

Readers Views in Our Mail Bag

ANSWERS TO CORRESPONDENTS.

"Whistle" (Lower Shotover)—Soldier's .005 fixed micadon condenser across the two wires near the set. This should stop the whistling. Communicate with Mack's Radio Company, Kent Terrace, Wellington.

G. Goodwin (Seaton)—No record of your earlier letter. Please repeat.

Norwegian Vessel Heard.

Miss P. K. Blick (Stratford): I was reading in the "Record" that S. A. Ellis, of Taranaki, picked up the ship station C. A. Larsen on Wellington's wavelength, and I thought I would like to let you know I picked it up on both nights. I have a six-valve neodyne set, and the volume and speech were coming through well, but of course the speech was unintelligible, being Norwegian. I would also like to say we are all pleased with 2YA's programmes, and they are generally very clear.

Programmes Appreciated.

J. H. North: Now that the radio license year is drawing to a close, and renewal of all licenses is necessary, I thought I would write and let you know how very much I have enjoyed and appreciated the efforts put forth by the Broadcasting Company of New Zealand. I wish to express my sincere thanks for the helpful services rendered by the Rev. Lionel Fletcher at 1YA. May his health permit him to long render such service. Re the musical library, I see the company has made arrangements to be kept supplied with all the latest music to help its artists—a splendid idea! Would like to say that the Symonds-Elwood Quartet are a splendid combination; also the Bosworth-Hemus-Towsey Trio are O.K. Of course, with over 40,000 listeners-in it is practically an impossibility to please everybody, but I would like to see a little more variety amongst the programme items. Clarinet, flute, cornet and Italian mandolin items are great favourites. Would like to thank the announcers for the clearness of speech "over the air," and for their courtesy and promptness in putting urgent messages "over the air," for which we are all very thankful. The "Radio Record" has been a pleasure to look forward to, and may its progress be even more so this coming year; it has been a great stimulus to increase of licenses, and I would suggest the waste-paper basket for those who are forever howling and growling and who are never satisfied. With my best wishes and respects to paper, company and artists, I am a humble but appreciative listener-in.

The Auckland Meeting.

G. McB. Salt (Auckland).—In your issue of March 30 there are published some remarks made by me at a recent meeting of Auckland listeners, together with an editorial comment which is quite inaccurate and misleading. In the first place, you say that I read a brief acknowledgment from the Broadcasting Company to resolutions for ward by the league in connection with the children's hour, but I did not explain "that, following on that brief acknowledgment, Mrs. Hall, organiser of the children's sessions, had interviewed" Mr. A. Hintz and myself. The letter I read from Mr. Harris was in reply to a letter of mine dated November 28, 1927. As we had interviewed Mrs. Hall early in October, it should be easy to understand why I did not make the explanation you apparently expected. Had you been conversant with the facts, you would have known that early in October three representatives of the Auckland Listeners' League interviewed Messrs. Harris, Goodfellow and Kent in connection with a scheme of co-operation. At this meeting it was the league's representatives who requested an interview with Mrs. Hall, who was then in Auckland.

Secondly, you assert that I accepted a position as "uncle" at 1YA and that I then withdrew. This is equally incorrect. At the interview with Mrs. Hall, Mr. Hintz and myself were offered such positions, but neither of us were willing to accept them. Subsequently, however, I rang Mr. Stringer and asked him, as station director, if he thought that Mrs. Hall was serious in making the offer. His reply was in the affirmative. A few days later I again rang Mr. Stringer to say that I would be prepared to discuss the matter with Miss Palmer.

but that I should only accept the position if I had sole control of the matter being broadcast during the particular hour.

I heard nothing further until an announcement appeared in the "Radio Record" that I was going to act as an "uncle." As you are apparently desirous of leading the public to believe that I accepted a position at 1YA and then withdrew, perhaps you can explain how my actions can be construed into an acceptance of the position as "uncle."

Finally, you report me as having said that "in a small way, they should be able to provide even better service

and longer hours than 2LO." This, for inaccuracy, ranks with the above two statements.

I trust you will be able to give the same publicity to this letter as to your unwarranted comments on my remarks at the Auckland meeting.

