

## World's Best Records Now Broadcast

### Complete System of Handling Latest Releases

THE introduction of gramophone records into broadcast programmes all over the world is now an accepted fact, and the reason is not far to seek nor hard to find. People are demanding the best in the way of entertainment talent, and they realise that they get the world's best in the gramophone recordings. This demand for the best artists is due largely to broadcasting and gramophones, which have so raised the people's appreciation of music that there is now little place for mediocre talent on the stage or in any other form of entertainment.

To keep pace with this demand for the best entertainment, the practice of the Broadcasting Company now is to engage the best available New Zealand artists, and to augment their programmes with the addition of specially selected gramophone records.

Electric recordings have now reached such a state of perfection that it can safely be said that all the world's greatest artists have been recorded, and in most cases can be reproduced by means of an electric pick-up with an efficiency which equals the actual performance.

THE number of records issued every month is enormous. In addition to single numbers large editions of complete works performed by the world's greatest combinations are being constantly released. These include complete performances of grand and comic opera, symphonies, concerti and multitudinous lesser works, taking up 24 hours continuous performance time.

The enormous number of releases which reach New Zealand make it impossible for the ordinary individual to keep in touch even with a portion of the works presented, while the cost of records places the making of a complete library far beyond the means of the private individual.

The Radio Broadcasting Company is handling this big question in a most comprehensive manner. The whole output of all the world's leading factories, including His Master's Voice, Zonophone, Columbia, Regal and Parlophone, pass through its hands, or approximately 3000 records a year. Over 200 a month are being personally reviewed by the experts of the Broadcasting Company. Before the records are accepted for inclusion in the radio libraries they have to pass a severe test, in which they are criticised for accuracy and purity of reproduction, and for their general enter-

tainment value. Those records which pass this test are then classified according to their suitability for different classes of programmes, awarded grading marks and filed.

As the programmes prepared by each station are received at Head Office, their character is studied, and any weakness or lack of variety is compensated for by the inclusion of suitable records.

In order to avoid repetition of numbers, the record catalogues are so prepared that it is impossible unknowingly to repeat the use of any record. Only those records of exceptional merit, or those for which there is a popular request, are played more than twice at evening sessions.

To prevent the break which occurs between performances, continued through two or more sides of a record, double turntables, electrically driven, and synchronised as to speed, have been provided at the stations. By the use of two records, one on each turntable, performances of any length can continue unbroken as in the actual performance. Some of the larger works, complete operas and excerpts from operas, are presented with the assistance of the interlocking dialogue, or descriptions presented from the studio.

STEPS are now being taken to forward supplies of records to each station. It is probable that in the near future afternoon record programmes, specially chosen, classified for different days, and synchronised throughout New Zealand so that a different type of programme may be heard each afternoon, will be constructed under the supervision of an expert.

A library such as is now being formed will be of the greatest possible value. By its means the Radio Broadcasting Company will be able to present to the public of New Zealand all the best of the world's records, and the cost of this service to each listener will be represented by the price of half a dozen records, or less than the price for attendance at two of the actual concerts. In addition to its entertainment value, this library will form an excellent reference library for educational purposes, for it can be expected that broadcasting of records will eventually appeal to every section of the community, not only to the man who wants entertainment of every description, but also to the man who is seeking after knowledge.

preciation or criticism "a directorem gallicae stationis Toulouse-Pyrénées in urbe Tolosa edificata."

The wireless station at Toulouse, France, is broadcasting by the Berlin system autographed photographs of the artistes responsible for each evening's musical entertainment.

A number of agricultural societies in the neighbourhood of Toulouse have requested that statistical and weather charts should also be transmitted.

This station promises to broadcast reproductions of pictures, statues, and other works of art by artists of the south-west of France.

## Notes and Comments

By "Switch"

AN interesting contention was voiced during a conversation among radio men, and many of us will agree with it. The playing of good music (grand opera, for instance) on a guitar is a travesty, and is an insult to those who have any sense of music, was urged. The item which provoked this remark was the "Intermezzo" from "Cavalleria Rusticana" as a banjo solo—with apologies to Mascagni! How on earth can a banjo interpret that musical glory! There is no end of appropriate music for the banjo; a selection of plantation melodies would provide a full night's programme.

