

change. However, he thought it would still be heard for some time in New Zealand.

The E.M.I. production unit had been expanded considerably and was now producing not only dramatic productions but such programmes as quiz sessions and musical shows—in fact, they could supply “pretty well everything wanted in broadcasting,” said Mr. Southey. He described his firm as one of the biggest producers of programmes in the Southern Hemisphere. “We have our own scriptwriters and producers, and are buying book rights and scripts from America to broaden our field,” he said in answer to a question. “To get what we want we can’t rely entirely on Australian scriptwriters. We can’t get enough of them, nor enough actors, as many go overseas—which does seem to show we produce some pretty good talent.”

Mr. Southey joined E.M.I. in Britain in 1922 and four years later came out to establish recording studios in Australia. The company made its first radio transcriptions in Australia in 1936. “It’s our business to make records and we don’t care how we make them,” he said. “We found the market relatively limited in one direction and saw possibilities in another. You see, it takes so many forms, right through to the commercial announcements and theme music.”

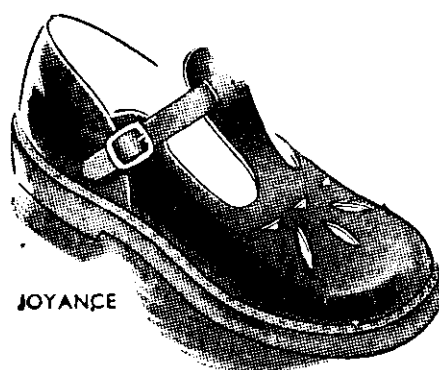
At the same time, he told us, there had been a great revival of interest in ordinary commercial recordings. Teenagers were buying popular records, but many other young people had developed a liking for the better type of music. “The ABC and your own NZBS have done a good job in putting on concerts and giving people an opportunity to listen to music they did not hear before. I think that helps to educate the public.” The E.M.I. factory in Australia was turning out about 6,000,000 records a year, mainly for the Australian market, Mr. Southey said. Long-playing discs were a developing side of the business, but the ordinary 10-inch shellac disc was the one that sold in quantity.

Mr. Southey recalled that he first visited New Zealand about 25 years ago to make the first recordings of Maori songs at Rotorua. “I had the first electric recording equipment that had been used in this country—actually I’d built it myself,” he said. “We went to Rotorua and set up the gear in one of the meeting houses. It was quite a pioneering job.” Since then hundreds of thousands of those Maori recordings have been sold, and Mr. Southey thinks it would be a good idea to do some more.

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