

"Put" and "Take" in Broadcasting

CONTINUED FROM FRONT PAGE

For it is obvious that purely in return for such a sum—a sum which would not take you to the theatre or the cinema continuously for one week, even in the cheapest seats—the return is so great that the public cannot fairly demand any particular change for the better. Programmes are rather in the nature of mixed grills, sometimes even of the curate's egg. But for ten shillings a year and no trouble they are amazingly, incredibly good value. There is nothing like them for value in the world.

HOW TO GUIDE THE POWER.

BUT that is not the point. I think we have got beyond the stage at which we paid our ten shillings to the B.B.C. as we might to any to-shop. I think that nine-tenths of us who listen realise that we have got hold of something bigger than a music-hall turn, or even a greyhound race.

We have got hold of a great power, with infinite possibilities. And it is we who control it. The B.B.C. is only the medium which directs that control, supplying what we demand to the best of its ability. It must supply that demand, because we supply the money that its organisation demands.

But in its turn the B.B.C. is entitled to make certain demands on the public—on all of us. It is entitled to demand that this control of ours

should be an intelligent control. That we should know what we want before we grumble because we do not get it! That we should see that our receiving apparatus is working properly before we abuse its transmitting machinery. That our criticism should be helpful and not just captions or would-be humorous.

Even if most people regard broadcasting as no more than an amusement they should be ready to devote as much serious attention to it as they do to their other amusements. (For the moment I will leave aside the question of the value of radio as a means of education, of S.O.S., of information, and so forth.)

Now, if people wish to hear music; to go to a theatre, a music-hall, or a cinema, they take a certain amount of trouble as a matter of course. They find out what is on there. They go to the particular building where what they want to see or hear is being performed. They arrive more or less at the beginning, and leave at the end. They do not go to the Coliseum, and grumble at the absence of Shakespeare from the programme, or expect to hear a jazz band in the middle of a classical concert. They criticise what they have gone to see or hear on its own merits, not for being or not being something quite different.

But broadcasting, by eliminating the trouble necessary in the case of get-

ting to and from theatres and concert halls, has led listeners into the habit of taking no trouble at all. How many neighbours and friends don't we all know whose only method of listening-in to switch on vaguely at any time when nothing else happens to be occupying their attention! Is it unreasonable that in such cases the odds are heavily in favour of their finding themselves hearing something which interests them not at all? And then the B.B.C. gets letters complaining that its programmes do not contain what listeners really want to hear.

HOW TO LISTEN PROPERLY.

WE have all to remember that the B.B.C. is in the position of having to be a universal provider on a huge scale. It must satisfy in the course of its programmes the tastes of every one of us. And we all like very different things. I may hate Debussy. You may loathe jazz. My aunt may have a passion for household talks, and my cousins adore sacred music. And so ad infinitum. Surely it is up to all of us to watch for the items we like, and equally to avoid the ones we hate? Can we be surprised, let alone aggrieved, if we casually switch on, only to be bored or actively irritated, and to switch off again?

If a listener who enjoys Wagner takes the trouble to hear a radio Wagner concert, having first taken the

trouble to see that his set is in perfect condition for reception, and will then write to the B.B.C. and criticise that concert on its merits, he will have put as well as taken. His criticism will be positively helpful, not negatively carping. He will have done his share towards helping radio to fulfil its best functions, and to do its best for him.

And similarly in the case of all different tastes. But to sit through any mixed programmes, starting at any time, ending when you feel inclined, doing other things meanwhile, and with your set only casually tuned in, and then to criticise from the point of view of your own taste, forgetting all the others listeners-in in the British Isles, is unfair. For you have got your money's worth. You can't help that. If, having paid your money, you don't take your choice, you cannot blame the B.B.C. You might as well enter any theatre without looking beforehand at what that theatre is presenting and then complain to the management that you haven't got what you expected.

WATCH FOR YOUR ITEMS.

BROADCASTING must cater for us all. Each of us can only hope to obtain his own pet result incidentally. And each of us must watch for and seize those incidents when and as they occur, as they will, in the cycle of programmes. It is some-

thing like a mobile encyclopaedia, and you must find page and paragraph from the index—the programmes—to get the information, the amusement, the music, whatever it is you personally want.

