

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."

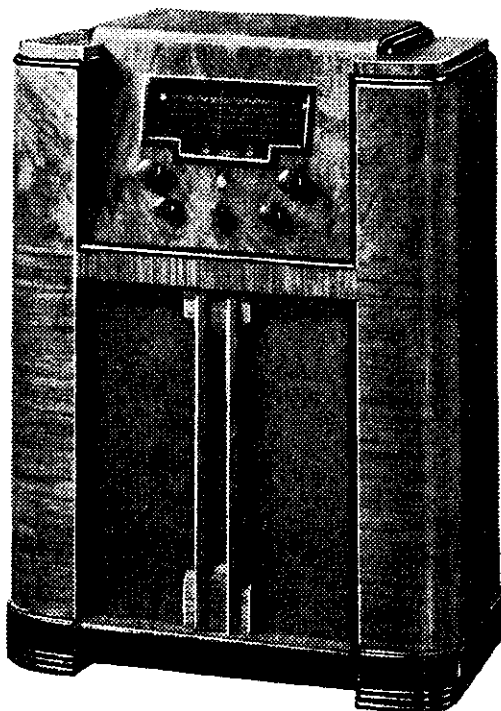
But on Columbus—and Columbus only—the Electronic Ear, an amazing 11-point tone control, ensures that you hear fully BALANCED music even with volume at a whisper.

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

Listening While I Work (33)

By "Materfamilias"

FROM America and from the BBC we have a constant stream of "features" based on war topics.

Some of them are conscious propaganda and some merely exploit interesting war stories. At a guess I would say that the BBC feature *Eternity in an Hour* belongs to the former and the American *War Correspondent* to the latter class. And yet of the two heard one after another in one evening's listening there was in my mind no doubt as to which was the more moving and artistic production. But perhaps it is not fair to compare two features so dissimilar. *War Correspondent* is a series giving stories of and from the War Correspondents. This war certainly has put the correspondents in hot spots. They have burnt on desert sands, they have been bombed and torpedoed, they have frozen in northern winters, and they have suffered more casualties than correspondents expect to suffer because the war has caught them up too quickly. Because they are men used to telling stories and telling them in words and ways that a public likes, they have undoubtedly a lot of good yarns. These are the bones round which the programme is built and, up to a point, this is a good way of dramatising a good war story. Many of the names are familiar too. Only a week or so after 22B gave the story of war correspondent Larry Allen there was a note in the news that he had escaped from his prison camp. That helped to make him and his story more real. But the great fault in the episodes in this series is the fault common to most American programmes—exaggeration of circumstances which makes a true story sound like a fairy tale. Take the story of the escape of the last batch of war correspondents from Singapore. The crowding of boats, the attack by Japanese planes, the sinking of the ship, the wreck on the island—these all pass, except that somehow the excited shouts of the ship's company don't sound real to me. But as if that were not enough to make an exciting story, tigers were introduced. Were they terrifying? Not to me. The just added a *Boys' Own Annual* touch that made the rest seem more unreal than it was.

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ON the other hand, *Eternity in an Hour* has the restraint that makes even an unlikely tale move you to tears or anger. There was nothing particularly new in the story, just another tale of sabotage and espionage in occupied Holland. But it wasn't just a thriller. You lived through the moments in the cafe when the saboteur and the nurse talked of the world they might have lived in, the expedition into the country under the flat Dutch sky, the peace and security that they have missed and which they feel they will never live to know, the world they are dying for so that the next generation may live in peace and freedom. The girl gets away, but she is the only one to reach the inn and give the sign and countersign at the rendezvous. There is no slick and happy ending, no

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