

What the Radio Audience Tells Us

By WILLIAM H. EASTON*

通俗無線雜誌

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There Are Fair Radio Listeners On the Other Side of the Pacific As Proven By the Cover Of Our Japanese Contemporary, the (See Name On Top). From the Expression On Her Face, One May Easily Imagine How Wonderful She Thinks Radio Is. "Oh My!" Says She.

IF the radio audience could realize some of the problems that have to be solved by those who are engaged in preparing the programs, they would, I am sure, not only sympathize with them but would wonder how they preserve their sanity. No one before has ever had to entertain a million or so people every night; and consequently those who have undertaken this simple little task have had to stumble along as best they could learning as they went and profiting wherever possible by their mistakes. They are, however, exceedingly fortunate in having an audience that tells them frankly just what it thinks about their efforts; and with the hundreds of letters that reach them daily as a guide they have been able to work with some degree of certainty.

The first rule that the letters lay down is: Give the radio public infinite variety. If you were to open their mail some morning, the first letter would probably say, "I enjoyed your concert so much last night. That's right; give us more good music and do away with those execrable popular selections." Then the second letter would say, "For the love of Mike, cut out the Up-Roar and give us good old American Jazz." Letter number three would read as follows: "Prof. Simpkins' address on the Color of Cats was the most interesting speech I ever listened to"; and letter number four would state, "Why do you inflict your audience with such stupid stuff as the talk on cats? I hung up my receiver in disgust."

With testimony like this it is quite evident that it is very difficult to satisfy everybody all the time. The only thing to be done, is to draw from the entire field of music, literature, science, politics, culture, hygiene,

and religion, and thus please everyone at least part of the time. Consequently, those who do not like jazz music must bear in mind that many will listen to nothing else; while those who do not like speeches must remember that a very large number of radio listeners are isolated or are invalids, and absolutely depend upon radio for their contact with the outside world.

CONSTANT IMPROVEMENTS NECESSARY

The second point that the letters prove is, there must be constant improvement in broadcasting both technically and artistically. No station can maintain its programs on a dead level and retain the interest of its audience. The complaints soon begin to come in. Curiously enough, they are all to the effect that the programs are getting very poor. This is not the case. They are just as good as ever; but the taste of the audience has improved. It is for this reason that KDKA is experimenting so constantly in every direction. Its engineers are incessantly striving for better tone reproduction and for the elimination of unpleasant noises. Its program staff is incessantly working for better artistic effects and for entirely new features. They began with the phonograph; then introduced artists and speakers in person; then went outside of the studio for church services, important meetings, symphony concerts, operas, and sporting events; and recently established an orchestra so that incidental music could be rendered in the best possible manner. Thus, in accordance with the well-known formula, "Every day in every way we are getting better and better."

INTERFERENCE MUST BE ELIMINATED

The third important fact that develops from the correspondence is, interference must be eliminated. Not only must the audience be able to hear this station clearly and distinctly whenever they wish to hear it, but they must also be at perfect liberty to eliminate its signals and receive equally clearly the program of some other station that may for the moment, please them better. This is their most serious problem at present. The great increase in the number of stations has filled the ether with chaos and confusion and if this is not remedied broadcasting will die out. The government, the radio engineers, and those broadcasting stations that are interested in radio for its own sake, and not for selfish reasons, are struggling with it valiantly. Though the situation may at times look hopeless, one should not forget that worse troubles than this have been smoothed out.

Broadcasting is only an infant. If it develops as rapidly within the next two years as it has in the past two (and there is every reason to believe that it will) interference will disappear; trivial programs will make way for those of real interest and importance; and it will be possible to hear not only the large American stations, clearly and distinctly, almost anywhere in the United States, but stations in London, Paris and Rome as well.

RADIO BROADCASTERS OPPOSE PUBLISHERS

By ROSCOE SMITH

The fight to bring back popular music to radio was crystallized into organized action at Chicago in the last week of April when broadcasters representing Chicago and twelve surrounding states formed the National Association of Broadcasters.

