91/2 x 31/2.

1 460Kc. superhet coil kit, comprising aerial and oscillator coils, 2 intermediates, and a padding condenser.

1 2 gang tuning condenser to suit.

1 Tuning dial to suit the coils.

1 Power transformer, 385 v. of 80 m.a., 5 x 2a, 6.3 v. x 2a.

2 8 mfd. electrolytic filter condensers.

1,000 ohms volume control.

1,000,000 ohms voltage divider.

6.1 mfd. tubular condensers.

0.005 mfd. mica condenser.

0.001 mfd. mica condenser.

1 meg. grid leak resistor.

0.5 meg. grid leak resistor.

1.25 meg. grid leak resistor.

1.25 meg. grid leak resistor.

0.5 meg. grid leak resistor.

0.5 meg. grid leak resistor.

0.50,000 ohms grid leak resistor.

10,000 ohms grid leak resistor.

1000 ohms bias resistor.

1000 ohms bias resistor.

3 Valve cans.

Valves—1 6A7, 1 6A4, 1 6C6, 1 42, 1 60.

Speakers—2500 ohms field, 7000 ohms load.
which, because of their design, will allow a tone performance very close to that of the T.R.F. set, without much sacrifice of sensitivity or selectivity. These better class of intermediates are rather expensive, and unless the constructor is particularly fussy, we would not insist that they be used.

The superhet. works on a different principle from the T.R.F. set, and a few words about it might be of interest. With a T.R.F. set, the amplification of the received signal before it reaches the second detector, is carried out at the signal frequency, or, in other words, at the same frequency as that of the station tuned in. In the case of the superhet, things are not so.

The signal is received in the ordinary way, and tuned in with a tuning circuit consisting of a coil and one section of a gang condenser. The other section of this gang is connected to another circuit, which is in a state of oscillation, so that it produces a signal or "carrier," which is "mixed" with the signal from the station. The use of special "paddling" arrangements, and the fact that both the tuning condensers are ganged, allows us to set this "oscillator" circuit so that it is always working on a frequency differing from the signal frequency by a fixed amount. In the Inversed Four, we used the popular figure of 460 kc. As we tune over the dial the oscillator circuit is always 460kc. higher in frequency than the signal frequency or "aerial" circuit.

Now many of you will know that when we are dealing with two sets of vibrations, whether they are electrical, sound, or any other vibrations, if they are mixed together, there will be a third vibration set up, equal to the difference between the originals. You can often detect this third vibration, in the form of a slow throb, when a twin-engined aeroplane flies overhead, and the noise of the exhausts is heard.

In our case, as we have arranged for the tuned circuits to work always at 460 kc. difference, the third or "beat" frequency is always equal to this amount, no matter where we set our tuning dial.

**THE MIXER CIRCUIT**

Now the output of this mixing valve, in our case the 6A7, is fed into a radio frequency transformer pre-set to this 460kc. frequency. As a result, the heterodyne or beat note between the two circuits passes through the transformer, and is further dealt with by the set, leaving the two original frequencies behind.

Thus we have converted our original signal somewhere in the broadcast band into one of 460kc., and now proceed to amplify it at this frequency.

Why? Well, for the simple reason that at a frequency of 460kc. we are able to make our tuning circuits more stable, more sensitive, and more selective than at the frequencies inside the broadcast band. It is because of those things that we go to the trouble of changing all the signals to a lower frequency.

Incidentally, there are other intermediate frequencies used in radio sets, the other popular one being round about 175kc. Still higher gain and selectivity is obtained by using this frequency, but it is not so suitable for small sets such as this one.

For all these reasons, the new set will be able to give a better all-round showing than the Inversed Four.

**THE CONVERTER STAGE**

The valve used to do the mixing in this set is the type 6A7. You will have to buy this valve, as all the others will be used in the set, and, in any case, none of them would be suitable. The 6A7 has a second section which has been made especially for use in the oscillator circuit, so that we do not need any other valve for this purpose as was required in the early days of superhet.

The tuning coils will also need to be of a different type. First of all, there are two tuning coils, one for the aerial circuit and the other for the oscillator circuit. The coils you have are not suitable, and you will have to buy others suitable for a 460 kc. circuit. They are generally known as an aerial coil and an oscillator coil.

In addition to these two coils, you will need two intermediate frequency transformers to work at 460 kc. It is by far the best plan to buy the coils as a complete kit, consisting of the aerial and oscillator coils, two I.F. transformers, and a padding condenser which is...
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WERE USED IN THE
INVERSED SUPERHET

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included in the oscillator circuit. By this means, providing your coils are made by a reputable manufacturer, you are certain of good results, and know that the coils will work together.

The gang condenser which you now have will probably be suitable for the new set. When buying your superhet kit, specify the coils to work with the type of tuning gang you have. In fact, we suggest you take the gang with you when you go to the radio shop, and the salesman should then have no trouble in giving you the correct kit for it. This is quite an important point, as, otherwise, you may have trouble in getting the stations in their right positions on the tuning dial.

Incidentally, you will probably be able to buy, at the same time, a tuning dial which has been made to suit the set of coils. Attention to this point is well worth while, as it is just as well to have a tuning dial which is worth something as one which is not. You will expect a slight error at one end of the scale, as it is difficult to obtain perfect accuracy. However, this will not, as a rule, amount to very much.

Passing now to the next valve, you will see that it is still the 6D6 used as an R.F. amplifier, but this time it is not amplifying at the signal frequency, as before, but at the intermediate frequency. A little study of the diagram will show that, in place of the aerial coil in the Four, we have an I.F. transformer, and, instead of the R.F. coil which follows it in the Four, we have another I.F. transformer.

The voltages applied to the valve are the same, and the method of volume control, for simplicity's sake, we also have left the same.