[The version we gave was as we were informed. We understand now from Mr. Salt that it was after his interview with Mrs. Hall and the incident about his acceptance or otherwise of the position of "uncle" that he wrote the company giving views about the proper control of the children's hour at 1YA. In regard to the "uncle" position, the impression was certainly received (apparently erroneously) that the post had been accepted by him. It will be apparent to listeners, however, that a condition about "absolute control" on the part of any one uncle would be impossible. The organising of the hour, etc., is the function of the children's organiser, and the uncles and aunts take their place in that scheme. So far as Mr. Salt's remarks and comparison with 2LO are concerned, our report is based upon our shorthand note of his words, which we took on account of the somewhat remarkable comparison made. We have confidence in the accuracy of our note.—Speakers sometimes forget what they say.—Ed.]

Sporting Broadcasts Appreciated.

Limerick (Wellington): I wish to congratulate the Broadcasting Company for their excellent relayed description from 2YA of the Wellington Racing Club's meeting at Trentham on March 15 and 17, also the Wellington Trotting Club's meeting at Hutt Park. I also hope that now that the racing and trotting clubs and the Broadcasting Company have again come to an understanding, we will hear a lot more of these interesting relays. Noticing in the "Radio Record" that the Canterbury Jockey Club have given permission for their big Easter meeting at Christchurch to be re-broadcast, I would ask, as it was successfully undertaken at the National meeting, I hope, and think, a great number of other sports will, that station 2YA will undertake it this time, as it is a meeting that would be listened to all over the Dominion. Wishing the Broadcasting Company the best of success.

No Parochialism.

"Anti-Bosh" (Ponsonby) writes: It is to be hoped that residents in other parts of New Zealand will not judge all Aucklanders on the published utterances of some of our local broadcast-listening enthusiasts. The narrow parochialism of some of our no doubt very sincere but misguided radioists must not be accepted as a common trait of the good citizens of Auckland. When a man publicly contends that he could see no reason why Auckland radio licensees should contribute to the support of the broadcast stations in the other centres, one can only regard that person's outlook as painfully narrow. Do no Aucklanders have valve sets and listen to Christchurch? Do they all reply on crystal sets? A broadcast scheme, like all public services, must be considered in the light of a composite whole. Take a public service like that of the Union Steam Ship Company as an instance. I am in a position to say that certain of their services do not show a commensurate return for the capital employed in them, but the directors rightly realise that the status of the company and the position it occupies in relation to the progress of New Zealand demands the maintenance of these services. It is the same thing with certain railway lines in New Zealand, which, if closed down, would mean a tremendous saving to the Railway Department. Also, there is the case of a certain short street I know of which required a costly retaining wall, which can never be paid for by rates collected on the properties in that street, although those property owners were immediately benefited by the wall. The cost of that wall is defrayed by the rates paid by property owners in other parts of the city, who gain no benefit by the erection of the wall. I am sorry to burden this letter with such crudities, but if they are enlightening to those few narrow-minded agitators I feel that they have achieved a good purpose.

Applying the Principle.

"Hard-up" (Roxburgh).—I read the report of the Auckland meeting of listeners with much interest, and was particularly struck by the remarks of the "gentleman with the curiosity." I thought that was good policy, so I set out to apply it. I went down to my old friend Hogan, who keeps the boot store, and I bought a pair of Doolans. "How much?" says I. "Thirty-five bob," says he. "Right," says I, and pays him. "Now," says I, "it is obvious that it's me and me likes that keeps you in the business. Is it not so? How could we pay the rent if it wasn't for me and me mates?" "You're right," says he. "Well, then," says I, "how much of my good money does we put into the boots that we sells me? How much is it the rent that we pay? And how much do we pay young Murphy here for spreading out the boots so fine and nice?" "And for what," says he, "does we want to know all this?" "It's me right as a customer," says I. "It's me that owns the business—verself's admitted it. It's my money that keeps ye going." "Ye silly Mick," says he, "it's no such thing. It's me puts me money that I've saved so hard into the business (barrin' what I've borrowed from the bank); it's me that takes the risk in providin' ye with boots that'll fit your ugly fate, and me figures is me own business entirely. It's boots that I sell, and not me business. It's the boots that ye own, and not the right to run my business for me," and wid that, believe me, he ups and boots me out, and me trying to assert me rights and curiosity!

