

THE D.X. CLUB

Views and News.

Station Identified

THE station heard by Mr. Rogers on November 23 was 3ZC, Christchurch (1200 k.c.), testing. I received this station again Thursday, 19th inst., testing at midnight, with enough volume to be heard all over the house.—M.B.S. (Palmerston North).

Identification Wanted

Short Wave.

CAN anyone give me the call and location of an American station on about 32 or 32.5 metres? The carrier is on the air nearly every evening, and sometimes a man or a woman apparently read out messages and give birthday greetings, but most of the time the station is open and nothing doing. This station shuts off at about 6.45 p.m., N.Z. summer time, without a call, fair speaker strength. I notice Mr. Sellens mentions apparently the same station in his "Round the World Notes."—E. W. Anglesey, Tadmor, Nelson.

DX Topics

STATION 3DB, Melbourne, has been as loud as 3LO, and sometimes as strong as 2BL, for some months. One of the first stations I tuned in on my set was 3DB, and I immediately sent for verification, as I did not know the call. During September I received his card.

3DB is operated by the "Herald" Broadcasting Company, and operates on a wave-length of 257 metres (1165 kcs.). Address, Capitol House, Melbourne. Power then was 500 watts, but an enclosed letter stated that they were doubling their power and installing new transmitters by October 1, so now they are on 1 k.w.

Their daily transmission period is from 11 a.m., 1.45 p.m., 2.15, 4 p.m., and 5-11 p.m. daily, Australian time. I recently received 3DB at 3 p.m., New Zealand summer, on a sunny day, fair strength, on good headphones, four valve set, but this I regard as freak reception.

KV00 Reported.

I NOTICE in your list of American stations, KSOO, Sioux Falls, S. Dakota. I have for the last few nights been listening to a station on this wave length (270 metres), about one degree below 22M. I am almost sure, however, that the call was KV00, and the town from which it was transmitting sounded like Culp, which must be somewhere near the town of Oklahoma, as during a "request" programme many requests were from people in that town. On December 18 I listened to an appeal broadcast from this station for

help for the sufferers in a mine disaster in Oklahoma. This lasted for about ten minutes, and listeners were invited to ring up the station (three telephone numbers were given), with offers of contributions. He said that he would expect the three bells to be ringing continuously for the next 45 minutes. I read about this disaster in the next morning's Auckland paper.

Has any other reader heard this station yet? I notice it is marked KSOO as not being reported as heard in New Zealand. It was received here at fair speaker strength, though slightly fading at times.—J. Burt (North Auckland).

[Probably KV00, Tulsa, Oklahoma, on 1140 kcs., 263 metres.—Ed.]

A New Station.

I LOGGED a new station last night at good strength. This is KEOA (1430 kilocycles), 1000 watts, owned and operated by the National Broadcasting Company, Pacific Coast; network hooked up with KFI. No doubt some may hear this station any time now.

December 18 was a good night with me for reception of the American stations. WLW came through at 7 p.m. at good strength, also heard KFOX, KNX, KGO, KPO, all at good strength; also good reception from the A and B class Australians.—S. Ellis (Okato).

Frequencies Change.

SEVERAL of the Southern California stations will be found in new channels after 3 a.m., November 15 (states a clipping sent by Mr. Ellis). These changes were ordered by the Federal Radio Commission to better serve the public interest, convenience, or necessity, and to reduce interference. The changes in the station licenses are as follow:—

KFWB—Same channel and power, but now operates as a full-time station.

KEJK—Now operates on 710 kilocycles, 500 watts, limited time.

KFVD—Now operates on 1000 kilocycles, 250 watts, limited time.

KGFJ—Now operates on 1200 kilocycles, 100 watts, divides time with KPCC, Pasadena, and KFXM, San Bernardino.

KPLA—Now operates on 1430 kilocycles, 1000 watts, full time.

KGER—Now operates on 1360 kilocycles, 250 watts, shares time with KPSN.