THE AUDIO END

From the I.F. amplifier onwards, the circuit is essentially the same as in the Inversed Four. The only difference of note is in the second detector circuit. In the Inversed Four we used a method of detection known as Grid-leak detection. In the superhet, we have used the method known as Grid-bias detection. Without going into an analysis of each, we may say that the grid-bias method allows the valve to handle a larger signal than the grid-leak method, although it is not as sensitive. However, with the Inversed Super, this is exactly what we want, as we have very much more amplification, and, consequently, stronger signals, and require a detector which will handle what we have to give it.

The audio amplifier has not been altered, and neither has the power supply or the speaker. The wiring here is just the same as for the smaller sets.

By the way, the grid-bias detection method is illustrated in the modified circuit we gave for the Inversed Four.

THE SUPERHET BOGEY

Now we wish to emphasise, at this point, that you will be very foolish to say, "Well, I could make a T.R.F. set all right, but superhets are too hard for me." You can say this if you want to, and take to building blocks once more as a hobby, but, as we have remarked, you will be very, very foolish. Because there is very little more involved in adjusting a superhet, than there is in a T.R.F. set, and certainly no more difficulty in building. They both call for a number of wires to be connected and soldered, according to diagram, and the superhet possibly has half-a-dozen more. So what?

In other words, the man who won't build a superhet, because he thinks it is too hard a job, is just plain foolish, and doesn't know what he is missing.

CONSTRUCTIONAL

Constructionally, this set is no harder than the Four, with the exception that...

Looking down on the set. Note the two tuning coils, the I.F.1 and the 6A7 under its can. A lead through the aerial coil can runs to the 6A7 grid cap, and from I.F.1 can to the 6D6 grid cap.
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FORE, if it has no lead from the top, the can should be removed, and the G lead brought out through the top just as in the first intermediate, or No. 1. The can is then put back again. The lead to be brought out must have the same color as No. 1, as both are grid leads.

We have marked the intermediates P, B, G, and F, just as with the tuning coils.

They are no more difficult to connect than were the T.R.F. coils.

General instructions as to soldering, etc., were fully covered in the article on the Inversed Four, described in the issues of June 18, copies of which are still available if required. There is, therefore, no point in going over them once again in this article.

WIRING, ETC.

The first job is to collect the extra parts and the new chassis. The parts list will give you details of these. You can either cut your own chassis from aluminium, or use a steel chassis. There are, in fact, plenty of standard chassis available for such five-valve receivers, and one of these could be used, provided you take care to see that the coils, etc., that you have will fit it.

As usual, we suggest that you make sure of the condenser and dial mounting positions first, in order to avoid difficulties later. Then mount the coils and valve sockets. Often it is handier to mount the transformer after much of the other wiring has been done, because its weight sometimes makes the chassis awkward to handle.

The filaments are easiest to wire up first of all. Then you can go ahead with the screens, suppressors, etc., until you have completed the whole job.

Take note that the volume control must be insulated from the chassis either by washers, or by a rubber grommet, similar to that used in the hole for the power flex.

We suggest that you mount this volume control at one side of the chassis. Mount a dummy knob on the other side for the time being, and, later, if you care to, you can fit a tone control, or even a dual-wave unit, to it.

Don't forget, also, that the first electrolytic is insulated from the chassis with the washers provided, otherwise you will short-circuit the bias resistor.

The bias resistor of 300 ohms should have a current capacity of 100 mils. To be on the safe side, as many of such resistors appear to be rated pretty close to their maximum capacity.

One electrolytic should be of the 600 volt type—this comes immediately after the rectifier. The other one may be of the 300 volt type.

The R.F. choke may be of the ordinary broadcast type.

Valve cans are essential for this set, being mentioned as alternative for the Inversed Four. The 6A7 must have such a can, as well as the 6D6 and the 6C8.

Of course, if you have built your original receiver with 2A7 or 6C6 valves, you will use a 2A7 in place of the 6A7. The metal valve equivalent of this type is the 6A8, which could also be used.

An actual photograph under the base of our experimental model. Most of the small parts can be seen here.

There is just a little more of it. However, the tuning coils will be clearly marked, either by a color code or by numbers, so that you cannot make a mistake in connecting up, if you are careful.

You will notice that we have marked the coils in our diagrams as usual, G for grid, P for plate, etc. With the coils you buy, you will invariably find a slip of paper giving the color or number code, such as: Red, plate; Yellow, grid, or, where numbers are used, plate—2, grid—1, etc. Some coils will be wound on the tripod type formers, others will have solder lugs which project from their bases, and so on. In all cases, one has but to follow out the connection codes, and all will be well.

Most intermediates have colored leads coming from inside the can, and, in case of the first, one from the top, and the other three underneath. The second intermediate will probably have four leads from the bottom.

In the case of this receiver, the second intermediate has its G or grid lead connected to the cap of the 6C6. There-
The Octodes, which are very similar in design to the 6A7 pentagrids, may also be used, and are obtainable in the AK2 or 4-volt type, and EK2 or 6.3-volt type. If you use these valves, you should specify coils for them, as they need slightly different windings from the pentagrids.

The same speaker is used as for the Inverted Four—2500 ohms field matched for a 42 output valve.

All the resistors except the voltage divider and the bias, resistor may be of the 1 watt type. We should except also the 900 ohms resistor, which is probably easier obtainable as a wire-wound resistor. The tubular condensers should be of the 400-volt working type, and the mica condensers are standard types.

**LINING UP**

Having completed and checked the wiring, the next step is to get the set in operation. Leave out the rectifier, and connect to the power mains. After a few seconds, the valves should show light, and after about half a minute the cathodes should be seen glowing red-hot.

So far, so good. Now switch off, and put in the 80. Switch on again, with one eye on the 80. If it does not show sparks, get red-hot, or go violently blue, good again. If it should, however, switch off straight away, and look for short-circuits in the power supply system.