Finally, we must all use our imaginations. I have often boggled at the genius of the man who invented, and the men who have since kept up to date, Bradshaw's Railway Guide. My imagination can only get as far as being hopelessly staggered. Similarly, if we all imagine what it must mean to have to keep the British Isles supplied with radio programmes for a year; programmes that shall involve almost every taste, art, amusement, thought, that shall hurt the susceptibilities of none, that shall not be unreasonably monotonous, sensational, hidebound, and that must be kept rigorously uncontroversial in tone without being just shatteringly dull—I do not think there are many of us who would be prepared to accept the job.

I most confidently believe that it is largely by criticism that radio lives, and will grow to its maturity. But if that growth is to be upwards, and the maturity a new and worthy art-craft, as it can and should be, the criticism must be informed and helpful, and it must come from listeners who listen, not from those who merely lend a casual ear.

TRANSATLANTIC TALK

NEW YORK AND AMSTERDAM.

Radio telephone service between New York, the "Nieuw Amsterdam" of Peter Minuit and the Dutch patroons, and old Amsterdam was opened last month, with William Westerman, president of the American Chamber of Commerce in Amsterdam, putting through the call. He spoke with Willis H. Booth, president of the New York Netherlands Chamber of Commerce, and vice-president of the Guaranty Trust Company. Mr. Booth, picking up the receiver at 32 Broadway, exchanged with Mr. Westerman the formal hopes for the prosperity of the new service and for goodwill between America and Holland.

When the first greetings were over, 78 dollars 50 cents (£15) for the first three minutes, Mr. Westerman's son stepped to the microphone.

"Vader, hoe maakt U het? En hoe gaat het met moeder en Cor?"

He was, he explained later, asking after the health of his father and mother and Corrie, his wife. He said he just happened to be passing through New York on his way to Curacao, Dutch West Indies, and that he had not expected to talk with his father for many weeks.

A little later, the rate after the first three minutes had continued at 26 dollars 25 cents (£5 5s.), for each minute, and the toll was mounting perceptibly upward. G. H. Ravelli, a member of the board of directors of the Netherlands Chamber of Commerce, got his wife, Mrs. Alida Ravelli, on the telephone. He asked for the children.

"Vistekende gezondheid," came the voice from 3200 miles over the ocean. Which, said Mr. Ravelli, meant that his family was in "the pink of condition."

And so it went. One cosmopolitan conversation was to this effect (W. P. Montyn, Dutch Consul General in New York, was speaking to C. L. Hoover, American Consul General in Amsterdam): "How have you been since I saw you in Batavia?"

"Oh, fine," the reply came clearly. "I wanted to see you in New York, but I barely had time to catch my boat."

"Well, I'll see you next summer in Amsterdam."

The telephonic connection between new and old Amsterdam was made via London. Ten days previously telephone service was opened between New York and Belgian cities via the same route.

USEFUL HINTS

1. For radio work use solder that is cored with resin. The resin forms an excellent flux for both copper and tin, and dries hard, leaving a dry joint which will not collect dust. See that the iron is sufficiently hot to melt the solder to an extent that it will amalgamate with the surfaces of the wires to be soldered.

2. A fixed condenser across the head-phone terminals may often improve the quality of signals.

3. A fixed condenser used in series with the aerial will, in most cases, improve selectivity.

4. Control of regeneration in a valve detector circuit can be made much smoother by use of a lower plate voltage and a higher number of reaction coil turns.

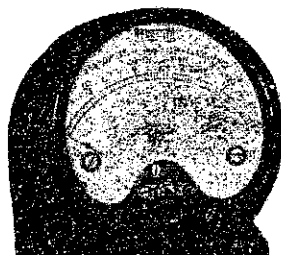
5. When B batteries begin to drop in voltage and crackling noises are evident, the cells may be used for longer periods by paralleling a large capacity fixed condenser of about 4 mfd., capacity with them.

6. Remember to use an insulating varnish on the wooden baseboard or on the cabinet, as many varnishes contain substances which will cause leakages. Shellac varnish can be used to best advantage.

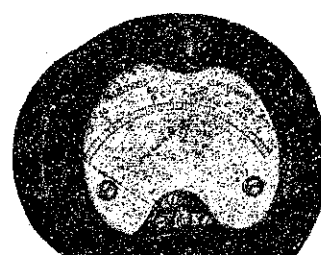
FERRANTI RADIO COMPONENTS



PROJECTING TYPE METER
Milliammeter £1/12/6 each
Ammeter.... £1/12/6 each



PORTABLE TYPE METER
0-7.5 150 V 0-20 MA. £2/10/0 each



FLUSH TYPE METER
0-7.5 150 V 0-15 MA. £2/10/0



Type B1..... £1/5/0 each
B2 Choke £1/5/0 each
B3..... £1/1/0 each



AF5 TRANSFORMER
£1/15/0 each.



