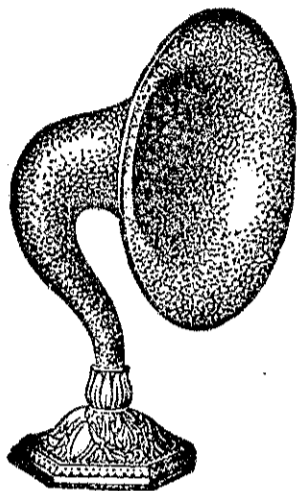


At Last—a RADIO Exchange



Let's Speak of it

We are running this service for Radio Fans.

Any Accessories you don't want that are in working order can be brought in here and sold or traded.

On the other hand Radio Builders may come and look through the used accessories which can be purchased on a pro rata basis.

NOTE!

Please sell your not wanteds at a price that will allow us a small profit for handling, and still come well under the new cost, otherwise it will be impossible for us to buy or sell them.

Electric Lamp House

Licensed Radio Dealers.
27 MANNERS STREET,
WELLINGTON.
(3 doors from Begg's)

twelfth. In that way, the received picture is made to appear like a forty-five line picture, although it uses the channel space of a fifteen-line picture. Whether this is a real gain is questionable because the flicker has been increased threefold, and, to secure a quality and freedom from flicker equal to that attained by a forty-five line disc would require the making of 48 reproductions per second with Senabria's disc. On the other hand, this ingenious expedient, has made it possible to experiment with television, transmission, and reception at a minimum use of frequency space, and, while clarity and fidelity of reproduction are not yet a consideration in the field, it affords the gateway to useful experimentation.

WRNY, New York, has announced that it will soon begin broadcasting television images consisting of ten images per second and 36 sweeps of the subject. Reducing the number of images to ten makes it doubtful whether this can be called television because any normal motion would result in a hopeless blur. The transmissions have not been started at this writing, hence no results can be reported.

WLEX has been broadcasting in Boston for some weeks with a 36-hole disc, but no public demonstration of radio reception after several weeks of transmission has been successful. WGY is sending images requiring a 24-hole disc and synchronisation is left to the experimenter's ingenuity or luck.

The Alexanderson system is not yet in commercial form. A recent demonstration used 40,000 cycle modulation. The Jenkins system is also in the laboratory stage and is not yet commercialised.

IN England, the Baird system has been exploited. No regular radio transmissions have been reported, although they have been widely promised. An American company, to exploit the Baird system, has been formed with much preliminary announcement but no public demonstrations. The apparatus, marketed in England, consisted of a scanning disc and a selenium cell. With these, the experimenter was expected to build a transmitter. Later, by purchasing and assembling more parts, he would have the privilege of viewing the image transmitted on a scanning disc mounted on the same shaft as the transmitter. The range of the system is thus the length of a shaft on a motor.

The same plan has been used in various demonstrations on this side of the water, where the subject has been scanned on one side of the disc and the neon tube mounted on the other. This merely shows what kind of an image could be received if transmission and reception were synchronised. If this fact is not clearly explained at such demonstrations, they come mighty near to being misrepresentation.

A new system is coming forward in England, known as the Fuller system, which makes still pictures. It is rumoured that the apparatus will cost 150 dollars. The advantage of still picture transmission is that there is no limitation as to the time required in transmitting a complete picture. With the Fuller system, a gelatine etching is made from which photograph prints can be made. This is a rather complex process which probably offers serious sales resistance, but, on the other hand, it is possible to make a high grade picture, synchronising with a

signal entirely within the broadcasting band.

In the United States, the Rayfoto system makes a 4 x 5 picture consisting of 110,000 image points. It produces positives and therefore no films or prints need be made. A finished picture is secured by a simple finishing process, requiring but a few seconds. 110,000 image points are equivalent to about 80 screen, nearly double the screen of a newspaper picture. Phonograph records of radio transmissions are available for test and demonstration purposes and broadcasting at this writing is actually going on in New York, St. Louis, Milwaukee, Winnipeg, and has been arranged for in Philadelphia, Detroit and Toronto. But this is not television.