Now loosen off the padder about two turns, and also the trimmers on the tuning gang. If you connect an aerial, and swing the dial round, you will probably hear a station. Try to get one near the bottom of the dial, and rotate the tuning condenser at the front (the aerial trimmer) to bring it in at good strength. Now, if you have a dial calibrated to suit your coils, take a look at it, and pick out the station you are hearing. Let us assume it is 2SM. Now adjust the rear or oscillator condenser trimmer until 2SM is heard on its right position. You will note that 2SM gives the trimmer brings 2SM nearer the bottom of the dial, and, loosening it, moves 2SM nearer the centre. Having got it on its right spot, re-align the aerial trimmer until you hear it at full strength.

Now swing over to 2FC, and note where it comes in on the dial. If it is too high, screw down the padder under the base, tuning as you go, until 2FC comes to its right spot. Don't touch the gang trimmers while you do this. If 2FC is too near the centre of the dial, loosen off the padder. It is better to start with the padder too far in than too far out.

Now, turn back to 2SM, and re-check on the gang trimmers. Having done this, tune in some weak but steady station near the bottom of the dial, and you can make a fine adjustment there. Then, of course, always keep the setting to give the best volume.

Providing the coils are O.K., and the dial suits them, this is the simplest and most effective way of lining the set. Having made sure your job here is finished, it is permissible to check over the trimmers of the I.F. transformers to make sure they also are in line. First mark the position of the screw cut before altering the factory setting, so that you can return to it if you so desire. At most, only about one-quarter turn should be needed either way, and most probably the original settings will be pretty right.
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LISTENERS AND OURSELVES

During the decade that the compilation of these notes has been entrusted to us, thousands of communications from listeners have passed through our hands, the vast majority of which have borne testimony to the usefulness of this page and the efforts of "Wireless Weekly" to assist the ever-increasing band of short-wave listeners in every part of Australia and New Zealand. Amongst the contributions to hand during this week, however, come two containing opposing viewpoints. Firstly, comes a critical commentary by one of our most enthusiastic "dxers," Mr. R. Simpson, of Concord West, whose main complaint is that more space is not given in this page to what might be termed really new stations. He thinks we should cater more for the tastes of those whose main hobby is logging new stations from the other side of the world. On the other hand, another very keen and ardent follower of short waves in the person of Dr. K. B. Gaden, who is at present on a tour of the Gulf country in the North of Queensland, writes that in his travels in those distant regions he was rather surprised to find that a number of people did not use the short-wave portion of their receivers to the extent that he expected. 'This he attributed to a lack of knowledge of conditions and correct tuning of receivers. He admits that he was once in that same category, but then goes on to say that from the knowledge he gained from reading the short-wave page in "Wireless Weekly" his outlook was completely changed. "Incidentally," he says, "I advised a course of "Wireless Weekly" short-wave notes. If anyone fails to get good entertainment out of short waves with your notes at hand, they don't deserve to own a receiver, if your notes started me off, so I have much to thank you for." Here we find that we have two very keen listeners, who look at short-wave reception from vastly different angles. Mr. Simpson thrives on the thrills of logging a difficult station, whilst our medical friend derives daily pleasure from the entertainment broadcast by the more powerful and regular stations. He, we know, is also thrilled by the logging of a new station, but the thrill wears off, if that station does not reach entertainment value afterwards. And this is the crux of the whole matter. In the compilation of these notes and the schedules of short-wave programmes, we primarily are concerned with the reactions of listeners. Firstly, there is the large army of newcomers, those who are hanging a receiver for the first time, as well as the large number not yet quite initiated into the mysteries of short wave. The other section we are much concerned with comprises new and old listeners, who want to get real entertainment from their short-wave receivers. We cannot, of course, for one minute overlook the claims of that section of listeners, who are ever on the lookout for new and difficult stations. But our own experience of many years teaches us that after the first thrill have been experienced the vast majority of listeners settle down to enjoy the best programmes of entertainment value which they can obtain from overseas, hence the lines we adopt in the presentation of these notes. But we do know the difficulties under which beginners operate, and it will be our aim always to assist these folk to obtain the very best from their receivers. At the same time we shall endeavor to chronicle the fullest details of new stations as they are invited, and any information regarding new stations will be gratefully received. Contributors writing us are also invited to express their desires regarding the future of this page, more particularly as the Editor, as well as the writer, is desirous of extending the usefulness of these notes in these days when short-wave wireless is playing a greater part in the lives of listeners than ever before. Thus we invite the active co-operation of every interested listener, who, by helping us, will be helping his or her fellow-listeners.

AROUND THE STATIONS

How international short-wave reception is becoming is commented upon by Mr. H. W. McQuoid (Punchbowl), who heard an amateur in Honolulu clearly conversing with another in Borneo. He notes that at night he heard the excellent relay by KZRM (Manila) on the 25th anniversary programme. Our contributor is rather enamored of the interesting mouths, and often very amusing, actual spelling competition which listeners may hear every Thursday night from KZRM, of Manila, on 31.35 metres. Some of the words, the subjects of examination, must be spelt a la American, he thinks. One pupil evidently disputed the judgment of the announcer, in reference to the word the pupil spelt as "fogy," but was told the correct spelling was "fogey."

From the Gulf country of Queensland, Dr. K. B. Gaden reports the 20 bands much better than the 31 and 19 bands until about 8 a.m., when conditions apply similarly in N.S.W. He classes 2RO as the best of an excellent lot, although at times BNE may be a little more powerful. KZRM (Manila) is very good on 31 metres, whereas GSB is not as strong as DJN. He refers to hearing a religious service from COCQ (30.77) at 10.45 p.m., which is a regular feature of this Cuban station. The amateurs on 20 metres provide a good deal of interest in the afternoons and evenings, with numerous Americans audible always, and Canadians and South Africans thrown in for good measure. Dr. Gaden refers to a station heard just above

Oliver Wakefield, the South African entertainer, in the London television studio during the production of a recent programme, "Variety from the Empire."
**SHORT-WAVE NOTES**

(Continued from Previous Page)

2RO at 7 a.m. He says he is often asked whence does he get the beautiful music around 7 a.m. It is, of course, from OLR4A, Czechoslovakia, on 25.34 metres.