The problem raised by the American Society of Composers, Authors and Publishers when that association demanded a license fee or royalty, from broadcasters for the use of song "hits" rested mainly on the contention of the composers and publishers that radio broadcasting has reduced the sale of sheet music, player piano rolls and phonograph records. These products of inspiration and mechanical devices, they claim, are their only source of profit and broadcasters were served with warnings that unless they paid license or royalty they would face suit for damages for violation of the copyright laws if any music controlled by the society was broadcast by radio.

Out of several hundred broadcasting stations only two indicated any desire to comply with the dictum of the composers and publishers and practically all of the stations placed a ban on music controlled by the society.

Surprise was manifested by some of the broadcasters over the action of the composers and publishers because of ample evidence in hand that radio has popularized many songs and thereby created a heavy demand for such selections. It is claimed that radio stations reach a far greater audience than the old-time vaudeville and five-and-ten-cent-store "song pluggers."

Thorne Donnelly, program director of the Chicago Board of Trade station WDP at the Drake Hotel was emphatic in his belief that radio has boomed old and new song creations. A careful canvass among dealers in sheet music and phonograph records disclosed the fact that radio has increased sales and that the music most in demand is that which has been broadcast.

"DRY" RADIO PROGRAMS

Public resentment because of the "dry" radio concerts during April because of the shutting off of popular songs from the programs brought another phase of the controversy to the fore—a new organization of independent music publishers formed with the avowed intention of "breaking the music trust." Robert Charles Bates, with offices at 177 North State Street, is reported to be the acting head of the new association. Mr. Bates is reported to have said the "dry spell" would soon be at an end and that jazz and popular ballads by independent composers would be broadcast in May. In fact, broadcasters from every section of the country left the convention heavily laden with song hits by hitherto unknown composers. The new association is named the Associated Independent Music Publishers.

Many letters have been received by the newspapers denouncing the action of the composers society and managers of local broadcasting stations have received hundreds of letters approving their stand in refusing to pay tribute to the society.

Summing up the situation it would appear that J. C. Rosenthal representing the American Society of Composers, Authors and Publishers and attorneys made little headway with the broadcasters who expressed freely their views that they are the greatest advertisers of songs in the world. Wade H. Wade, of the Wade-Twitchell Company, stated that the sale of phonograph instru-

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to outside antennae, and therefore develop the necessary low voltages in them.

We thus see that here is a case where long and high antennae are not essential to sensitivity in detection, and that a low short antenna will sometimes yield good results. This should be very carefully considered by people buying or using such regenerative tube sets, especially if their landlords have objections to the installation of antennae on roofs, or where it is impossible or impracticable to install long antennae. Short antennae, and low ones, may be easy to install, and some landlords may not have any objection if they are shown that it will be short and low. Furthermore, in the event of difficulties even with the installation of short antennae, there is always the stand-by of the indoor antenna, of one or two wires. A single wire in the ordinary hallway or run around the moulding of a room will give a sufficient volume signal to operate the phones and be heard when phones are pulled away from the ear. And, as the writer witnessed the other night, a single wire about 15' to 20' long running through a hallway operated a regenerative set with two stages of amplification so that the music, when applied to a pair of receivers in an ordinary phonograph horn (no loud-speaker) was heard very loudly throughout an entire flat of five rooms. People intending to install receivers will do well to give this matter their attention to their own advantage, and thus avoid antenna installation trouble, which often holds many people back from buying radio sets.

New Development in Tubes

(Continued from page 31)

30 ohms per tube. If a six-volt storage battery is used, the resistance should be at least 60 ohms. In multi-tube sets the sockets for the tubes should be cushion mounted so as to minimize the effect of vibration.

With any vacuum tube, and particularly with the UV-199 tube, the changing of connections, or adjustments of the wiring of the set is dangerous unless the tubes are removed from the sockets or the "B" batteries entirely disconnected. Inasmuch as many adjustments can most advantageously be made while the set is in operation, it is strongly recommended that a protective resistance be placed in one lead of the plate battery, preferably immediately next to one battery terminal. An almost ideal resistance for this purpose is a 10-watt, 110-volt tungsten lamp.

