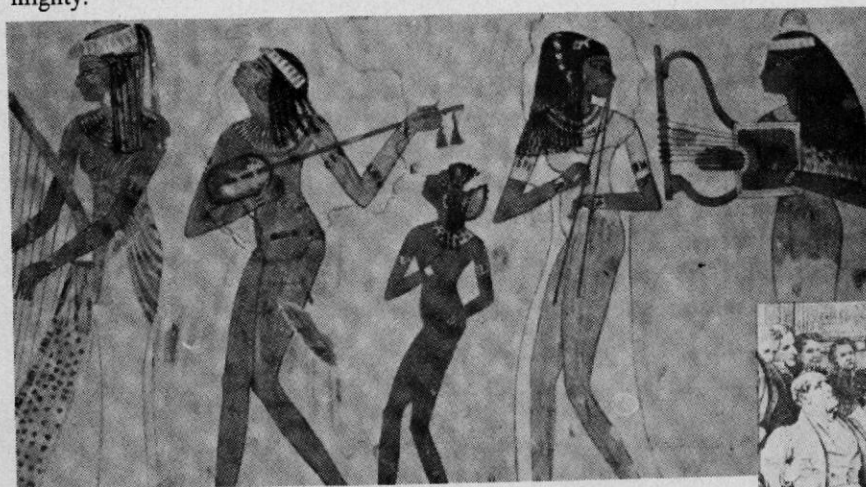


From a 1947 advertisement for Altec speakers.

ENTERTAINMENT IN THE HOME

by Ernie Welling

For all but the past few generations, musical entertainment in the home has been the privilege of only the very rich. Although music has been recognized as a great human need, few could ever afford to employ musicians. The skills of great performers were reserved for the mighty.



By the time of the Renaissance, the role of music in western culture had grown in importance. It focussed on Church and State and on the great homes of the wealthy, where composers were patronized and musicians employed.



Several hundred years later, the middle classes of the 19th century made music an important part of their lives. No genteel home was complete without a piano in the drawing room so that music could be made in the home.



But the inventive side of man had urge to create music by mechan

means. This mechanical trumpeter from the early 1800s was one attempt . . .



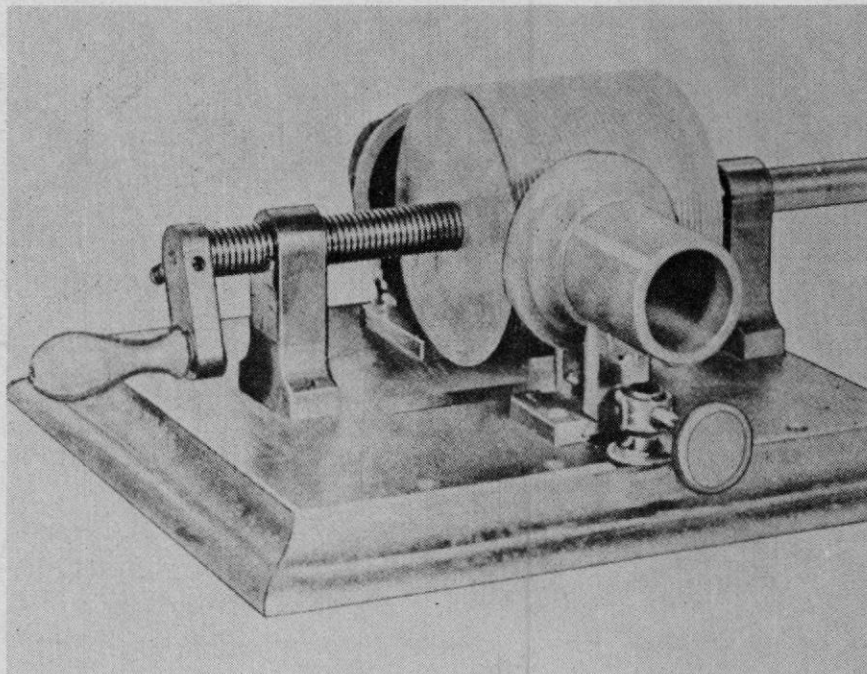
. . . but the most successful mechanism was the simple music-box. It grew until, by the end of the 19th century, it could handle large replaceable discs that played for up to three minutes. A 'single-play' model suitable for the drawing room looked like this . . .



