

# The New Zealand Radio Record

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## Electric Home Journal

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### RADIO AND WAR OF THE FUTURE.

ANZAC DAY, the day of memories, has passed and the swirl and eddy of modern life has again engaged the attention of those who stopped for a brief respite to reflect on a decade that was blackened by war. Radio took the messages and the prayers of those participating in public ceremonies and flung them to the four winds. Everywhere, the gospel of peace was carried by radio. But that very agent of peace can become a sinister force, unequalled in its powers of destruction and atrocity. The Great War and the disorder that followed were sufficient to horrify the whole world, but half its terror has not and cannot be revealed. In it radio was only in its infancy; it was threatening to be a menace but was not. In the eleven years that have followed the declaration of peace, this science has made remarkable strides till now it is one of the premier sciences of the age. As a means of spreading entertainment and culture it has neither equal nor predecessor. Its use in the world of commerce has hardly been exploited, and its use in war undreamed of. It would be well nigh impossible to imagine just what it would grow into were hostilities to break out afresh. In the hands of the scientists concentrating on destruction it would be a weapon such as could annihilate armies and cities. It would change the whole aspect of war, and turn battlefields into shambles eclipsing in their horror those of the last Great War.

Consider for a moment the possibilities of remote control. Already aeroplanes and cruisers have been directed by stations, many miles away. Imagine the destruction these could cause without injury to the controlling hands. Aeroplanes filled with poisonous gases many times more deadly than those used before, when brought down could spread their fumes before a defenceless opponent. The submarine, that dread agent which nations are trying to outlaw, could be made doubly and trebly effective, through remote control. Then there is the photographic cell, which emits electrical impulses when it is acted upon by light. Mines that explode when touched would be totally eclipsed in their death-dealing properties by an explosive that was

directed to the doomed ship, by the combination of a photo cell and a small amplifier. Armies could be destroyed when the enemy was far away, gases and other fiendish agents of destruction might be liberated when their victims came within range—surely the power of the retreating force would be greater than that of the advancing one.

Then there is television, though now not practicable, yet the time is coming when it will be. Its use in war would be horrible in the extreme. Battles could be waged by officers removed considerable distances by controlling planes or other agents of destruction and seeing everything; they might even use the mechanical man—some have been devised already and used to amuse, but their place in war can be imagined. The observation planes of the last war must be scrapped when television becomes practicable. The possibilities of power amplification in detecting minute sounds, beam transmission to replace, or at least substantially supplement, the signal methods of our existing units are in themselves dangerous weapons while transmitted power suggests the perfection of the death ray which threatened to terrorise the last war.

Throughout history the tendency is for each war to be more terrible than the one that preceded it, but the utilisation of radio and television in the war of the future must make it an unparalleled horror. Gone is the glory of war.

## Wellington Symphony Orchestra

### New Season Opens With Brilliant Programme

SINCE its inauguration towards the end of the 1928 concert season, the Wellington Symphony Orchestra has scored repeated successes. Rarely in the history of local musical enterprise has such progress in every way been made in almost a single year. Competent critics have already testified to the artistic success of the season that is past. Business men in the person of auditors have witnessed to the financial success of this ambitious undertaking. Surely a credit balance for the first full season of an incorporated musical society is financial success! And this in spite of the fact that over 180 guineas were paid out during the season to professional players in the orchestra. The all-round success of the venture is a wonderful tribute to the energy and enthusiasm of everyone concerned.

Credit for the artistic excellence of the several performances must of course go to the orchestra's indefatigable conductor, Mr. Leon de Mauny. No one in New Zealand, possibly, has had such varied orchestral experience. His training in orchestral technique has been in the hardest school, and his apprenticeship has been served under the greatest orchestral masters the world has yet seen. Nikisch, Safanoff, Hans Richter, Weingartner, Koussevitzky, Beecham, Henry Wood. Wellington is indeed fortunate in having the honorary services of such a musician. Experience is not always, as in this case, allied in the one person with such superb musicianship.

Nor must the players themselves be forgotten. Almost all the strings have for the past seven years been in training for ensemble work under Mr. de Mauny's own direction. Little wonder, then, that attack, intonation, phrasing, and blend of tone is of such unusual excellence. Wood and brass players have been chosen from the finest instru-

mentalists available; and the whole orchestral personnel has risen on each performance to the highest standard of playing that has been heard in the Dominion since the visit some years ago by Henri Verbrugghen.

The first concert of the new season is announced for Thursday, May 8. The first half of the programme will be devoted to three of Mendelssohn's works: Fingal's Cave Overture, The Violin Concerto, and the Italian Symphony—three works that are, each one, in the forefront of their class. They possess, in addition to the more fundamental virtues of a musical work of genius, a capacity for being immediately appreciated by the man in the street. Lovely melodies, strong and piquant rhythms, and vivid orchestral colourings.

The second half of the programme should be well known to almost all who take even the slightest interest in music. Luigini's "Egyptian Ballet," "Finlandia" (Sibelius), the Orchestral Suite from Coleridge-Taylor's "Hiawatha," and, last of all, that popular thriller, the Hungarian March from "The Damnation of Faust" (Berlioz).

This performance will undoubtedly be eagerly awaited by broadcast-listeners all over New Zealand. But—as we have stated before—it must be remembered that this broadcast is for lovers of orchestral music outside of Wellington; and, of course, for those in the Capital City who are sick, or through other grave reasons are unable to receive the big extra thrill of both seeing and hearing the actual performance. Wellingtonians who are able-bodied—and who have two shillings or more to spend on an enjoyment that will not easily be forgotten—are expected to be "among those present" in the Town Hall at precisely two minutes to eight o'clock.

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