KPSN—Now operates on 1360 kilocycles, 1000 watts, shares time with KGER.

KGB—Now operates on 1330 kilocycles, 250 watts, full time.

If you are mounting a component in a rather inaccessible position, time will be saved in the long run if you test it before mounting, as endless trouble can be caused by a loose screw or similar slight fault.

Television as it Is

(Continued from page 4.)

were developed to-morrow and dramatic performances could be reproduced in the home through a simple, reliable and practical radio transmission and reception process, would the theatre suffer as a result?

Undoubtedly television would be built upon the same economic foundation as radio broadcasting, depending upon the goodwill support of advertisers for meeting the costs of presentation and distribution. This method of paying the cost is inherently a part of any broadcasting system unless special means are used to secure secrecy of transmission. "Freedom of the air" is too well established a principle in radio law and in the attitude of the American people to permit the use of the ether for a medium of private toll or a secret system of television broadcasting. Furthermore, if such secrecy were attempted, the looker-in audience would be built up too slowly to satisfy the television manufacturers. Therefore, for the same reasons that broadcasting is spread upon the thin air for anyone to reach out and enjoy without payment, television broadcasting will be offered in the same way. That means advertising sponsorship for television programmes.

Advertising is hardly an auspicious framework for the development of a new dramatic art. The requirements of advertising sponsorship impose a limitation of the most serious character on artistic development. We may expect television programmes of the same standard that apply to broadcasting programmes, and that certainly represents no threat to the legitimate drama.

But there is a further and more fundamental consideration which limits the entertainment value of synthetic drama. Drama without an audience is undramatic. The mass feeling of mass entertainment makes it doubly vivid and arouses the emotions as no special performance for a single individual or family group possibly can. Consider your impressions when you sit in an empty theatre, watching a motion picture or a play. There is a stilly emptiness about it all, a miser's happiness, which is no entertainment at all. The ear responds to individual presentation; music stirs the soul. But the eye, witnessing a performance of men and women, wants the response of the mass. The new art of television, when it does come, will be synthetic and merely whet

the appetite for the real performance with live men and women upon the stage.

Another limiting factor, which somewhat circumscribes the possibilities of the television drama, is the fact that it must be rendered for a vast audience. The world is to be its theatre. Its artistic plane must, therefore, be made to conform with the tastes of the majority. It must play down to such a vast audience that the true followers of the drama will find television as unsatisfying as a roadhouse cabaret. The real field of television is in the broadcasting of events of news value. Here it will exert a tremendous influence, but that field in now way encroaches upon the drama.

But let us not be too consistent in belittling the effect of practical television on the drama. Unquestionably the very novelty of television will bring about a profound disturbance. The magic of receiving drama through the air, when first achieved, will be so extraordinary that it will, for a time at least, engage the attention of an enthusiastic public. Radio broadcasting, musical monstrosity that it was in its early days, seriously affected motion picture theatre receipts. The talking movie aroused the greatest public attention while it laboured in embryonic imperfection.

This novelty interest represents no destruction or permanent loss to the legitimate drama. On the contrary, television will open a vastly greater opportunity for creative talent, for both sound broadcasting and television will require a constant supply of fresh ideas for programme material. Features must be originated every hour of the day and night. This tremendous demand for dramatic novelties so created will provide a training ground for dramatic ingenuity that should develop real capabilities.

The synthetic drama, furthermore, will be a valuable advertising adjunct, aiding in the stimulation of public interest in the legitimate drama. In that capacity, the help of television will outweigh any competition which it offers. When the microphone is supplemented by the photo-electric cell, we shall witness the nationalisation and internationalisation of Broadway through television and radio.

Television will be a new ally to herald to the corners of the earth the possibilities and achievements of the drama. Its influence will be widespread and its contribution helpful. The drama will pervade the ether and find new friends in far corners. So, distant as the day of television seems to be, perhaps not as measured in years but in progress required that day represents only a step forward to a happier and more prosperous drama.

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