"Here is a poser," writes Dr. Gaden.

"At Hungerford I was using a normal aerial/earth with the 25 and 31 band excellent, but 19 metres not there at all. Hooked on to an 'Ultimate' receiver and result same. Then tried a short indoor aerial, and in came the 19 band, but down went the 25 and 31!" Such are the interesting vagaries of overseas signals.

The "how-and-again" station, 3LR (31.34), surprised Mr. L. J. Keast (Randwick) by its strength and clearness at night this week. This station, like 3ME, has naturally been affected by winter conditions at night, but on most nights this week has been excellent. Mr. Keast reports the Japanese station on 30.2 metres as heard well, giving news of the war in English at 10:20 p.m. and closing at 11 p.m. He also hears the foreign station on 31.18 metres in the mornings, but heard no call sign. This is undoubtedly CSW, of Portugal. Referring to the Dutch station, YDC (19.8), he says, "This is certainly a great station, and it hardly seems to matter when they are on, for there is always something interesting and the transmission is splendid." Mr. Keast was delighted with the series from London, "They never come back," the one heard—Ludwig Leichhardt—having special interest for Australians. Between 2 and 3 p.m. the following were heard: XEWW (31.50), COQQ (30.77), and TPA4 (35.6), with the latter the best station on the air at the time. At 8.35 p.m. GSG (16.8) was "sissy," but much better at 9.18 p.m., whilst at 10 o'clock GSC and DJB were both good on that band. It was not until 10:33 p.m. that GSH, down on 13.97 metres, was heard fairly well in the programme by the Commodore Grand Orchestra. At 10:45 p.m. HJ1ABE (31.58) and COCH (31.8) were good. Mr. Keast heard an excellent description of the race between the American and the English challenger, Endeavor, from W2XAP, whilst the news from the latter was also quite clear. A fine talk on Scottish golfers was heard from GSH (13.97) and GSC (16.8) at 10:30 p.m., whilst a splendid special musical session is heard from KZRM (31.35) at 7.45 each Monday night. At 10:20 p.m., a "glorious" transmission of English numbers was heard from YDC (19.8). This station gets the blue ribbon, he considers. At 7 a.m. the German, DAC, on 49.6 metres, is now being heard very well. It is one of the best stations on this band now, being almost free from the usual noise associated with this band. Another station which is very good at this hour is OXX on 49.5 metres.

---

**FOX RADIO COIL KITS**

Type DKI 465 K.C. Comprising Dual Wave Aerial, OSC.

**Retail Price 65/-**

This Ultra Modern Coil Kit has been so designed to match the full range of Efcó Dials, together with Stromberg Carlson Type "F" gang Condenser.

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1937 FOX RADIO CATALOGUE

The Dual Wave PENTAGRID FOUR

For the maximum results use the FOXRADIO COIL KIT in this receiver.
Easy to build, overseas reception guaranteed. Write for detailed price list.
Battery operated with exceptionally low consumption.

DEALERS: Take advantage of our speedy mail order service. Goods packed and despatched within 24 hours of receipt of your order.

FOX RADIO
FOX & MACGILLYCUDDY
57 YORK STREET, SYDNEY. B2409
Broadcasting About Books
(Continued from Page 5)
to investigate the history of pepper, you
would have to study the history of the
West Coast of Africa for two hundred
niles; then the voyages of Portuguese
navigators. In particular, the early
history of Italian traders; they
had the monopoly of pepper some
100 years. Then you would find
yourself trying to fight or five minor wars in
Africa and India."
"You know, I'm beginning to hope you
won't have any ideas about Modern
Women."
"Exactly."
"I hate the habit of looking at women
in a large block on one side, and men
in a large block on the other. Women
won't lend themselves to herd
movements; their job is too individual. A
hundred gents can go and have a fight
over a meeting about real estate; but a
ten women can't combine to have
a baby. All women's jobs are individual,
and can only be done by the individual;
that is why most women are not very
enthusiastic about marriage; they
don't cook or bring up children by turning a
handle. Or sewing; it is better done
by hand; it stands the racket longer."
And what is life in Australia?"
"I think Australia is a good place to
live in, as I always have thought. I
think it would be a good place to die
in, too, and I shall come back to do so,
if possible. When I am 60, I should
like to go up to the country to a farm
like my brother's, of 600 acres, and grow
fat lambs and just watch the world go by."
"And meanwhile?"
"I'm going through America in
three weeks, and will be back in England
before Christmas."

EXCITING FILM BROADCAST
(Continued from Page 12)
They take it to a secret cave in the
mountains, which is their hideout.
Meanwhile Bennett and Eddie, burying
their enmity, join forces in a hunt for
Mary, whom they now realise has been
kidnapped by the gangsters, whose ex-
plot is the news sensation of the day.
While the police are searching the
neighborhood where the truck disap-
peared, Mary is using the "pack" set
which she had hidden in her car, se-
cretly broadcasts her plight from the
cave, her flashes at last reaching the
searching posse and spurring their
search. Potter, becoming suspicious of
her action, Mary suddenly rushes with
the "pack" set to the armored truck,
where she locks herself in, continuing
her broadcast, while the detectives use
direction-finders and a plane over the
mountains in their effort to locate the
cave. Potter, unable to stop Mary in
any other way, uses an electric torch
to cut through the metal door of the
armored car, and is making headway
as Mary sends out her final appeals for
help. His torch blazes closing in
on the cave, and Martin and the gang,
seeing they are trapped, make a break
to escape, but are captured at the
entrance to the cave. Potter, madly cutting
away at the door, is shot down just as
he breaks through—and Mary and Eddie
are reconciled.
THE SYMBOL OF
METER-Incorporates
HANDSOME
price
MICRO
will
VALVES-Is
Testers

T E S T S  A L L
VALVES-Is
designed for Aus-
will test all types of
including new

HANDSOME APPEARANCE-Will attract attention and inspire the confidence of the customer.

