

# Record Selective Crystal Set---How to Maintain Full Efficiency

## ---Special Notes on Short Wave Work



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## Does Broadcasting Affect Gate or Door Takings?

In New Zealand certain sports bodies look askance at the idea of broadcasting their meetings, and permission has been refused to broadcast special concert gatherings. Rightly or wrongly, the promoters believe that the broadcasting of their performances will affect the takings. Somewhat similar views are held in England, where broadcasting and theatrical enterprise are regarded as being antagonists. The article below, which appeared originally in the English "Wireless Magazine," shows how different is the position in America, where theatrical companies pay big sums to have one or more of their acts put "over the air." As time goes on there will doubtless be a change in viewpoint in New Zealand, and the advantages of making a wide appeal by means of radio will be better appreciated.

**T**HE war between the theatrical managers and the B.B.C. is one of the biggest surprises I have ever had. In America not only does a show consider it a first-class advertisement to broadcast, but it actually pays a high fee to be allowed to do so. Radio companies receive as much as £1,000 for the use of their microphone for an hour! (says Miss Fay Marbe, an American actress).

### ENHANCED STANDING.

Any play enhances its standing by being transmitted over the ether. Yet, as far as I have been able to see in my short stay in England, there is a feeling that radio is ruining the stage and concert platform. I am told that while the public can hear a song or turn in the comfort of their own homes, they will not go out into the night for their entertainment.

Whether that is so I cannot tell. Across the Atlantic, though, the reverse is the case. For us to hear a person is not enough; we want to see him as well. I, myself, have been told this hundreds of times in letters I have had from listeners.

Perhaps, too, we are more of a "going-out" nation. Home life is almost non-existent in our cities. Houses and flats are merely places to sleep in, to store belongings, or receive letters. We take most of our meals out, and when we do stay indoors it is usually at someone else's house. Thus wireless, even if it had the help of television, could do no harm at all worth mentioning to the theatres.

### NEW GROUND BROKEN

As a matter of fact, it has broken entirely new ground for the box-office. There are miles and miles of country not reached by railroad or served by telephone; where even newspapers penetrate but irregularly. The inhabitants used to obtain their amusement from magazines, of which there are hundreds more than in England.

But as soon as radio brought to their homesteads an hour or so of a

show on Broadway, with the infectious laughter, and clapping and cheering, they came under the spell of city life. And now they make their regular journeys to the nearest theatre to see what they have selected as the best of the shows relayed to them.

Of course, radio is somewhat different in my country. We have several companies all working independently of one another, and none of them associated with the State in any way. They derive quite a lot of their income from the fees paid to them by the theatres. They also put on programmes of their own, and because of the competition between them, have to obtain the very best artistes and numbers. The high terms they make with the stage enables them to pay big money for these. Five hundred dollars for fifteen minutes in the studio is what I received myself.

You probably think the whole business is terribly involved; an actress hiring the microphone on one occasion to advertise a show, and being paid to broadcast on another. But the point with a theatrical venture is that there are so many of them for the public to choose from that mere advertising alone is not sufficient. So we give "free samples"—for that is what it amounts to.

We take what we consider to be the best act, and after announcing what the play is, who is in the cast, and where the house is, and so on, switch it on. The same thing is done with our football, baseball, boxing matches, and concerts. And the results certainly justify the extra expenditure. In fact, "radioed" is the hall-mark of nearly every form of entertainment.

### A CIRCLE.

Then if the appeal to the ear is successful the public not only patronises that theatre, but later on wants to hear the same people over the wireless again. This time the situation is reversed, and the radio companies have to pay the particular star they are interested in. And because of the intense competition the fee is high—that of the highest bidder, of course.

Thus we have a circle, with equal benefits to both interests as far as I can see.

This competition makes American broadcast programmes vastly different from English ones. Even the announcing is affected. For instance when I was at 2LO a little while ago I was introduced thus: "Miss Marbe, the famous musical actress . . . will now give some songs from her repertoire. Miss Marbe." But when I was

"radioing" regularly every week in New York it was something like this: "Gee! Do you know who has come in?" Then would follow a whole heap of flattering remarks about me—how I was dressed and so on—keeping up the surprise until in the end they got to my name.

### LESS DIGNITY

There is not that dignity that characterises British broadcasting. The whole thing, I am sorry to say, is a money-making business. Whenever some prominent person comes to New York all the companies are struggling to get him into their studios. And they indulge in publicity just as much as any theatre or picture-house.

Another vital difference is in the two attitudes to advertising. Here not one word which can possibly be construed

—(Continued on page 2.)



CHILDREN OF BERHAMPORE SCHOOL HEARD FROM 2YA.

These children have recently been contributing to the brightly-arranged children's sessions, which are proving such a feature of the programmes from Wellington. Their performances have shown them to be exceedingly well trained.