

Birth of the A.B.C.**Story Behind the Venture**

THE eyes, or rather the ears, of Australia are at present focused on the "Big Three" of Australian broadcasting. Speculation was rife as to the manner in which Sir Benjamin Fuller, Stuart Doyle, and Frank Albert came to work in conjunction—like the "Three Musketeers," each for one and one for all.

In a private interview, Mr. Doyle stated that his interest in broadcasting commenced five years ago, when he understood what a powerful rival radio would prove to the theatrical profession. He noticed that while the public showed an increased enthusiasm and palate for broadcasting, there was an unmistakable distaste for the fare that was served up to them.

Mr. Doyle remarked that nothing was co-ordinated. When, for instance, country clients were anxiously awaiting news of moment or business men wanted the latest information on markets from abroad, they would be served with bed-time stories or the latest sports results. As a result, a benevolent Government was forced to take the matter in hand, and consequently there has been a complete reorganisation in broadcasting methods. Mr. Doyle had kept in touch with broadcasting and two years before had lodged an application for a series of A grade and subsequently B grade licenses for every State. As they were the only organisation in the amusement business represented in every State, they were well equipped for taking care of broadcasting activities.

Thus Mr. Doyle, with his big orchestras, musicians, expert personnel, and other ramifications, realised that the time was ripe to proffer a tender which he thought would appeal to both the Government and the people. It was, however, essential that there should be in the organisation some theatrical unit firmly and popularly established. Mr. Doyle's thoughts turned to his friends, Sir Benjamin and his brother John.

There was another aspect—copyright. With the advantages he possesses in this regard, and with his musical knowledge, and with his wide experience in the public palate, Mr. Frank Albert was a natural ally. The long and short of it was that this "trinity" met together privately, and after an unofficial chat, the matter was clinched. Instead of tendering separately they joined forces, and 24 hours later an agreement was drawn up and signed committing each member to different fields of activity and responsibilities should the tender be accepted.

"We all were agreed," said Mr. Doyle, "that our main consideration should be in this huge business the public interest and convenience in what we realise is a national undertaking, and we are minded and resolved to keep this always in view. If I was asked what brought us together, I would say that each of us has confidence in the other two, and we believe that in a junction of forces and a strict limitation of profits, the public will reap the advantage. This is, then, the spirit in which we are undertaking very large responsibilities, and the spirit in which we undertake to carry them into effect."

Mr. Victor Lloyd**First Novel Accepted**

LISTENERS who have enjoyed the educational and dramatic talent of Mr. Victor S. Lloyd over the air in the various plays, etc., that he has participated in will be interested to know that he has just received cabled advice that his first novel has been accepted by Mr. Everleigh Nash, publisher of Arnold Bennett, Conrad, Anthony Hope, A. E. W. Mason, and other leading novelists. Mr. Lloyd's novel carries the title "The Son of Peter"



and is a study of a harsh, headstrong business man and his career in the advertising and business world. Mr. Lloyd, it may be mentioned, is associated with one of the leading New Zealand advertising agencies. The novel is adaptable for radio plays and films, and in all probability will eventually be produced in "talkie" form.

"Galapagos" at 2YA

ALTHOUGH "Galapagos" had been presented on two previous occasions at 1YA and 4YA, Mr. J. F. Montague, associated with Mr. George Warren, scored a well merited triumph with his presentation of this play from 2YA on Friday last.

Mr. Montague has probably given more thought to the question of specially preparing and arranging plays for radio purposes than the majority of elocutionists in the Dominion, and this factor, combined with the previous experience gained in the broadcast from 1YA of the same play, assisted Mr. Montague in carefully deciding those details of the play bearing on the musical background effects and choice of suitable pieces for the musical support which are essential in this particular play for its successful presentation.

Nevertheless the production could not have achieved the success it did without the excellent work done by Mr. George Warren in so capably taking the part of "Red Petersen." This particular part, which is the central character of the play, is most difficult

"Electric Eyes"**New Traffic Control**

"TRAFFIC EYES," which automatically control traffic lights, when they see automobiles, are in use in Pittsburgh, U.S.A., says "Wireless Weekly."

The purpose of this new system is to eliminate all unnecessary traffic delays by giving the right of way continuously to traffic on the main street interrupting the main traffic flow only when cars are actually waiting on the side street to cross the intersection.

Motorists on one street are given a green or "go" signal continuously until a car on the cross-street comes within a short distance of the intersection, at which time the traffic signal mechanism starts to operate and the lights go through a complete cycle, allowing traffic on the one street to pass through and then stop again with the green light on the other street. The lights then allow traffic to proceed uninterruptedly on the one street until the presence of cars on the other street justifies another change.

to handle satisfactorily from the radio viewpoint inasmuch as Mr. Warren was called upon to combine the characteristics of the Swedish accent with clarity of enunciation.

His success in this direction is evidenced by the large number of eulogistic comments which have been forwarded since the presentation of the play.

Since operation of the signals is operated by the actual necessities of the traffic flow, it is expected that a considerable saving of time will result, especially at night when delays for which there are no necessity occur. The purpose of this installation, which is the first in the world, is to determine the practicality of the invention. Simple instructions for operating the lights are given on signs maintained by the Pittsburgh Traffic Planning Department. The signs read, "To get the green light, pull up to the line."

THE automatic feature of the system is made possible by a new application of the photo-electric cell, or "electric eye," which literally "sees" automobiles and regulates the signals accordingly, it is an automobile's shadow, falling on an "electric eye" from an over-head lamp, assuring a sufficiently dense shadow, night and day. Traffic is routed through this beam of light.

The new system is designed to set automatically right any unusual situation that might present itself. For instance, if an unusually large number of cars on one street threatens to hold up traffic on the other street inordinately long, the signals operate on a definite pre-arranged programme, giving each line of traffic a fair share of time. If the automatic control feature should break down for any reason, the signals would operate on the normal programme.

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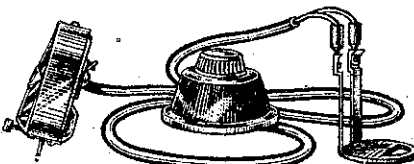
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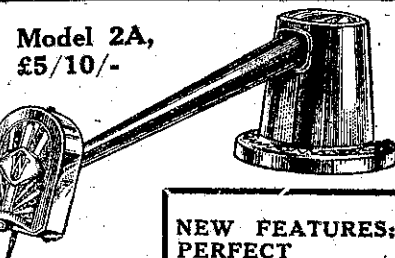
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