MICRO LEAK TEST-Will instantly detect noisy valves by means of a special Neon short test.

METER-Incorporates our large 5in. meter with prominent "Replace" "Good" scale. Operates on any A.C. supply, 200-250 volts, 50 c/s.

Price

Model "PV" Portable, A.C. operated, with similar characters as above; Sn. meter. £13/10/-

Battery Operated Model "BY" Portable. Requires only to be hooked up to an external accumulator. Will test all Battery, Auto or A.C. type valves. Particularly suitable for country use. Price £11/10/-

The "Palec"
Junior MULTITESTER

RANGES: D.C. volts, 10-100-500-1000; Max. 1-19-50-500; Ohms 0-2000-20,000-200,000-2,000,000. (The latter with external battery.) Price, Model MB, with range as above £5/17/6

Model MAS with four additional ranges of A.C. and output values £7/19/6

ANALYSER SELECTOR-A special analyser selector that is easily fitted in the removable lid (see illustration), can be supplied. Price £2/15/-

PATON
ELECTRICAL
INSTRUMENT CO
90 Victoria Street, ASHFIELD
SYDNEY—Fox & McClymonds Ltd., Bloch & Gerber Ltd., Lawrence & Hanson, Bennett & Wood, Martin de Launay Ltd.
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cal) Co. Pty. Ltd., Lawrence & Hanson.
SOUTH AUSTRALIA—Newton McClaren Ltd.
NEW ZEALAND—The Electrical Lamp House Ltd., Wellington.
TASMANIA—Lawrence & Hanson.
BRISBANE—Lawrence & Hanson.

BLOOD IN B FLAT
(Continued from Page 11)
"She did. She is his wife."
"But—"

"The announcement, James; the announcement. Do you think if a woman were seriously ill she would be anxious to see a face like that? No. Only the hatred of a woman chained to ugliness could have been responsible for such a description; that was her first mistake. Knowing his vices, she made an appointment at the flat we have just left. After the murder to which she went disguised as a Marcus Girl, she simulated illness, and put over the notice. Little did she think that her wicked husband, finding his card in his pocket, would throw it into the wastebasket, so that his supposed paramour might still think him Mr. Smith, the address on the card is this address, Grunton's own home; and if we had been a day later, there would have been no body."

"But how—?"
There was a rustle and a groaning from the bed. Percy broke down the door. Then he came back.

"Foolish of me," he murmured; "what were you saying?"

"How and where did she get him here without his trousers?"

"That we shall never know," Percy said; "she has hanged herself on the wireless aerial. Do you know where to get a pair of pliers at this time of night, or must we wait till the ironmongers open in the morning?"

TUESDAY—Continued

(Continued from Page 37)
3.15: Educational Broadcast by Mr. T. I. Symonds, R.G.oo.—The Great Lakes—St. Lawrence. 5.30: Tiny Tots' Corner.
5.40: Young People's Session.
6.15: Dinner Music.
6.30: National Talk by Mr. Arthur Lamer—Art in the Industrial. 7.30: Orchestral Concert. (See 2PC).
8.0: A Recital by the Adelaide Choral Society. Conductor, C. O. Flood. 9.15: The Regent Electric and Announcements.

HOBART, 860 kc. 349 m.
6.0: News. 8.3. Breakfast Session. 9.0: Close.
10.30 to 5.30: As on Monday.
6.15: Dinner and Dance Music. 6.45: Letters, Birthdays, etc. 6.15: Dinner Music. 6.30: Julie Jones' Dancing Talk. 6.45: Strand Review. 7.0: New Releases.
7.15: The In-Laws. 8.0: Pagentry of Great Artists. 9.0: Sponsored Session. 9.15: Recordings. 10.0: National Orchestra and Vocal Sessions. 11.0: Close.

HOBART
1080 kc. 278 m.
7.0: Day Sessions on Friday.
8.30: Children's Session with Taffy, Ted and Bumble, with the "Swiss Family Robinson." 9.00: Interrupted Dinner Music.
6.30: Sporting Session, conducted by Mr. Begg. 6.55: Hugh and May. 6.50: Musical Potpourri. 7.0: Dance. 9.0: Potted Potpourri (cont.)
8.15: Strange As It Seems. 8.30: Harmony in Music.
10.0: News Service. 10.5: Old Time Dancing from The Belvedere. 11.0: Close.
FAMOUS FOR QUALITY POWER EQUIPMENT

P. A. HENDERSON

PHONE X1214. FACTORY—Berry Rd., St. Leonards, N.S.W.

GARRARD RADIO-GRAM UNITS

Garrard, the high quality radiogram, made entirely in Great Britain, has been adopted by the British Broadcasting Commission, and is a boon to the music lover.

All "GARRARD" Models are fitted with the famous "GARRARD" Fully Automatic Tonearm, and can be operated with ease and finished without any setting or adjusting.

Each Model has a wide range of speed, and for dance purposes, etc., the tempo of the record can be quickened or retarded to suit all requirements.

Pricing from £4.10s. Write for full particulars.

UNITED RADIO DISTRIBUTORS PTY. LTD.

WIRELESS WEEKLY, AUGUST 20, 1937

By Alan MacGregor

BRODO, VIA BEGA.

NOTES

WITH the outbreak of hostilities in the East, the attention of most is directed away from domestic concerns, and the radio enthusiast is permitted to keep in touch with his hobby, and make the most of the opportunities even more closely than the average person in the street.

Admittedly the short-wave listener is afforded a very definite advantage, but the fact remains, nevertheless, that in both China and Japan, the broadcasts are being heard by the average person, and powerfully, in sufficient numbers to enable them to be well received.

