

# Views and Suggestions of a Listener

## Various Controversial Points Discussed

THE writer of the letter below first forwarded his article to the Radio Broadcasting Coy., which duly replied to him. We are therefore able to present both sides for the views of readers.

### A Review.

GLANCING over last week's issue of the "Radio Record," I noticed an article dealing with the present criticism of the Radio Broadcast Co., at its work. The article referred to sets out various points, and in its way is a very fair commentary. There is, however, another side of the matter, and as listeners—either past or present, are invited to give their views, the following remarks are submitted:—

Taking my own case first: I have been a listener for over two years. I have not renewed my license for present year, and do not intend to while the conditions continue as at this writing. Now for reasons:—

First.—No variety to speak of—all programmes possess the "sameness" of the average boarding-house breakfast. Select any programme at random and compare it with another of 18 months back; what general difference or improvement is there? Some time back the R.B.C., through the "Record," took a vote to find the popular tastes in the different centres of New Zealand. This test certainly showed how fond the listening public is of "jazz," heavy operatic items, etc., and gave the verdict in no uncertain manner. What notice was taken of this "vote"? Apparently none.

Secondly.—Too much gramophone. This averages nearly half of total time. Now, most of us have machines of our own and can use them to suit our tastes; i.e.: what we like, and when we like it. To run a four-tube set costs in my case £8 per year, including license, batteries, valve replacements, and sundries, entirely too much to pay for the privilege of listening to somebody else's records.

Thirdly.—In changing children's hour and replacing it with more gramophone, you have lost many friends. This children's hour appeals to thousands of parents, who now reach home of an evening (from work) too late to listen to what, in my very humble opinion, was the brightest, happiest, and most "real" part of the entire day's programmes. To these folks the "Aunts" and "Uncles" were real, living friends, who they now rarely if ever hear—they are moved away to make room for another dozen gramophone records of very doubtful musical quality.

Fourthly.—Too much "jazz." Some listeners, of course, like this sort of thing, but many more detest it—each

pays the same license fee and is entitled to consideration in proportion to their numbers; still I would suggest keeping the different classes of music separate, so that the many who dislike what a friend of the writer calls "musical garbage" will know when to switch off the set.

Probably someone will suggest to switch in another station; but the majority know this cannot be done with the ordinary commercial set while 2YA is on the air—so they either have to accept what this station puts out, or shut down altogether. Question: Why should this station, with its huge power, be permitted to "poison the ether" for listeners who do not like its items. This phrase is not

in the "Record," specially featuring the fact: "Will cut out 2YA" as the strongest inducement to buy—and it is!

In another part of the "Radio Record" joy is expressed at the number of licenses already issued this year, and this is taken to mean approval of the R.B.C.'s policy. Good; but how many of these are normal new licenses? How many are due to the "Southern Cross" accident (and rescue), etc.? Then, consider how many of the older class of licenses are not being renewed, and the crowd who are dropping out of the "radio" circle for some of the reasons set out above. Personally the writer knows of a very great number who are disgusted and



THE CLARION QUARTETTE.

A talented group, whose items from 1YA, Auckland, are a feature of the programmes

original, but was used in conversation by a party to whom the writer was introducing a modern four-tube set. His remarks were: "As I see it, I am compelled to pay 30/- yearly for programmes that I do not want, and pay this to help 2YA poison the ether so that I cannot receive the other New Zealand and Australian stations that I do want, the latter of which get no part whatever of this fee?"

These are not exactly the writer's ideas, but they certainly represent the opinion of many hundreds in Wellington at least. Reduce the power of local station. It is not necessary—crystal users had better reception when 2YB was broadcasting from local station some time back on the lower power. If a cut were made it would allow all set owners to operate in comfort; at present many valve set owners feel they are being squeezed out for the sake of crystal users and are resentful—very. What this interference really means is shown by adver-

disappointed and refuse to re-license. Here, undoubtedly, is to be found the reason for the various societies lately coming into existence, most of which are frankly antagonistic to the R.B.C. and its work, or policy. The agitation for B class stations in the country is largely due to same cause. People are not satisfied, they think the company is "getting into a rut" and needs some competition to stir it up. New Zealand ought to have 65,000 listeners' licenses or more. We are making no progress. Why? In conclusion, the writer believes that the company is really trying to make a success, and actually endeavouring to please the public. Possibly some facts from the listener's side may help, and it is with this in view that these notes have been written.—"Eos."

### Company in Reply.

IN reply, the General Manager of the Radio Broadcasting Coy. wrote in detail:—

Programmes.—The sources from which talent for our programmes is drawn are limited, particularly as we are not in a position to send artists on tour among our stations or import special entertainers from overseas. Such an arrangement is one worthy of consideration when circumstances permit, but in the meantime we are of the opinion that as a result of co-operation between the Company and the available artists at each of the centres, including those from overseas who are visiting the Dominion, considerable improvement is noticeable in the programmes.

Since the inception of the Company it has been apparent to us that it is an impracticability to please everyone at all times. It is evident that each listener is entitled to consideration in that his license fee contributes to the service, but it is an unfortunate circumstance that as promoters of a public utility we are unable to individualise in arranging our programmes, but must formulate our plans generally in accordance with the

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