

EVERY NOTE



What does VOLUME have to do with FIDELITY? Quite a lot. The human ear isn't as sensitive to notes of low or high pitch as it is to those of the middle

range. That means when you turn down volume on orthodox radios, you experience what scientists call "scale distortion"—the high and low notes are lost . . . the music becomes "thin."

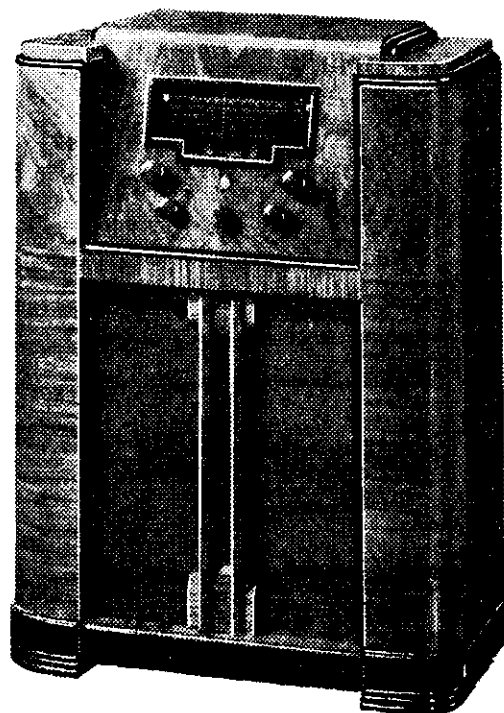
But on Columbus—and Columbus only—the Electronic Ear, an amazing 11-point tone control, ensures that you hear fully BALANCED music even with volume at a whisper.

The Columbus Electronic Ear, and Columbus Calibrated Band Spread Tuning that makes shortwave easier to tune than broadcast, are two features that enrich radio performance beyond anything you've ever heard.

ILLUSTRATING "SCALE DISTORTION"



At normal volume you hear all the notes as above; at low volume the ear is less sensitive to high and low notes and the musical balance is distorted, as below.



COLUMBUS RADIO

BOOKS

THE GOOD OLD DAYS

MUSIC AND THE STAGE IN NEW ZEALAND: The Record of a Century of Entertainment. By Maurice Hurst. Published by Charles Begg & Co.

WERE the second part of the title placed first, and the subtitle made to read "The Stage and Music in New Zealand," the book would be more accurately described, and no one would be disappointed. Whereas to open its pages expecting to find the growth of New Zealand's musical and dramatic endeavour discussed—as for instance similar subjects were discussed in the Centennial Surveys—is to look in vain for something the author never intended to provide.

To Mr. Hurst's ears great names from old advertisements are music: H. B. Irving, Melba, Heifetz, Santley, Marie Tempest, Pavlova, Boucicault, Allan Wilkie, H. M. Stanley, Mark Twain, and Paderewski are a selection from his crescendo of memories, and the words "to mention but a few" are his triumphant final chords. In fact, the book expressly recommends itself to those many who will revel in memories of the "good old days," when an editor risked far worse than a libel action (Mr. Hurst records the editor of the *Otago Workman* having been horsewhipped in his own office by the cast of the London Gaiety Co.); when the Duke of Edinburgh, Queen Victoria's son, but a capable violinist withal, "created quite a furore" by leading the orchestra at a concert in Auckland; when "Cleopatra" performed with live snakes and alligators, and "The Modern Milo" gave interpretations of Greek and Roman statuary which were "essentially chaste, for true beauty is always chaste."

Entertainment, then, and not "Music and the Stage" is the subject of this book, and an unbounded one it is. But as Mr. Hurst says: "In a narrative of this kind it is necessary that a drastic selection should be made of the material available." So no mention is made, for instance, of the Little Theatre at Canterbury College, which, with its cyclorama and its tradition of endeavour was one of Professor Shelley's legacies to Christchurch; of *Music in New Zealand*, a periodical which once flourished on these shores; or of Thomas Matthews, a former leader of the London Philharmonic Orchestra, whose stimulus Auckland musicians will remember for some time.

This is "drastic selection" indeed, especially when the author has also found it necessary to discharge his obligations to the NBS String Orchestra, Maurice Clare, Douglas Lilburn, the Don Cossacks, the Centennial Music Competitions and other such eminently discussible subjects by the phrase "mention must be made." The reader may feel he is amply compensated, however, by the many lists of musical comedies and vaudevilles with all their leading players, the pages devoted to Pollard's opera companies, the details of Percy Grainger's strange behaviour, and the news that Peter Dawson sang Bach and Brahms "and

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