The Japanese stations are located in Nanking, and operate on the six kocs., channel. XGOA is on the air until 11.30 p.m., and listeners tuned to XGOA after that time, will have the opportunity of hearing an English language talk, the problems of present conditions prevailing in China.

Two extremely powerful stations are located in Tokyo, and use an aerial rating of 150 kocs. These stations are XJU and XJS, and are operating at the time of reception. XJU, for example, was heard to signal on 630 kocs., with announcements in English, and XJS was heard to signal with announcements in English.

Possibly they are coming from Japan, China, or European stations. The speech, we find, is not Japanese, nor Chinese, nor English, but is rather a mixture of several tongues, perhaps Chinese and English.

We glance at our list of European broadcasting stations, and find that Prague is the only station broadcasting on the 6.6 kocs. channel. Thus, it is safe to assume that the station heard was Prague, and a report on the programme received. If accurate, we will be considered as having received a definite signal from Prague.

Budapest (546) is a station now newly audible, and will, no doubt, become much stronger as the months go by. The 685 kilocycle station is in a mixture of heterodynes and noises, this may be due to its great distance from Belgrade.

The Yugoslav station is 546, and is reported to be the strongest station in Belgrade. This station is well heard, and it is possible that the weak signal it is now receiving may be due to the war conditions prevailing in that country.

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J.T. (Lindfield) has built the "Inverted Rein-artz," and wants to know whether he can make it into a dual-wave model.

A.—By changing the coil to one of about five or six turns of 24 d.c. wire, spaced over a winding distance of about an inch, on a 1½ in. former, you could make the tuning cover the short-wave bands. For reaction you would need about four turns of 33 d.c. wire inter- wound between turns of the coils and the aerial could run direct to the grid end of the secondary through a five-plate midget condenser. This should give you short-wave results, but we doubt if they will be very startling. A very much more effective way of doing the job would be to rebuild the set into a five-valve superhet., and then add a dual-wave bracket and switch. Our original "Inverted Reinartz" has been stripped down and the parts rebuilt into a five-valve broadcast superhet., which we hope to describe in a few weeks, and then later we hope to cover the fitting of a dual-wave unit.

It is almost certain that you are up against a hopeless proposition when you try to cure the valve with the shortening element, but if you are quite sure that the valve is useless it won't matter. If you do it up, all it will give you is at giving it a good few taps and knocks on the outside of the glass. We recently encoun-

tered a valve with a grid to plate short-circuit which seemed hopeless, but after turning the glass on the palm of the hand as forcefully as possible without breaking the glass we eventually freed the grid and the valve returned to normal characteristics and has been running O.K. ever since.

W.A.F. (Banad) We doubt if the screen grid detector would give you any better results than those men- tioned above. If so, we don't recommend the use of short-wave converters will be of this kind, but from the results re- ported in your case it would appear that short-wave converters might give fair results, but if you use for- mer, it finds of getting the Newcastle stations strongly or else arrange to have a more powerful receiver. The issue required is out of print.

W.E. (Elsinwick, Vic.) is not afraid to have modernistic radio, and asks what the use of radio is so restricted by regula-
tions.

A.—There is no doubt but that it would be nice to allow all those people who could afford them to operate their own private radio trans-
mitters for personal and business reasons. As you say the motor car is capable of doing more damage than an improperly operated trans-
mitter, but if these cars have been brought to a state of perfection and prove a boon and blessing to many thousands of fortunate people we are quite willing to approve of the modern civilisation. Doubtless the coming generation will want to know why so many restrictions should stop people from fully en-
joying the modern world of radio, but in the meantime it is a rather tough job to start the revolution which is necessary to bring about the happy future which you picture. We are not sure to it. If it comes there will be much sympathy from those who lack your foresight.

F.T.H. (Broken Hill) wants to know if a coil kit intended for a 1½ A.C. converter can be used in an all-electric set.

A.—Although not theoretically correct, you will probably find in practice that the coil kit will give good results in an all-electric set using a single pentagrid converter. Since you have only two intermediate trans-
mitters, there should be no danger of avoiding the single interme-
diate stage, and this should be a safe enough. If there were a few things you intended to use two intermediate stages, we would think that you would stand a fair chance of running into oscillation trouble.

R.B. (New Mill End) wants to know if a 47 can be used in the "Freerated Four."

A.—Yes, the 47 type pentode can be used, but the use of this valve's filament is held to be unwise. The same ben effects hold good and the inverse

feedback works in the same way. It is possible to use the 47s in multi-tube fits, but in these cases you won't need the inverse feedback. With second harmonic distortion tend to cancel out and feedback will be unnecessary.

G.S.M. (Roseville) is anxious to learn some- thing about the elementary principles of wire-
less, and hopes to build an inexpensive set.

A.—The Radio Handbook which we published a few months ago was specially written to help people just in the position in which you find yourself. Copies are still available from this office for 1/-, post free.

RADIO BARGAINS


NO. 7, ROYAL ACADEMY, SYDNEY.

RADIO SUPPLY STORE

Printed and published by Associated News-
papers Ltd., at the registered office of the Company, 90-96 Elizabeth Street, Sydney, for the Proprietors, of "Wireless Weekly."
MORE and more movies are centring around the romance of radio broadcasting. Recently we have had Jessie Mathews in "Head Over Heels," then Alice Faye in "Wake Up and Live." Shortly to be released in Sydney is another "Sing and Be Happy," from Twentieth Century-Fox studios, which is a musical comedy set in and out of radio studios.

Although crowds are always turned away from the radio stations where Tony Martin sings in America, 300 extras were paid 15 dollars a day to sit and listen to him broadcast for a make-believe programme.

Tony Martin, who came from an unknown a year ago, to one of the top singers on the air to-day, (that is, in U.S.A.) and pretty Leah Ray, famed for her lilting tunes with Phil Harris's orchestra, their first leading romantic roles in "Sing-and Be Happy."