Fading Issue.

M. D. James, Mount Biggs, Feilding, writes: Re station 2YA, Wellington. When this station opened the distortion was very bad, until some time after the fading test, when "Megohm" announced that it was our own fault, through having "oscillating sets." Two or three weeks ago the "Radio Record" published another account, and said it was the "monitor's" fault, and that was why the station put it over the air badly. Now, in the last issue "Megohm" says that the receiving sets must be tuned-in correctly. Now, Sir, to tell you plainly, what you put out at times from 1YA is damned rough, and also that "Megohm" is shielding the station, and does not know anything about it. I am not growling about the programmes, but I think a little variety in the instrumental trio would be a great success.

[We think our correspondent is a little astray in his comments. Readers who followed "Megohm's" summary of the fading analysis will agree that this analysis was strictly fair, and his conclusions unbiased and correct. He did not say that fading was entirely the listener's own fault. Everyone knows that oscillating sets may be a contributing factor to fading, but the major problem of fading has not as yet been solved by any scientific investigator. Our correspondent's reference to faulty monitoring is also couched in far different terms to that reference in M.I.R.'s article which dealt with this subject. In that article he pointed out that satisfactory transmission, but he did not say that fading was due to monitoring at 2YA. As to the last comment, that the receiving set must be tuned incorrectly, this is so obvious a requirement of satisfactory reception that we are surprised at our correspondent's reference and the conclusions he draws from it. "Megohm" is conspicuously fair and independent, and listeners will not, in our opinion, approve such an undeserved attack.—Ed.]

Further Receptions.

L. Saunders (Wellington): Since receiving 5SW on one valve, I have had several other stations; some I could not verify—too weak. 6AG, Perth, March 21, transmitting on 24 metres; he was putting over band and instrumental items, also songs, cornet solo, "Sunshine of Your Smile." I held him from 10.30 p.m. till 11 p.m., when strong Morse cut him out. On March 23, 3AH, Melbourne, 32 metres, instrumental items, singing, also talk on topics of Australia. On Sunday, about 3.30 p.m., I got WGY (CBC), Schenectady, N.Y., U.S.A., working on 35 metres—a good programme; Wurliizer organ items, also jazz band and songs. Closed down 4.30. New Zealand time, announcer saying "It is now two minutes to 12, and station, etc., is now closing down. I wish you all good-night." Monday morning 3LO, Melbourne, on 32 metres, came in splendidly, putting on some old-timers. Howling cut them out about 7 a.m. Wednesday morning, picked up PCJJ, Holland, fair strength, putting over records of the dance variety, one being "Muddy Waters"; the National Anthem was sung, with organ accompaniment, then short speech, closing down at 6.30 a.m. On Thursday I got 5SW, Chelmsford, broadcasting 2LO, London, at 6.45 a.m., and held them till 7.5 a.m. They came through good strength, using one valve amplifier on S.W. set. A man spoke on agriculture and products, then the call sign was given, followed by an orchestral item, piano solo, then "London is calling," followed by scientific lecture, photography being mentioned.

Music in New Zealand.

J. O. H. Tripp (Glen-Cary Station), Takatarama. In view of the fact that, as compared to most other countries, a large percentage of the populace of New Zealand resides and has its being in rural and back-blocks districts, it is only natural that New Zealand as a whole has always been extraordinarily backward as regards any so-called high-brow music. To give one of many proofs of this. I was travelling to England two years ago with an English musician who had been in New Zealand for nearly two years, and had been organist for one of the Cathedrals of the Dominion. This musician—an exponent of Bach, and a lover of modern music—was returning home solely because he could not get the appreciation of good music for which his soul craved. The few concerts that have been given from time to time in the larger centres by well known artists have been little technically understood except by a select few who have probably gained their knowledge elsewhere. Of course, there is always a fair number in an audience which has not perhaps had the advantage of a musical training, but which has the true inherent love for all that is best in music, which helps it to appreciate good music when it hears it.

