

THE CBS STEALS A MARCH

Introduction of the Novachord at 1ZB

THE Novachord which was imported to New Zealand by the Commercial Broadcasting Service for their new studios at Auckland was claimed at the time of its installation to be the first instrument of its kind in New Zealand; but it now appears that the CBS has stolen a march on Australia as well, and that the instrument at 1ZB is the only one in this part of the world. This much anyway is suggested by Bert Petersen, writing in the Australian journal, *Music Maker*, in a recent issue.

The Novachord has for some time been featured extensively in American band recordings, and is claimed to be a more versatile and adaptable instrument than its elder cousin, the Hammond electric organ. The Novachord is also all-electric, and has a five and a-half octave keyboard which conveys a series of electric impulses or circuits through a set of 167 valves, which all work to render a faithful reproduction of virtually any musical instrument or combination of instruments. The "works" of the Novachord at 1ZB are housed in a specially constructed console made in New Zealand, and the instrument is the special care and pride of its player, Eric Bell. One of the most interesting fea-

tures of the method used in broadcasting the Novachord at 1ZB is the fact that when playing solo, Eric Bell may be observed manipulating the keyboard in complete silence. This is because the

notes are fed direct into the transmission circuit, and although not a sound is heard in the studio, listeners receive the music with the utmost clarity and purity of tone.

On his recent trip to America, Beau Sheil, Deputy-Controller of the CBS, was so impressed by the possibilities and versatility of the Novachord, that he began negotiations for the importation of the one which is now housed at 1ZB. It is regarded as a feather in the cap of the New Zealand Commercial Broadcasting Service that they should have beaten Australia's major networks for the distinction of installing the first Novachord.

E N C H A N T I N G

P E R S O N A L I T Y



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felt it before. Or take devastation scenes like "St. Anne's, Soho," reproduced on the opposite page. We have all seen photographs of such places, moving and still. We have read descriptions of them, and we know, intellectually, what they mean. Now we know emotionally, and they remain part of our inner life.

The Portraits

And it is much the same with the portraits. Everybody has seen photographs of Air Vice-Marshal Coningham, the New Zealander who commands the Air Force in the Western Desert. But no one, after seeing Kennington's impression of him (in pastel) will see him any more as the camera presents him and as, at the very moment when it clicked, he actually was. Kennington has seen the man himself, not merely his features and the mood of a split second; and it is the man we ourselves shall now see.

But this is of course not a review of the collection, or an estimate of any part of it. It is an appeal to readers of all tastes to go and see it. No one will like all of it, and many will wonder why some of the things included were thought worth the journey round the world. There are literal messages that will be a stumbling block to highbrows, and old-fashioned voices that the ultra-modern will find slightly ludicrous. There are one or two exhibits that only the boldest will pretend that they understand. But it is all the war. It is nearly all our own people at war. And it can hardly be reckless to add that we are not likely to see anything in the same class and of the same grade for a decade at least, and perhaps for a generation.



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