Written as an original screen play by Ben Markson, Lou Breslow and John Patrick, authors of many hit films, this show unfolds a farcical battle between rival advertising agencies, in which broadcast programmes play an important part. Interwoven into it are the music and lyrics of Sidney Clare and Harry Akst. James Tinling directs, and the cast has lots of well-known and veteran musical and comedy artists.

Dixie Dunbar warbles, as well as Leah Ray, and Joan Davis, Helen Westley, the grand dame of "Show Boat," Chick Chandler, and the four "vow" girls (four novelties who agreed not to split company until all had film contracts—now they have) add to the hilarity.
You hear them in the 2GB breakfast Session—Rita (at piano) and Freda. Incidentally, they are aunts of Jack Davey. Personality in the family.

We've had quite a pile of queries concerning Monty Anderson, and here he is. Married (that seems to be a leading question from the fans) has two children—Jack 11, and Zoe 9, who choose their radio listening unbiased by whether dad is on the air or not. Before joining the A.B.C., Mr. Anderson wrote and produced amateur theatricals in Tasmania.

Right: Musical comedy night is dress night at 2SM, and Doreen McKay is always a charming figure.

BETWEEN BROADCASTS

Wireless Weekly, August 20, 1937
ON ANY WAVELENGTH...

IN ANY RECEIVER...

YOU’LL GET BETTER RECEPTION

WITH...

PHILIPS VALVES
DO They or DON'T They?

A Discussion With
PETER FINCH
of B.S.A. Players

By "Spyglass"

Do radio actors live their parts? People are always asking questions like that, so we decided it was time it was settled once and for all. Just then Peter Finch, of the B.S.A. Players, happened to run into 2GB's studios.

"Tell us," we said, "do you radio actors live the part?"

To begin with, show us how you can look like Sam Weller, since you played the part of Sam Weller in "Pickwick Papers."

"But I do look like Sam Weller," said Peter, and to prove his words produced a copy of "Pickwick Papers" illustrated by Phiz.

"Wasn't he far?"

"You're thinking of Tony Weller, the one that used to say, 'Spell it with a V Samivel,' when talking of widows."

"Now that you're on the subject," we said, "tell us this. When playing a part like Sam Weller, do you live that part?"

"Whadyer mean?" said Peter. "Do you think I go round talking Cockney in my sleep because I'm playing Sam Weller?"

"Not exactly that. But when you are playing Sam Weller, do you feel as though you were Sam Weller, or what do you do?"

"Well," said Peter, "when I was told I was to play Sam Weller. I got hold of a copy of 'Pickwick Papers' and read it through twice."

"Ah, so that you would know what Sam felt like."

"No," said Peter, "what he talked like. You see, Sam is a Cockney, but I had to differentiate him from all the other Cockneys I have played. Fortunately, Charles Dickens is a master of dialect and dialogue, and he has indicated every peculiarity of speech with his usual delightful humor. So I was able to construct the Cockney that Sam and his kind spoke in Cockaigne a hundred years ago."

"But," we pursued, "you must be able to get inside the skin of a character like Sam Weller, or he would only be a particular brand of Cockney, rather than a living human being different from all other human beings. How do you do that?"

"Observation," said Peter. "It's a knack that has to be cultivated by any actor I should imagine. It becomes unconscious in the end and you have all sorts of little tricks of speech stored up in your mind, to use as the occasion demands in the creation of a character."

"That reminds me of a recent incident. I was playing the part of an actor. I just played the part in what I thought was my natural voice, but later, on hearing the recording, I realised that I had used the voice of a friend of mine, who actually was a very similar type to the part I had to portray. Yet I had been quite unconscious of it at the time."

"Then," we said, "there is no truth in the idea of an actor living his part?"

"Search me," said Peter, "but it sounds rather risky to me. Whilst an actor must be able to tell instinctively just what inflection of voice or mannerism a certain character would use, to that extent he lives the part; but remember that a radio actor, particularly, has other things to do besides just act. He has to hold his script in his hand. Further he has to watch the microphone and his distance from it, and also keep an eye on the control operator for instructions. Phew," added Peter, "that sounds a lot doesn't it? I hope it means something."

"By the way," said Peter with a sudden inspiration, "have you read 'Theatre' by Somerset Maugham?"

"No. Why?" we asked.

"Then you should. But don't put that in print. People don't like radio actors telling them what they ought to read. There's a most interesting passage in that book. It's about a young man, the son of a great actress, who once stood in the wings of a theatre watching his mother, with tears in her eyes, declaim a most moving speech, then rush off stage and shout, 'Who put on that so-and-so amber light?' and rush back again to continue her tragic scene."

"Meaning what?" we asked.

But Peter Finch had a rehearsal call and left us to work it out for ourselves.
A RADIO TRAGEDY

(BY OSWALD ANDERSON)

Presented for the first time (Censor's ban lifted).

Time: The Present
Place: Henley Down Under.

CASTE:

Lord Ether ... Heard but not seen
Sir Laurel Wreath

Neither heard nor seen
Numerous Under Secretaries.
Many Under Programme Directors.

An Unimportant Telephone Girl.
One Unnecessary Listener, and
Two Australians.

SCENE ONE: Inner sanctum of Lord-blasting House.
The Presence: What's the date—er—
Cholmondeley?

The Secretary: It is, My Lord, precisely the 15th day of December, in the
Eleventh year of our Board.

The Presence: As soon as that. (Several tuts.) (With dignity) Prepare
the Summer Four Months Economy Plan.

The Secretary: With (obvious) pleasure, my Lord.

Fade to

SCENE TWO: A Needy Cafe. Background of Cocktails and languid
conversation.