Radio has whetted the appetite of many who are asking for better and better music, and now that the best classical works of famous masters are being broadcast every day the former "select few" are steadily growing, until "the man in the street" will soon be able to discuss the merits and shortcomings of well known composers. Education is needed in listening to good music to a much greater extent than is usually thought. Many an excellent composition is not appreciated by music lovers, perhaps until it has been heard half-a-dozen times or so. This is more particularly so as regards modern and ultra-modern music—as, indeed, the following incident will show: I wrote to a prominent pianoforte player of 2YA requesting that a certain modern composition should be played. I got a reply saying that the composition was too modern yet for New Zealand. New

Zealand cannot be expected to run before she can walk, and at present she is learning at a prodigious rate of all the past and some of the present-day classics.

Modern music cannot be understood so easily, as it is usually more subtle. To the lay mind often a confused jumble of discords which when really understood becomes a melody which grows on one and has a peculiar fascination.

As in everything else, variety is the spice of music. Even the most blattant fox-trot music lover would soon get tired of dance music if he or she had to listen to it night after night. It is only natural and right that dance music should appeal to a rising generation. The reason for this is not hard to find, as dance music expresses gaiety and pleasure to the voting, and is in keeping with nature. To those who have listened to, and absorbed, more good music than the average, an early appreciation of semi-classical music is acquired. This forms a good grounding in that which I will call a "listening education," for semi-classical music is the stepping-stone to the better classical compositions. The "Symons-Elwood-Short Trio," Madame Gower-Burns (Operatic Quartet, the Christchurch Broadcasting Trio, Madame Irene Ainslie, and Co., and others, are doing much to further the musical education of New Zealand.

Other lands may be more musically advanced, but with musicians such as the above to show us the way we shall soon bid fair to vie with most countries in the sincerest appreciation of musical talent.

Harmonics—A Query.

S. R. Ellis (Okato): While I was tuning on my short-wave to-night I received 4YA on 85 metres coming through at speaker strength, and I was surprised. So I went to my long-wave set (five-valve) and tried to get KPON on 230 metres, but received 4YA, also 230 metres. There were no gramophone items at the time, and then I switched back to their ordinary wave-length, 463 metres, and they were on the same item. Has any listener had the same experience with 4YA?

The Selfish Value of a "Boosting" Policy.

A correspondent, signing himself "Auckland," forwards the following to the "Radio Record," with the suggestion that it may serve as a useful letter to listeners. In a covering letter the writer says he realises that broadcasting has been held back in Auckland and throughout New Zealand by the folly of persistent criticism, when more could have been achieved by supporting the Broadcasting Company.

License holders, what does the number of licenses mean to you? Give the question a short deliberation, and you will come to the conclusion that an increase in the number of listeners means a lot to you. You took out a license and bought a receiving set for the sake of listening-in to what was sent out from one or all of the New Zealand stations. Perhaps you have had your license for some time. If so, all the better. Just cast your mind back a year, or six months, even three. Do you notice any difference in the programmes, any improvement? You will candidly admit, "Yes." You will realise that those artists who have made the improvement have to be paid.

This paying of artists whom you like—and whom you don't like, but have to put up with, because the other fellow likes them—has meant a great increase in the cost of running the service which the company is giving, and that cost comes out of the license fees. The increased cost has only been incurred because the increase in the license fees enabled it to be done. If there had not been an increase in the number of listeners, the stations would have been still carrying on with much voluntary talent, but now it is possible to secure the best talent in New Zealand. You appreciate their singing, their playing, and their reciting. You may not like the whole of the programmes they put on. You may be a "highbrow," or you may be a "lowbrow," but whichever you are, the artists whom you like have to be paid, and you will be fair-minded enough to admit that the other fellow is entitled to his share of the programme, and that his favourite artists have to be paid, too.

The expense is not only in regard to artists. The broadcasting business is developing to such a degree that expenses are incurred in many necessary directions. It is a vast and rapidly-increasing organisation—and it is only beginning. What it will be, and what will be its rate of progress, depends entirely on the amount of support it receives from the public.

Its future depends to a great extent on the attitude of listeners. Listeners should consider themselves to be mutual shareholders in the company. Listeners in the past, or some of them, have not looked upon themselves in the light of shareholders, but have gone around and derided the Broadcasting Company and its programmes. In that way they prevented many new listeners from taking out licenses, and so deprived the company of the fees which would have enabled the company to put on better programmes. They have been like the shareholders in a company decrying the wares of that company, thus injuring the business and preventing it from making good.

