

while no dearer than a home-made A.C. set with two more valves, can not be equalled for quality and punch.

THE country listener, who is confined to batteries, must use other circuits and, as I mentioned before, the four-valve Browning Drake or Ham-mur-lund Roberts will be his best bargain. These sets are quite simple to make and give astonishingly good results. Some, of course, do not want to go to the extent of four valves and prefer to make one or two-valve sets.

These, however, can cause a considerable amount of trouble, and most of the howling valves result from users of these small sets endeavouring to reach out and get stations too far distant. The thing that is difficult to understand is that these people know that they are howling and yet still continue to do so. In some measure, to combat this trouble the New Zealand Radio Press has withheld from bringing out one and two-valve circuits, though it appears that a large number of constructors are obtaining their information from magazines the circuits of which contravene New Zealand regulations. In order to meet this situation a new series of receivers on improved lines are soon to appear.

NOW I think I have said as much as time will allow to the home constructor. We must now pass on to the other radio enthusiast, the DX man. Any set will do for DX-ing, providing it has sufficient amplification to bring in outside stations without annoying one's neighbour. Recently I saw a curious definition of the ideal DX man's set—a power detector, with a high gain amplifier, preceded by two stages of imagination. Now, I don't think that is quite fair, as although many of these fantastic stations exist more in the imagination than in reality, still I am of the firm belief that easily the largest number of real DX-ers are honest.

There is no doubt that there is a considerable amount of fun to be had for searching for these unusual stations. Here are some of the times in which to search for the DX "plums," as they are called. Australian main stations during New Zealand daylight—and no imagination, please. Also, some of the small New Zealand B class stations are very difficult to receive in daylight. Most sets of four valves or more can receive the Japanese stations, which can usually be heard after 10 p.m. The music is very weird, and listening to them for the first time provides a real thrill. There is one just close to 4QG, which, in the Wellington district at least, comes in splendidly. The American stations have been coming in very well this season, and Chicago is not infrequently reported. They can usually be heard late in the afternoon and up till 8 or 9 o'clock at night, Sunday night being the best time, because they are then on later, it being their Saturday night. If you want to hear Chinese stations, it will be necessary to keep very late hours, for they do not begin to come in until the Australian stations have closed down. The Indian stations are still later, and they can usually be heard at about 2 a.m.

The most prized DX scalps are the South African and European stations, and surprising though it be, these have been definitely received before sunrise. At the present time there are a number unidentified stations which can be heard about 4 o'clock in the morning. I firmly believe they are European sta-

tions because very many of these operate on tremendous power, and there is no reason why they should not be heard. So far I have heard of no one who has received a verification card from any one of these, but I know a few who have written away and are anxiously awaiting a reply. It will be very interested to know who will be the first New Zealander to receive verified reception of a European broadcast station. They were heard in the old days on the crudest of apparatus.

I spoke a few moments ago about a verification card, and I know some of you will be wondering what that is. It is the only tangible proof that anyone can offer for receiving a station. The station is heard, the call-sign dis-

tinguished and some of the items and their times noted down. This, together with as many details of the reception as possible, is sent away to the station in question, and they reply by stating definitely whether it was their transmission that was heard. It is surprising just how many cards one can collect, and, I think I am not exaggerating to say that some listeners favourably situated have over 100 cards to adorn their walls. At the present time a competition is being held to see who can produce the largest number of these cards. One thing is necessary for good DX work—and that is a good aerial. Even then some people cannot get good results, and this is due to their situation. So many have written to me quite disappointed at not being able to receive the American stations, although

they have a good set, but all the consolation that I can offer, is that I have a splendid aerial and have tried on almost all the first-grade sets there are, and am unsuccessful, yet I know an enthusiast who lives less than two miles away who received them regularly.

Broadcasting System

Defined by Sir John Reith

IN view of the Postmaster-General's recent pronouncement that the Broadcasting Company's license, which expires in January, 1932, will not be renewed, and that the Government will take over the engineering control of broadcasting, the following extract from an article on "Broadcasting," written for the latest edition of the Encyclopaedia Britannica by Sir John Reith, director-General of the British Broadcasting Company, should prove of interest to all wireless listeners:—

In his article, Sir John refers to the following systems:—(a) 'Goodwill' commercial broadcasting tempered by Government control, as in the United States since 1927; (b) systems constituted as commercial companies, but subjected to the continuing supervision of a Government department, and limited as to profits; (c) companies commercial in form, in which the Government holds a controlling interest, as in Germany, Austria, Czechoslovakia; and (d) organisations of the type of the British Broadcasting Corporation or the Danish Radio Council, in which a national broadcasting authority is constituted by, but stands apart from, the ordinary machinery of the State.

"The success of an organisation of the last type," states Sir John, inter alia, "depends essentially upon the public according to its executives and its traditions—a confidence that is independent of its political outlook toward the Government of the day; hence it has usually been instituted as the result of prior experience, successful or unsuccessful, of other forms, and not at the outset. . . . In some countries the engineering side of the work is wholly in the hands of the State telegraph authority, and the broadcasting organisation as a distinct body is limited to the provision and execution of programmes. In others, the engineer service is as much a part of the broadcasting organisation as are the programme and the administrative departments.

"That the question is not a simple one may be gauged from the fact that of the two most highly-developed services in Europe, the one works under the first and the other under the second system. In the British view there are many factors, such as engineer interest in the details of studio acoustics and managements on the one hand, and artistic interest in the control of modulation on the other, that makes it undesirable for any hard and fast line to be drawn between the two sides of the work."

ON
DECEMBER
4th



WILL
PRESENT

A CONCERT TO BE RELAYED FROM THE WELLINGTON TOWN HALL

Commencing at 8 p.m.

Conductor . . . H. TEMPLE WHITE

Accompanists . . WILLIAM BILLINGTON and
ERNEST JENNER, A.R.A.M.

Part 1

National Anthem.

The Singers. "Hymn to Apollo" (Gounod)
"Queen of Love" (Bantock)
"Hungarian March" (De Rille)
Cecilian Quartette "The Lord is My Shepherd" (Schubert)
Claude Tanner ('Cellist) "Ave Verum" (Mozart)
"Minuet" (Bocherini)
The Singers. "Caleno Custure Me" (arr. Harris)
"Lend Your Ear, Pretty Maid" (McLellan)
"A Persevering Vocalist" (Matthews)

Part 2

The Singers. "Sailors' Chorus" (Wagner)
"Ma Mississippi Home" (Smith)
"The Hunter in His Career" (Grainger)
Cecilian Quartet "Follow Me Down to Carlrow" (P. Fletcher)
Claude Tanner ('Cellist) "Melodie Arabe" (Glazounov)
"Intermezzo" (Granados-Cassado)
The Singers. "All Through the Night (arr. North-cote)
"Drink to Me only with Thine Eyes" (arr. Button)
"Follow the Gleam" (Aylward)

God Save the King.