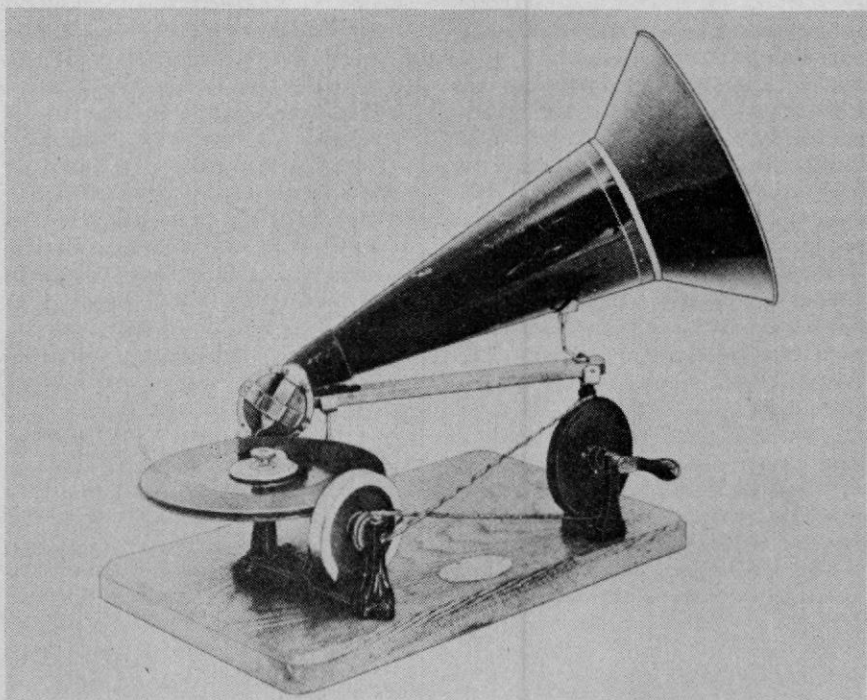
and a coin-operated 'changer' model, which held a number of discs, looked like this . . .



Another great mechanism for providing music in the home was the player piano. Before its heyday, however, an age of invention began that was to put unlimited music in every home at the touch of a switch. Sound had been recorded as early as 1857, but without playback. In 1878, Edison produced the first practical machine using a cylinder covered with tin-foil.

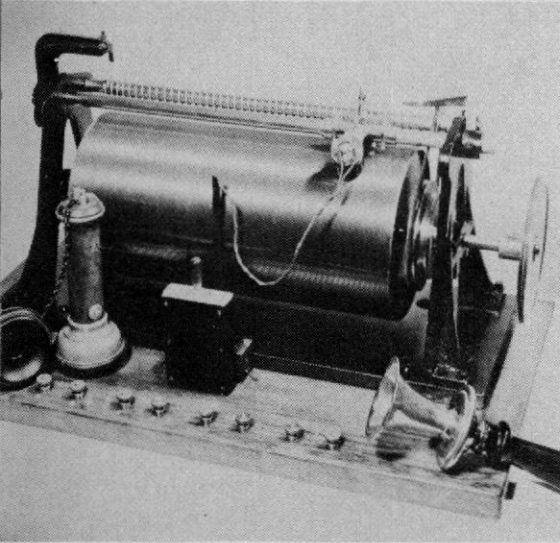


Emile Berliner decided that the disc was a better format for recording, and he began work in 1887. His hand-driven disc machine, produced in 1895, is the forerunner of today's elegant turntables.



At about the same time, another germinal development was taking place in

Denmark. With this crude device, Poulsen was recording successfully on wire.

