

Mr. Knight wishes to appease his curiosity re my identity, the Editor has my permission to disclose same if requested. My motto is, "give honour where honour is due," and having no axe to grind, I consider this correspondence finished as far as I am concerned.—C. Clef (Napier).

Advertising "Under Control."

APPROACHED in a proper spirit I would venture to assert that advertising under control is not objectionable. Anyhow all stations advertise—the YA's only to the extent of saying "we'll now entertain you with a . . . dance programme. The 'B's' always carefully point out that the record you have just been listening to was a — recording number so and so. They also acknowledge who lent them the records. Now take Americans. They advertise, but on two stations I have been checking up on of late the advertising has not been obtrusive. Take K.F.L. They announce that the station is operated by Earle C. Antony Inc. Packard Distributors for California, no worse than the YA's long opening and closing statement of ownership. Occasionally a short remark is made as to the virtues of the Packard.

My point is this—a station advertising and known by the listening public to be broadcasting advertising can only get public support by programmes of exceptional quality. The New Zealand stations never seem to get out of the rut of records, records, records.

Sponsored programmes would elevate the whole standard of broadcasting. No one is going to listen to a programme of records, plus a little advertising, but I for one would not object to a short statement such as "This programme comes to you from Station XYZ through the courtesy of — the well-known butchers. This well-known firm's twelve shops offer the housewife the best of meat at prices in keeping with the times." Now that, say in exchange for an hour's entertainment by a combination such as the Orches-

trina or an hour's dance music by a real dance band, is not out of the way, and that short announcement is no worse than the continual intimation that "you have been listening to a — recording number so and so." The matter is easy of regulation. It is quite time New Zealand broadcasting was reviewed, and the listener given a fair run. At present the "B" stations seem to trot along on any old channel and under the old dodge of "testing" hop on the air at the owner's whim. Why not regulate all stations as to wave-length and hours of operation, and when doing so remember that an Auckland "B" can put a good squeal into a Dunedin "B."

When all stations are lined up, a condition of their license should be that advertising be allowed for so many hours per week; no advertisement to occupy more than five minutes, and not more than one advertisement per hour. This of course, exclusive of the opening and closing statements of ownership.

This straight-out advertising would to my mind be preferable to the present thinly veiled stuff we get.

A "B" station on the air for 50 hours a week would have 250 minutes of time to sell. This would give the owners some revenue to pay for programmes and a little competition between "B's" for the advertisers would mean greater efforts on their part to draw the listening public. It is quite time a little more imagination was exercised in programme compilation. We look to radio for something novel, whereas the present fare is very commonplace. Whilst on the subject of programme arrangement, why doesn't the R.B.C. exercise a little initiative in connection with its layout? To my mind all four stations on news at once is bad. By 6 p.m. a big proportion of listeners have their papers. Why not, especially in the winter, arrange that at least two stations are always on music. Do it like this:

1YA.
4.30-5.30: Children.
5.30-6.30: News.
6.30-7.30: Music.
7.30-7.50: Talk.
7.50-8.0: Announcements, Programmes.
resume, etc., all stations.

I know someone will say what about the crystal sets? But can anyone bring out an analysis of the sets in New Zealand and show just what percentage of the sets in use have not a range at dusk of say, 500 miles, so that if necessary they can get either news or music?

Whilst on the job, why doesn't someone, preferably a recognised body, do a good roar about stations off wave-length. In passing, the report for January of the Radio Division, U.S. Department of Commerce is interesting. For the month, measurements were taken of 365 stations. The frequencies were, in the aggregate, measured 7934 times. Results were: 54 stations at no time deviated more than 100 cycles (1-10 k.c.), 102 deviated 200 cycles (2-10 k.c.). The permissible tolerance from an assigned frequency is not more than 500 cycles, or $\frac{1}{2}$ k.c.

A little "direct action" by the Government, who are getting some revenue from listeners, as well as the R.B.C. would clear up the air in "Cromdale."

Why Restrict B Stations?

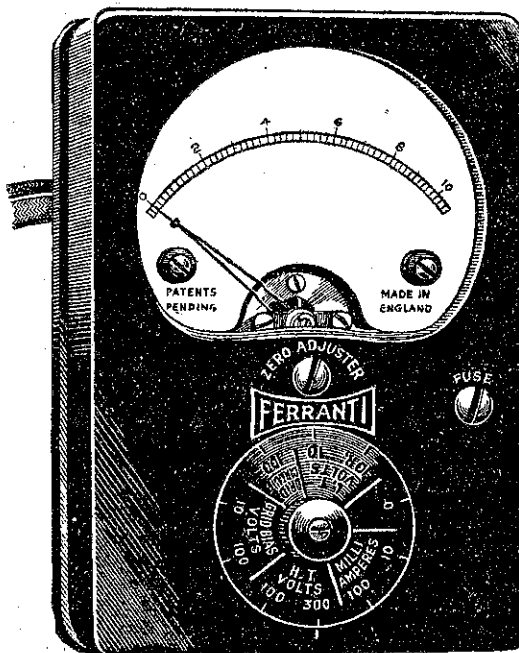
AS a very keen and enthusiastic listener I have read with interest the views of correspondents regarding advertising by "B" class stations. I certainly do not think that your paper's views are fair, and I cannot see why restrictions should be placed on the "B" stations.

In the first place, the evening programmes of these stations, even though they are mostly records, are infinitely better selected and more enjoyable to listen to than most of the YA programmes. If advertising matter is put over and is not appreciated by a listener then let him switch over to other stations: he is not compelled to listen to it.

These objections to advertising matter are in a way not much of a compliment to the YA stations, because it indicates that listeners are in the habit of tuning in to the "B" stations, which must be regarded as evidence that programmes from these latter stations are, as I maintain, preferable to the YA stations. Advertising matter, if put over well, is quite amusing, as a few minutes with the Australian "B's" will indicate, but why listeners and yourselves should have such rooted objections to advertising, which is in numerous cases preferable to listen to than some of the YA programmes, is beyond my comprehension. The R.B.C.'s programme arrangements leave much to be desired, and if it is wanted to "know" in which direction, I would simply say, "Listen in to 2BL and 2FC, Sydney" any day or any night. More variety is what is desired, there being far too many vocal items. Pianoforte solos can be enjoyed by all, however little we know of music, yet items such as this are comparatively rare on YA programmes. And, as George Fraser, of Ohura, says, what about more humour? If there are no real humorists available, then put on records. It seems to me that YA programmes are selected to suit the taste and desires of a few and not the great body of listeners.

I would suggest that the R.B.C. endeavour to obtain the views of prominent "ordinary" listeners in various parts of the Dominion, with a view to revising the arrangements of their programmes. I say "ordinary" because I feel that the views of "highbrow" listeners are considered most. The brightest spot of the YA programmes is, in my opinion, the dinner music, although the selection of this is not quite what is desired by most listeners. Listen in to the Sydney dinner music to grasp what I mean. I venture to say that the majority of those who have powerful sets spend their evenings listening to Australian stations and not

(Concluded on page 31.)



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