They were extraordinarily short-sighted tactics. For the past year broadcasting in New Zealand has had to contend with enemies without and within, those distinctly hostile to the company, and those within (the "shareholders," the listeners), who thought that by crying stinking fish they would force better programmes. They failed to realise that the policy of discouraging new listeners was

the one sure way of delaying the improvement of programmes. May I suggest the wisdom of a change of policy on the part of those most concerned?

TRUST "TYRANNY"

U.S.A. SENATE INQUIRY

SERIOUS ALLEGATIONS.

Allegations that a "radio trust" was endeavouring to force independent competitors out of business or absorb them, were made by witnesses for the Radio Protective Association of Chicago at a hearing by the United States Senate Patents Committee at Washington on February 9, on the Bill for forfeiture of patent rights in case of conviction under the anti-trust laws.

The witnesses, led by Ernest Reichman, counsel for the association, argued chiefly against the patent grouping by the Radio Corporation of America, which they said amounted to a virtual monopoly, particularly regarding the vacuum tube trade.

Manton Davis, general counsel for the Radio Corporation of America, outlined the position his concern would take when the hearings are resumed on February 20.

"The criticised agreements," he said, "were created by independent groups. There was no possibility of a radio industry until cross-licensing patents permitted lawful making of radio apparatus. Far from these devices restraining trade, they took the restraints off that made it possible."

Tells of De Forest Plight.

Arthur D. Lord, receiver for the De Forest Radio Company, said law-suits, directed mainly against this company, had cost it \$42,000 dollars (\$68,000) to protect its rights. He said the patents of the Radio Corporation were mostly "on refinements," and "are being used as a bludgeon over the independents."

No fundamental patents are held by the Radio Corporation, he testified, that have to do with the audion tube, which, he said, was invented in 1906 by Lee De Forest.

"There is no patent in existence today on the tube itself," he said. "All have run out. The great array of refinements the Radio Corporation of America displays are simply refinements on construction."

Pressure on the De Forest company, Mr. Lord asserted, forced it to cease operations. He charged the Radio Corporation with putting spies in the De Forest plant. His argument was directed principally against the patent license agreements whereby manufacturers licensed to use Radio Corporation patents must equip their receiving sets with tubes distributed by that concern. He said that 95 per cent. of the sets sold to-day were so limited.

The De Forest Company's bona-fide distributors had dwindled from 106 a year ago to only twelve on February 1 last, and relief had to be sought in the Courts, Mr. Lord said. On February 6, he said, Judge Hugh M. Morris, in United States District Court at Wilmington, directed a permanent injunction against the enforcement of "Clause 9" of its patent license agreements by the Radio Corporation. This clause related specifically to the equipment of licensed radio sets with particular kinds of tubes.

Company's Trade Dwindled.

George M. Salkeld, representing the Televisual Company of New York and the Independent Tube Company, said the latter concern had sold its entire output of tubes up to the time of the Chicago Radio Show. It had a plant operating with 100 employees, he said. When the Radio Corporation of America entered into its patent license agreements with twenty-five independent manufacturers, who agreed to clause 9, the business was cut down to a fraction of its former size, he said.

Edward R. Nockels, secretary of the Chicago Federation of Labour and general manager of station WCFL, Chicago, told the committee that concentration of patents "defeated the constitutional purpose of the patent laws."

Fred S. Armstrong, president of the Melitron Tube Corporation of Chicago and treasurer of the Radio Protective Association, said that enforcement of the "illegal tube clause" had compelled his company to stop operations. As a former employee of the General Electric Company, he said that company had built up a "paper patent situation" to use as a club over independent manufacturers.

Oswald F. Schuetz, of Chicago, executive secretary of the Radio Protective Association, appeared recently before the House Merchant Marine Committee on the White Radio Commission Bill.

"Congress thinks that it controls the air and that, through the Federal Radio Commission, it can allocate wavelengths and determine who shall use them," he said. "But before the licenses of these wavelengths can operate on the channels that you give them, they must first go to the radio trust for a license to use them."

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