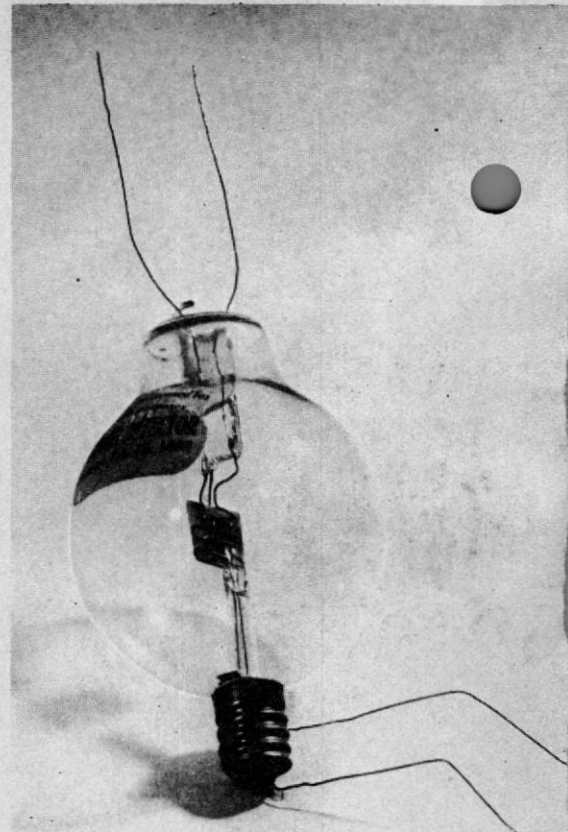


The world forgot Poulsen's work for a third of a century, while the 'gram-o-phon' was developed. By the early 1900s, many homes enjoyed music from the disc gramophone or the cylinder phonograph. Berliner's aggressive Canadian company trade-marked the now-famous "His Master's Voice" picture, and ads like this one (from the October, 1900 issue of the *Canadian Magazine*) wooed the public. ↓

By 1910, there were three competing record systems. Edison had joined battle with discs, but his used a vertically changing groove rather than Berliner's laterally cut groove. Then, too, there were cylinder machines. Disc machines were still ungainly because of the acoustic horns.



In 1908 came a great development which, in time, was to change the face of society.



DeForest's Audion was the first practical vacuum tube, and the age of elec-



THE GRAMOPHONE

songs, choruses, bands, etc., etc., with more clearness and accuracy than any hundred dollar machine on the market. Our records are indestructible, and will stand any amount of rough handling without danger of injuring them; they are so compact that **fifty-two Gram-o-phon Records** occupy less space than **eight wax cylinder records**. Our records are the only ones on which you can get the GENUINE Sousa's Band production. All others claiming to have Sousa's Band records are FAKES, pure and simple, and Sousa will substantiate this statement. Each record is signed by the maker, and the signature is reproduced in fac-simile on every copy. The Gram-o-phones and Records are made in Montreal; the factory is at 367-371 Aqueduct Street—It is GUARANTEED for three years. **Mr. E. BERLINER** was awarded a medal by the *City of Philadelphia* for the invention of the GRAM-O-PHONE. Like most valuable inventions, the Gram-o-phon has imitators—machines using the methods of the inventor—put on the market under a name to deceive an unsuspecting public; ask the name of the inventor of the "fake" machine—it has none—The Berliner Gram-o-phon was invented by the undersigned—all **flat record** talking machines other than the Gram-o-phon are fakes, pure and simple.

EMANUEL BLOUT,
Gen. Manager for Canada.

BEWARE OF TRASHY IMITATIONS.

The Original Disc-Talking Machine.

A FEW POINTS
ABOUT THE

BERLINER GRAM-O-PHONE

Without doubt the best amusement producer and entertainer on earth.

Its simplicity is such that a four-year-old child can operate it perfectly.

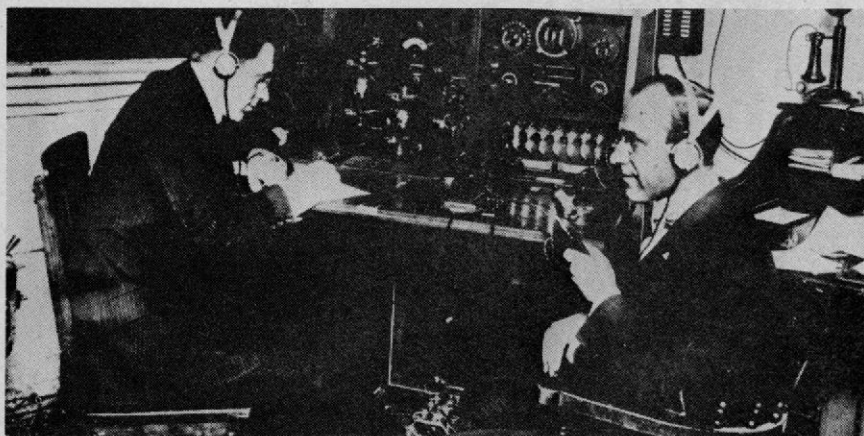
It is substantial and solid. There are few parts to it and these few seldom, if ever, require any attention.