Radio Broadcasters Oppose Publishers

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ments increased 125 per cent during the month of March and that the largest manufacturer of records in the country went on record as saying his business had increased 45 per cent since April first.

Then again it is said the American Society controls a comparatively small amount of the music published in America—something like thirty per cent of the total.

The new broadcasting association starts auspiciously with a guarantee underwritten of \$1,000 by each member. Catalogs of music that may be broadcast without license fee or royalty, will be published. The American Society is said to be eager for a test of the legality of their claims but the broadcasters rather than wage an expensive court battle have decided to refrain from



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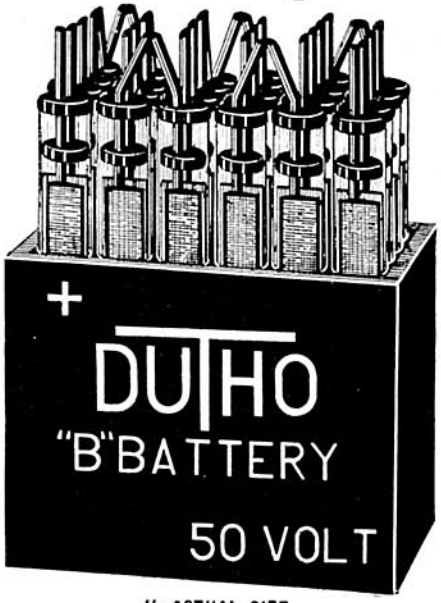
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Temporary officers of the National Association of Broadcasters are Thorne Donnelly, WDAP, president; Powell Crosley, WLW, Cincinnati, secretary, and E. F. McDonald, Jr., Chicago Radio Laboratory, treasurer. Charles E. Erbstein, of WTAS, will act as attorney and has announced his intention of carrying the differences of the publishers and broadcasters to the Supreme Court of the United States if necessary. Mr. Erbstein said the broadcasters make no money but on the other hand give the music price-less advertising.

Awards of Our Prize Contest Who Will Save the Amateur

How to Save the Amateur

By THOMAS C. HOWARD

6th Honorable Mention

If we are going to try to save the amateur by making him a necessity to his community, one of two things is sure to result. Either the amateur will become a professional, or he will be disposed of. Who will make his services a necessity unless he receives pay? It is, I think, evident to most of us that continued voluntary services are not to be depended upon when there is neither pay nor urgent need. And in the eyes of the "broadcast fan" the amateur transmitter is nothing more or less than a nuisance.

Let us not forget the meaning of the word AMATEUR. An amateur is one who pursues a study or cultivates an art because of his love for it; and he expects no financial gain.

It has been suggested that the amateurs could become a force and thereby uphold their rights. Is this not precisely what the American Radio Relay League is working for? *Moreover, the fact that thousands of relayed messages never reach their destinations only goes to show that the average amateur will not inconvenience himself to any great extent.*

How to save the amateur transmitter is a difficult question, and will, I think, be solved ultimately by a wider difference in wave-lengths.

However, granting that this change in wave-lengths can not be accomplished, I suggest the following plan:

1. Promote C.W. transmission. Encourage those who have only receiving sets to learn the code and to install transmitters. Let the retail dealers hold free code classes in their shops. To do this would be a most excellent advertisement and would be a great thing for the radio business in general.

2. A complete transmitter, at a reasonable price, should be placed on the market. (The panel transmitters already on the market are, in my opinion, too expensive.)

I wish that those who do not agree with my plan would bear in mind that it will take persons with initiative and energy to dispose of the amateur transmitter. Consequently it is reasonable to believe that these same persons would be energetic enough to spend a short time learning the code, if the chance were, so to speak, forced upon them.

Whether or not the amateur is driven out of existence depends entirely upon the radio manufacturers and dealers.

If my plan is not a good one, or if I have not said enough, you must concede that it is, at least, an idea.

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