

## S'Marvellous.

YOUR correspondent, Mr. Donald J. McIntosh has surely remarkable results from his set. It is simply wonderful to think that anyone living 25 miles from a 5-kilowatt station can get clear reception both day and night, and readers must surely be filled with admiration and envy by a set that can accomplish such a truly marvellous feat. Just imagine it! Clear reception from merely a 5-kilowatt station over the enormous distance of 25 miles. Mr. McIntosh unwittingly supplies a good argument for relay stations for more distant parts. I am sure if all listeners could move their aerials to within 25 miles of 2YA there would be very few complaints of bad reception, and then no doubt the sets would on most occasions be to blame. Unfortunately distance from 2YA makes it im-

possible for me to judge the correctness or otherwise of Mr. Leslie Jones's assertion of faulty monitoring, but I am sure that Mr. Jones would appreciate the reception in his present locality if he could bring his set into the district for a month or two. Perhaps someone will tell me that my set is to blame, but if so, can he explain why daylight reception on this set is just about perfect?—Fred R. Swain (Hamilton).

## "Good Music" versus "Jazz."

I QUITE agree with Mr. Swiney that there is altogether too much jazz being introduced into our broadcast programmes. The most popular music in the world to-day is undoubtedly the works of the composers who Mr. Swiney mentions, but, while jazz and theme songs are allowed to predominate, these other items will be more or less crowd-

ed out of our programmes. However, all praise and thanks are due to the "R.B.C." for the proportion of classical music contained in their programmes, special mention being made of the relaying of "The Elijah" from the Dunedin Town Hall by 4YA. I am sure that hundreds of listeners-in enjoyed a musical feast on that night. Referring to the saxophone, I think that Mr. Swiney is a little too hard in his criticism, when he says that he would murder the saxophone. The saxophone is a very useful instrument when used in its right place, but its tone quality is such that it should never be heard continuously. The right place for this instrument is in orchestral work (not jazz), and playing a part written specially for it. There is no doubt that the tones of this instrument grow very monotonous, when heard in about a dozen fox trots in succession, as is the case in some of our evening programmes. However, no one can take

most nights until about 8 o'clock. The station is KHJ, Los Angeles, on 333 metres.

There have always been a lot of complaints about mushiness of 2YA in many parts of New Zealand, but as I do a lot of listening to 1YA I am seldom troubled with distortion. The trouble is evidently not in the transmitter, but is due to natural causes. As the complaints are so numerous and so widespread, distortion is evidently experienced in many parts of the country, and I think 2YA should do some experimenting, such as alteration of wavelength, aerial and earth system, etc.—Geo. R. Munro (Auckland).

[2YA's wavelength has been allotted by the Post Office authorities, and cannot be changed at will.—Ed.]

## Letting It Worry Him.

"A BROKEN-HEARTED Listener," Lower Hutt, writes to the effect that, while he admits there might be a certain amount of expense in abandoning the silent night, he does not think the expense would be as much as was suggested by us. At any rate, he adds, the expense argument will only leave the majority of listeners cold. Further, had the Radio Broadcasting Company not given greater service than undertaken in its contract, it would have been out of business to-day, therefore our argument was too "paltry." In conclusion "Broken-Hearted Listener" asks that 2YA should realise that it is dealing with an intelligent public, and (1) give service, (2) be prompt in announcing and accurate in programme times, (3) eliminate visitors' items which were, on the whole, "something fearful," (4) exercise some judgment in placing the "mike" at relays, and finally be consistent with transmissions, which at night time vary from good to absolutely unbearable mush, chiefly toward the latter.

## The Theories Question.

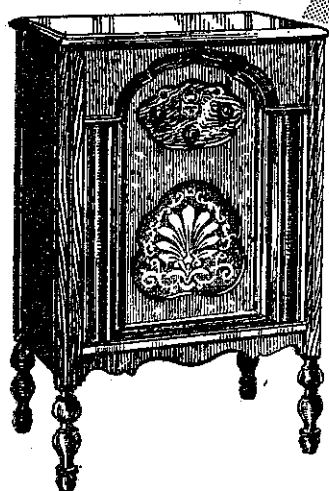
I HAVE listened and read with much interest (and amusement) to all the different theories re the mushiness and distortion of 2YA. While I agree with your correspondents as to the bad transmissions from 2YA, I was amused with the letter of Mr. F. J. Martin. Perhaps if Mr. Martin disagrees with the geological theory, as he says he does, he might be good enough to enlighten us as to his idea of the matter, as I am sure the staff of 2YA, as well as the listening public, would like to know what the trouble is.—A. R. Skilton (Pahiatua).

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July 19.—v. Auckland, at Auckland (1YA).  
July 26.—Third Test, at Auckland (1YA and 2YA).  
August 9.—Fourth Test, at Wellington (2YA).

exception to the saxophone being heard occasionally in solo work, if it is something good, such as Beethoven's "Minuet."—Nine-valve (North Auckland).

### Mushiness From 1YA.

IN your issue of June 6, "Cheerio," Christchurch, makes some rather rash statements. He starts off by stirring up Tongariro for complaining of reduced strength of YA stations. Well, as far as 1YA is concerned there certainly has been a big drop in strength in the last twelve months, probably as much as 50 per cent. some nights. I am situated about 25 miles from 1YA, and on some of the worst nights 2YA, 3YA, and all the bigger Australian stations have beaten it for volume.

"Cheerio" goes on to ridicule the idea of an American station heterodyning 1YA. Well, "Cheerio," you should stick to subjects you know something about, as there most certainly is an American station on 1YA's wavelength