It is low priced—Fifteen Dollars (including 3 Records)—and we guarantee it to reproduce

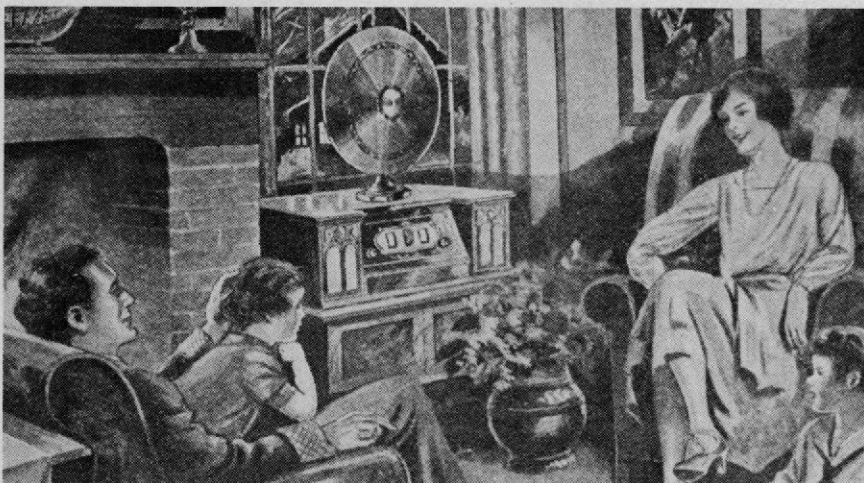
E. BERLINER,
2316 St. Catherine Street, MONTREAL, CAN.

Telephone Up 2418.

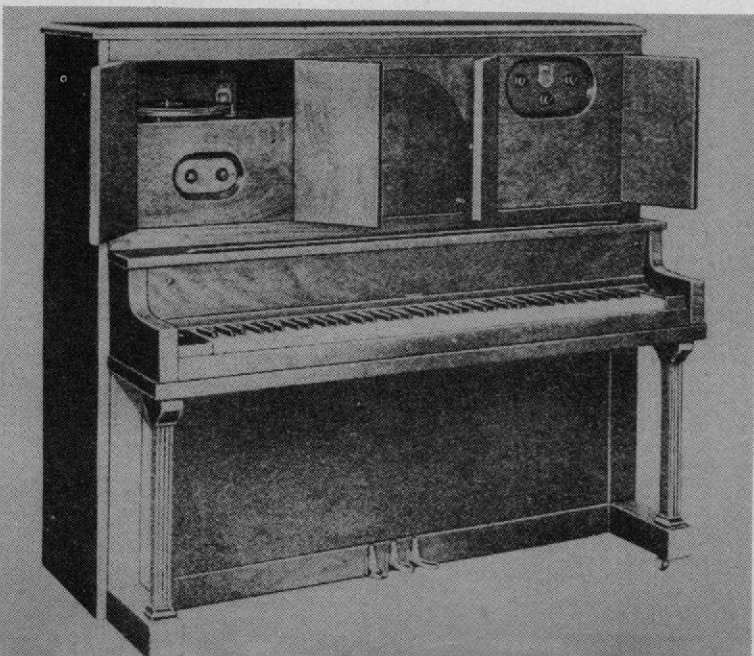
tronics had started. By the end of World War I, it broke upon the world as 'broadcasting' . . .



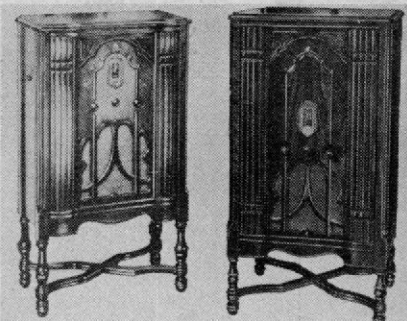
and everyone fell in love with this instant and exciting 'music-in-the-home' machine.



The radio craze lasted into the thirties, and records took a back seat. Changing to electric recording and playback in the mid-twenties improved their quality, but still didn't help. What was to be the new way to provide music in the home? Some people were unsure; and, for them, there were special combinations like this 1929 model . . .



The crisis for the record industry was made more severe by the world-wide depression in the late twenties. Edison left the business; and with the disappearance of the cylinder and the vertically cut record, the laterally cut disc was supreme after a 34 year struggle. At the beginning of the thirties, the focal point of many living rooms were radios like these CGE models. The beauty on the left cost \$189, and was a combination with a turntable set up for the new 33 1/3 rpm long-play discs — an RCA innovation that was before its time.