First Under Under Programme Director: Have you chaps sliced everything?
2nd U.U.P.D.: I've cut like the devil. Put in 453 more talks—killed 342
good acts—reduced gags, humor, and variety to the bone.

3rd U.U.P.D.: Toppin'. Anyone else to report?

2nd U.U.P.D.: Plenty. Found five more religious acts—you heard of 'em
before—and we have a brass band on every night.

1st U.U.P.D.: (Audible sound of smacking lips) Now you're talking, me lad. Who else? Let's have it.

2nd U.U.P.D.: I'm in a hole! All these talks we had last summer on beetles,
bugs, and beaded are being repeated, of course (Chorus: Of course)—but I'm
hanged if section Double ZZ Number 99 hasn't lost the scripts, and we've got
to pay the blighters again!

3rd U.U.P.D.: (very under) Accountant: That's terrible. We've got to slice like the
very dickens. You know what the Guv says. Our revenue won't go much
over the four million this year—and those Television Hounds are crying out
for more money.

1st U.U.P.D.: Let 'em cry, the listeners won't see 'em.

All in Chorus: That's the trouble ... they can (All exeunt hopelessly.)

SCENE THREE: Telephone Switchboard (No. 136) at Lord-blasting House.
The scene takes place 8 months later, just between early and later afternoon.

Irate Listener: Is that the B.B. ... Bright, But Very Courteous Telephone
Attendant: This is the Brightest Broadcasting Corporation. As a service, Sir.
Here to please you and entertain you. Is it not a marvellous morning, and
how may we serve you, Sir?

I.L.: I want to speak to Sir Laurel Wreath.
And of course Jack Davey himself who keeps the fun going and now and then sings a number.

Harold Carter and Jimmy Sampson in an interlude for two.


Jimmy Sampson's Hill Billies, broadcasting from 2GB Tuesday, Thursday and Saturday mornings, 7.30 to 8.15. Jimmy Sampson's Ballroom Orchestra is on the air alternate days—Monday, Wednesday and Friday, 8.0 to 8.45.

Left: Noel Judd does a tap from time to time.

Right: Trevor Rolfe supplies the effects, but couldn't resist the temptation to forsake his job and hop on Ham the Charger for the picture. He borrowed Zohry Francis's little toy to add effect.
Every week we go through our stock of photographs and select one for this page, paying 10/6 for it, or a guinea if the photo happens to contain radio interest. Contributions are invited from all readers, whether amateur or professional, and prints should be of about the same size as reproduced, otherwise the negative should be forwarded so that we can make our own print. Details of the exposure, camera used and so on are an advantage. This week the prize goes to Mr. A. McL. of Newmer Avenue, Camp Hill, Cooperoo, Queenfand, who submits "Sunkissed Prow," a study of sand and shadows, taken with a Rolleicord camera, with a tenth of a second exposure at f/16, using Ilford Hypersensitive Pan film, with a K2 filter and developed with D76 fine-grain formula.

Radio in Other Places

Work is to be commenced almost immediately on the projected 50 kw. broadcasting station at Hornby, Ontario. The station, which will use the call-sign, RRT, will work on 840 kc/s and will be the most powerful in Canada.

Several inhabitants of Hamburg are surprised to receive prison sentences varying from two to six years for listening to transmissions from Moscow.

At present an average mains-operated six-valve set of British manufacture, a correspondent says, is retailed in Malaya at the equivalent of £20, whereas an American-built set of identical or even better performance can be obtained for about £15, and this in spite of the fact that British-made sets are admitted duty-free into the country and a 10 per cent. levvy ad valorem is made on sets of foreign manufacture to encourage the British industry.

A Government Department Committee of Inquiry, with wide terms of reference, is sitting in Dublin to examine broadcasting in the Irish Free State. The I.F.S. Broadcasting Service is at present a subsidiary branch of the Department of Posts and Telegraphs, and, as such, subject to certain restrictions. One of the principal tasks of the Committee now sitting will be to discuss the feasibility of establishing the Broadcasting Service as a separate semi-Government-controlled State service.

Meanwhile the Minister for Posts and Telegraphs, Mr. Oscar Traynor, is awaiting the decision of the Executive Council of the I.F.S. Government on his proposal to establish a short-wave station for the benefit of Irish exiles in Australia and the Americas particularly.

The Government as a whole are favorably disposed.

Despite Reports appearing in the American Press to the contrary, the E.B.C. does not issue cards or letters which verify the reception of its short-wave transmitters at Daventry. Certain cards bearing the signatures, "Carl H. Weyrich" and "Bernard L. Ahman, Jr.," and worded in a manner which gives the impression that they emanate from the British Broadcasting Corporation, have been brought to the attention. The B.B.C. wishes to make known that these cards are issued without the authority or approval of the Corporation.

The British Postmaster-General announces that the King has been pleased to approve the appointment of Mr. Charles Howard Goulden Mills, D.S.O., M.C., Managing Director of Baird Brothers, to be Vice-Chairman and Governor of the British Broadcasting Corporation for a period of five years. Mr. Mills succeeds Mr. Harold Brown, the late vice-chairman, who retired at the end of last year on completing his five years' term of office as a Governor of the Corporation. Mr. Mills' appointment brings the number of Governors up to seven, as recommended by the Broadcasting Committee. The other Governors are Mr. R. C. Norman (chairman), Lady Bridge, the Rt. Hon. H. A. L. Fisher, and Mrs. Mary Hamilton, who, having served for less than five years, were reappointed by Order in Council of December 18 last for the remainder of their five years' terms; and Sir Ian Fraser and Dr. J. J. Mallon, who were appointed at the same time for a term of five years. Mr. Mills, who is forty-three years of age, was educated at King's College School and Merton College, Oxford. During the war he served in France with the Sherwood Foresters and was twice wounded. On his return to civil life he was called to the Bar, but subsequently transferred to the solicitors' branch of the legal profession. The new vice-chairman's chief interest will be in B.B.C. finances.
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