A LETTER was shown the writer, from a way-back country listener, who urged that relay stations should be erected in remote areas, and that the programmes from 2YA, Wellington, could be picked up on a receiving set instead of the Broadcasting Company going to the expense of using costly land-lines. The directors of 3LO, Melbourne, the most popular station in this quarter of the globe, cabled to London and New York to recognised authorities to obtain expert advice on the practicability of rebroadcasting from relay stations, using a receiving set to pick up the programmes from 3LO. The advice received was anything but encouraging. The fickleness of the ether, even at relatively short ranges, rendered such a service not dependable.

LOVERS of old-time vocal and dance music are undoubtedly numerous in New Zealand, and a gentleman who is enthusiastic on this subject asked "Switch" to advocate an "old-time night" at 2YA, Wellington. Here is just a rough draft of a programme he suggested:—"My Sweetheart Long Ago" (Cristabel), song; "Dreaming of Homeland" (Seymour Ellis), song; "I Know a Bank" (C. E. Horn), duet; "White Wings" (Banks Winter), song; "When the Robins Nest Again" (Frank Howard), song; "Then You'll Remember Me" (Baife), song; "When You and I Were Young, Maggie" (Butterfield), song; "T'se Gwine Back to Dixie" (C. A. White), song; "Slumber Sea" (Myra A. Chisholm), song; "Happy Be Thy Dreams" (Thomas), song; "Waiting" (H. Willard), song; "My Dream" (Bonheur), song; "Life's Garden" (Ellis), song.

THE Melbourne "Popular Radio" informs a Melbourne correspondent: "Summer is not too good for New Zealand stations, but you should get

them between 8.30 and 9.15, with reasonable strength, nightly." As a matter of fact the New Zealand stations are not on the air nightly between 10.30 and 11.15 o'clock, which is the New Zealand time equivalent to 8.30 and 9.15, Melbourne time. It is passing strange that the Australian Radio Press so frequently exhibits ignorance of broadcasting matters in New Zealand.

MR. Dion Boucicault, the world-famed actor, who passed through Auckland the other day on his way from Sydney to America, has no fears that radio will injure the theatre. Interviewed in Australia just before his departure, Mr. Boucicault, in justification of his belief that broadcasting cannot harm the stage, said: "They said, when Melba began recording, that no one would go to opera. But the gramophone added to opera attendances. So nothing can hurt the stage; and nothing can take its place."

A YANKEE radio trade man who recently passed through Wellington informed "Switch" that the talking pictures are bound to capture New Zealand. He said that radio valves are closely involved in the operation of the talking pictures. The three principal systems are the Vitaphone, Movietone, and Phonotone. The Vitaphone employs a giant "gramophone" disc, operated in synchronisation with the film, through a system of valves similar to those used in radio sets. Microphones are used in the talking picture studios, similar to those associated with broadcasting.

THE term "crystal controlled" is foreign to many readers who are interested in the tests being carried out by 2YA, Wellington. Quartz, cut on its correct electrical axis, possesses piezo electric properties, enabling it to oscillate when subjected to certain voltages. The frequency of oscillation depends on the thickness of the slab of quartz, which may take almost any shape. The quartz will not oscillate unless both the flat surfaces of the crystal are perfectly parallel. A crystal to oscillate at 168 metres is about 43/1000th of an inch thick. The crystal is used to control the grid of a thermionic valve. The oscillations from this valve are used to control frequency doublers which amplify harmonics of the crystal. The advantage claimed for crystal control is that an absolutely constant output is obtained with carefully adjusted circuits.

## An Ancient City

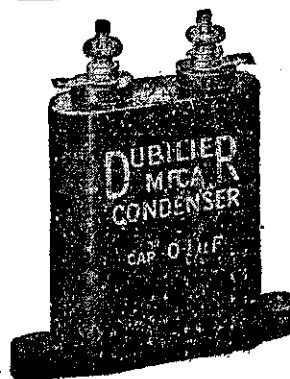
TOULOUSE, an important city of Gaul in the days when Caesar's legions invaded the country, has paid a pretty compliment to its former masters. On a recent occasion a message was broadcast from the radio station of this city in Latin. In transmitting one of the world's oldest languages by the newest scientific means the speaker invited listeners to transmit their ap-

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