While music in the home could now be enjoyed by most people, there were wonders yet to come. The thirties were a turmoil of inventive activity below the surface, and the stage was being set for giant steps that would not become reality until the fifties. In England in 1932, a young EMI engineer named Blumlein quietly filed an elaborate patent that completely described a method for stereo recording. In the US, a landmark demonstration of stereo transmission was made by the Bell in 1932, using Stowkowski's Philadelphia Orchestra; and Major Edwin Armstrong was busy with his experimental FM broadcasts. In 1935, this strange machine appeared at the Berlin Radio Show . . .

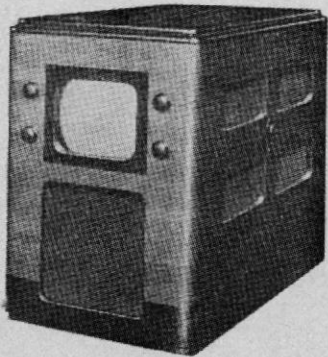


AEG's tape machine, using BASF's newly developed recording tape, was not yet ready for the home. But disc playback systems were now being scrutinized by a critical audience, who felt that fidelity should and could be

better. To pursue this aim, the first "hi-fi" equipment manufacturers appeared. This 1937 Fisher equipment is shown being presented to the Smithsonian Institution by hi-fi pioneer Avery Fisher.



The thirties also saw the creation of a whole new dimension in home entertainment. It brought music to the home accompanied by pictures. In England, a regular TV service started in 1936 with receivers like this 5" Cossor model.



After World War II, many of the new ideas matured rapidly. Tape recording, which had been perfected in Germany, was a prize of war, and this was the first machine to reach the US — an AEG transport with American electronics added.



Its impact on the broadcast industry was enormous. Not long afterwards, the first consumer machine — the Brush Soundmirror — became available, using paper-backed tape.



Tape machines like this 1954 Akai model became some of the main products of a giant home entertainment industry emerging in Japan.



The pace quickened for tape until, by the end of the fifties, mono machines like this Philips began to play an impor-



tant part in providing music in the home.

Also right after the war, Major Armstrong's FM system became a new source of high-quality broadcasting, and stations began popping up in the major centres. RCA, which had hotly opposed Armstrong, was quick off the mark in Canada in 1948 with this first Canadian-made FM set.

another "first-in-Canada" RCA VICTOR FM RADIO

No longer a promise, FM is a fact... and here is the first Canadian production of FM radio—a beauty by RCA Victor. A miracle of electronic engineering, the RCA Victor FM model 121 proves once more that RCA Victor—the leader—leads again.

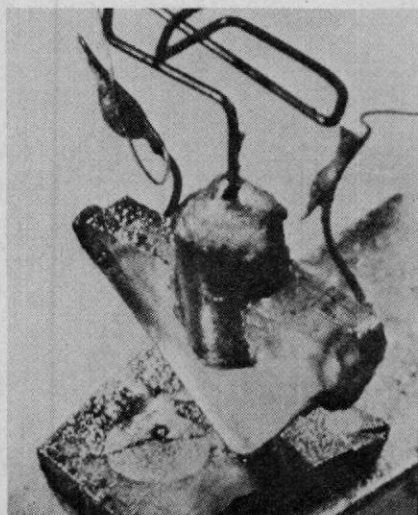
RCA Victor—the leader—is already functioning in broadcasting in already functioning in Toronto and Montreal. Plans are now in progress for FM transmitters in other key Canadian cities. Be the first in your district to catch in on FM. Remember, your district to catch in on FM. Remember, your district to catch in on FM. Remember, your district to catch in on FM.

FEATURES

- 4 bands—FM, Standard, Two shortwave—12 tubes
- 6 automatic push buttons for standard tuning
- 12" electro-dynamic speaker
- 3 speaker built-in antenna—Magic Eye for both AM and FM tuning
- "Golden Thread" tone system
- 10 watts push-pull power output
- Magnificent modern cabinet of colourful clear buff and finest lacquer veneers.

RCA VICTOR COMPANY LIMITED - HALIFAX - MONTREAL - OTTAWA - TORONTO - WINNIPEG - CALGARY - VANCOUVER

It was in 1948 also that there occurred one of the greatest of all inventions in electronics . . .



The transistor was to have far-reaching effects on the means of providing music in the home.

1948 also saw the introduction of microgroove long-play records; and popu-