

OTAGO NOTES.

Return From Antarctic Broadcast

Jacob Ruppert Spoils Relay of Her Own Arrival—Efforts of 4YA Engineers—Lagging Race Meetings Miss the Bus—Educational Sessions Again.

WHEN it was learned that Rear-Admiral Richard E. Byrd's Antarctic exploration ship Jacob Ruppert was steaming northwards from the ice regions and was due back at the Dunedin base in a day or two, arrangements were hurriedly made by 4YA to broadcast the arrival of the party. Everything necessary for a successful broadcast was prepared, but the news came through that the ship expected to enter the harbour ahead of schedule time. That meant a hasty amendment in the station's carefully laid plans, and the short-wave transmitter that was to send out its message to the official receiving base was rushed to Port Chalmers at short notice. It was intended that this transmitter should be placed aboard the launch Edsel Ford, but upon arrival at Port Chalmers it was discovered that the launch had broken her rudder, and, to make mat-

ters worse, no other craft was available to follow the Jacob Ruppert on the course to the Dunedin wharf; so there was only one thing to do—take the transmitter back to Dunedin, place it in a suitable position on the wharf, and await developments. The site chosen was evidently a good one, as the announcer had an uninterrupted view of the Jacob Ruppert proceeding up the harbour, and was thus able to describe the scene to listeners.

THE description of the arrival of the Jacob Ruppert, however, was abruptly cut short. It appears that the powerful short-wave plant on the exploration ship commenced to work as the vessel was approaching her berthing place, and so energised the temporary aerial erected by 4YA for relay purposes that a continuation of the broadcast was impossible. The station officials had no option but to wait their opportunity to acquaint the base with the position, and so 4YA returned to the studio to continue with scheduled items.

AS everyone knows, thousands of listeners appreciate all broadcasts of race meetings, and many make a point of listening to every race that is relayed. The Dunedin Trotting Club's autumn meeting was capably handled by 4YA recently, but on both days there were several disappointed listeners. They were not disappointed because their "pickings" had not romped in, but because on both occasions they were deprived of the last race. This was the result of the races being allowed to fall behind schedule time. The last race each day was, therefore, run at an hour when the station was fulfilling other advertised programmes. The relays could not be passed on to 4YO to complete, as that station has a definite percentage of listeners who demand musical programmes.

MENTION was made in these notes in the issue before the last that the educational sessions would soon be recommenced for the year. Those who appreciate the important part that these sessions play in the educational work of the country will be glad to know that the first of the new series of lessons is to be given on March 7, when 4YA, following the practice adopted last year, will relay 2YA's session. Attention is drawn to an alteration in the day of these broadcasts. In future they will be heard between 2 and 3 p.m. on Thursdays, not Tuesdays as previously.

IT is generally recognised that 2YA is the worst offender in New Zealand so far as extraneous noises are concerned, but the Wellington officials, who have been unable to completely erase the accompaniment of motor

horns and other street noises from some of their programmes, will find some consolation in the knowledge that they have of late had a serious rival in 4YO. The window in the room that contains the Dunedin auxiliary station's microphone opens on to the street, and apparently on the hot nights experienced of late it has inadvertently been left open to admit the noises from the street below. So a suffering public has had to tolerate its programme to a back ground of motor horns and screeching brakes.

German Views on Copyright Laws

A MOVEMENT has been initiated in Germany to establish the principle that the copyright in music or other artistic works shall be in perpetuity. At present the law throughout the world vests copyright in the owner for a limited period—usually for the life of the author and 50 years after.

The new proposal was made by Dr. Richard Strauss, president of the Association of German Composers, in an address at Leipzig to music publishers, his desire being not alone to retain ownership to the originators of music but to preserve intact musical works as the great masters left them.

It is proposed also that copyright should be "complete," the word meaning the withdrawal or the confining within much narrower limits of the license of quotation. It was decided by a judge on one occasion that 28 bars quoted out of thirty-two was, in certain circumstances, permissible, although this decision was reversed upon appeal.

Among composers, authors and publishers Dr. Strauss's proposal is being keenly discussed. One publisher fears that it might become possible for television and sound film magnates to buy up all the classics, by whomsoever held, and then do their worst with the whole or any part of them.

Albert Ketelbey, the eminent English composer, does not think copyright in perpetuity would be remedy for mutilation of the classics. In his judgment lengthening the period of copyright would not be of much benefit to those who really deserve the benefit. Rather, he considers, the composer's rights should be strengthened while he is alive. Mr. Arthur F. Tate, another notable in musical circles, agrees with the idea of perpetuity, and suggests international action to establish the principle for all time.

The question of perpetuity has not been considered seriously in English-speaking countries, but it is of interest to note the developments which are taking place in other enlightened communities.



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