THE proponents of still-picture transmission hold that they will soon be able to send high grade pictures, properly synchronised, in the form of motion picture film, which can then be projected on a home projector. This makes it possible to avoid that stringent limitation imposed by direct television that the complete subject must be reproduced each sixteenth of a second. Telephoto reproduction, furthermore, makes a permanent record which can be examined as often as desired, instead of a fleeting image which can be held only a fraction of a second. Radio transmission of still photographs is the furthest present commercial development of radio vision. "Television" itself, or the reception of satisfactory moving images by radio in American homes, is still something to be looked forward to in the very indefinite future.

For the present, universal television consists of merely moving shadows, at best. However, backed up by enough stations broadcasting moving images, and the public informed of just how little they will receive and how crude the images are, even moving shadows can be merchandised, provided they are sold as such.

It is, undoubtedly, a market for experimenters only, and must continue to be for several years to come.

When the Barker Barks

THIS is how the big broadcast station KGO, Oakland, California, announces on its programme a visit to a big circus (a "barker" is a man who calls out in front of the entrance to entice the public in):—The barker will do his stuff before the KGO microphones on Tuesday night, September 25, when the Pilgrims will visit the circus, telling listeners what they see through word and music pictures. Besides splicing about the snake charmer and the other usual array of side show freaks, with the aid of the Pilgrim musicians the barker will tell of the donkey and the clown, the big brown bear, the trained seals, and other events taking place in the big three rings. A recitation by the barker entitled "How the Elephant Got His Trunk" is one of the many scheduled novelties.

A RUSSIAN inventor has perfected an instrument which arranges atmospheric noises in their notation, causing them to reproduce themselves in various classical pieces.

What Does the Public Want

(Continued from front cover.)

The man who loves jazz seems to imagine the B.B.C. exists solely for his entertainment. He pays his twopence-halfpenny per week, and he thinks that he ought to receive twenty-five shillings' worth of his particular sort of pleasure in return for it. The severe gentleman who cannot listen to anything more frivolous than Beethoven's Fifth Symphony frowns heavily when he hears that his twopence-halfpenny per week is being spent, in part, on enabling Low Brow Bill or No Brow Bessie to hear the Savoy Orpheans, while the person who loves concert parties can scarcely contain himself when he reflects that other people are being treated—at his expense, mind you!—to accounts of native life in New Guinea.

I do not know how many millions of people listen to wireless programmes. Nobody knows. But it is obvious that the millions are many, and that no human being can possibly devise a programme that will please the lot. So we all have to compromise. I will tolerate your tosh if you will tolerate mine. There is, in brief, no means whereby any person in authority can discover what it is that the public wants, because there is no such thing as THE public, if by that expression we mean a collection of persons all with the same tastes; and the most that any man can do is to give what seems to him to be the best kind of entertainment in its own line. If he finds that there are people who like jazz, and people who hate them, but like chamber music; and people who enjoy talks and debates, and people who detest them, but enjoy concert parties; and people who love broadcast plays, and people who cannot listen to them, but like to be given instruction in French or Italian—then, surely, the best thing that he can do is to satisfy all these tastes to the best of his ability and hope that he will please all of them to some extent. The public wants the best that it can get, but it does not always want the same best, even when it appears to be unanimous about its need. I often say, in connection with the theatre, that no man can tell what sort of play will be popular—he would soon become a millionaire if he could—but that any intelligent man can tell what is a good play and what is a bad play; and in the long run the man who persists in offering what seems to him to be the best stuff will do better than the man who runs about looking for what is likely to be popular or cynically offers bad stuff in the belief that the bad is generally the most profitable. For good stuff will outlast bad stuff. It may not be demanded to-day but it will certainly be demanded to-morrow; and it will continue to be in demand long after the bad stuff is dead and damned.