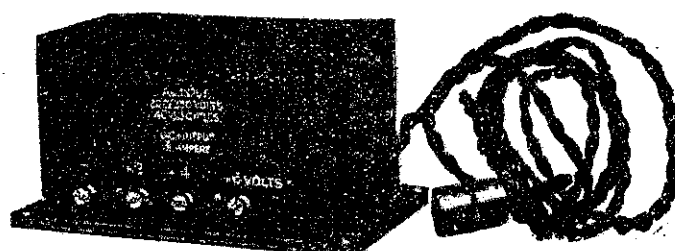
AF4C Push Pull Transformer,
£1/2/6 each.
AF3C Push Pull Transformer,
£1/15/0 each



SPEAKER
WITH EXPONENTIAL HORN
£3/15/0 each.



AF3 TRANSFORMER
£1/7/6 each
AF1 TRANSFORMER
18/6 each



TRICKLE CHARGER. £3/0/0 each

DOMINION DISTRIBUTORS:

A. D. RILEY AND CO., LTD., Wellington and Auckland.

AGENTS:

Canterbury: A. E. Strange, Christchurch.

Otago: Radio Engineering Laboratories, Dunedin.

Wanganui: Dobbs Bros.
Hawera: Davey Electrical Co.
New Plymouth: J. H. Jellyman.
Masterton: Radio Reception Co.
Hamilton: Anchor & Co.
Dannevirke: P. Nash.
Feilding: J. E. Jackson.

AND
FROM
ALL
LEADING
DEALERS.

A WIRELESS YACHT

The motor yacht Crusader, owned by Mr. A. K. Macomber, of California, is, from the wireless point of view, one of the most elaborately fitted private yachts afloat. Wireless programmes can be picked up by this yacht over long distances, and it is probable that in these days of extensive wireless broadcasting there are few parts of the world where the Crusader will ever be without wireless entertainment. Nearly every room has its wireless loudspeaker; and not content with receiving wireless from outside sources, Mr. Macomber has arranged to transmit his own wireless programmes from the yacht to his camp whenever he may be ashore. For instance, he is shortly to take part in a big game hunting expedition on the East Coast of Africa, and while on shore the hunting party will carry a number of portable receivers, which will enable them to pick up telephone conversation or music transmitted by the wireless telephone transmitter installed on the yacht, which will be anchored off the coast.

Elaborate Equipment.

Amusement is not the only use which Mr. Macomber makes of wireless. His yacht is also equipped with a complete and up-to-date wireless installation for the transmission and reception of commercial messages, news and weather reports, so that he may keep in close touch with the outer world. A 1½ k.w. Marconi valve continuous wave transmitter and 1½ k.w. quenched Marconi spark gap transmitter enables the ship to keep in communication with commercial wireless stations over long distances, while the ship's wireless receivers are capable of receiving messages from all classes of wireless stations. The yacht is also fitted with Marconi ¼ k.w. telephone set, which is very easily operated and supplies the party with private telephone service between its headquarters on the yacht and any camps which may be established during the expedition.

PROTECT YOUR VALVES

Home-builders, experimenters, and others can prevent their valves from being burnt out by accidental contact of the B battery circuit with the filament circuit of their valves by means of a simple device. The device consists of an ordinary 40-watt electric light placed in series with the negative B battery. The filament of the lamp, when cold, offers but little resistance. When an excessive current drain is placed on the circuit the filament heats up and thereby increases the resistance of the lamp a great number of times.

When the set is operating properly the lamp does not burn. Whenever a short is placed on the B battery the lamp lights up, thereby warning you that a short circuit has occurred, and at the same time the amount of current in the circuit is limited, and your valves are protected. In actual operation the lamp may be short-circuited if you desire, but it should always be used in trying out a new circuit, or in making changes in your present circuit.

4QG'S DISTORTION

Not only in New Zealand, but also in Australia, complaints of 4QG's distortion are rife.

The editor of the Sydney "Wireless Weekly" says: "The distortion noticed on 4QG, Brisbane, has been very much in evidence lately, and reports are to hand from all quarters on this. This is undoubtedly due to some form of atmospheric disturbance, as I have noted myself that the modulation from 4QG clears up for short periods. A change of weather conditions will probably overcome this effect." A Wellington broadcast technician has quite a different theory as to the cause of 4QG's horrid distortion, which he attributes to certain engineering reasons at the station.