

The New Zealand Radio Record

P.O. BOX, 1032, WELLINGTON.

Published Weekly. Price 3d. Subscription Post Free in advance, 10s. per annum; booked 12s. 6d.

Literary communications should be addressed: "The Editor"; business communications to "The Manager."

Advertisers are asked to note that alterations of advertisements should be in hand Friday of each week for insertion in the succeeding issue, printed Tuesday, bearing Friday's date. No responsibility is accepted for blocks remaining unclaimed three months after each insertion.

N.Z. RADIO PUBLISHING CO., LTD.,
P.O. Box 1032, WELLINGTON.

WELLINGTON, FRIDAY, APRIL 5, 1929.

SPORTING BROADCASTS.

DISCUSSION occurred recently on the part of the Wellington

Boxing Association as to the advisability or otherwise of permitting continuance of broadcast descriptions of boxing bouts. Some speakers urged that the past liberal policy of the Association should cease, and that for the future broadcasting of these contests should be banned. No decision was reached, but we think many devotees of the sport will regret, first, that the question has been raised; and, secondly, will be particularly inconvenienced if the suggestion is carried out.

NEVER at any time, at any rate in recent years, has boxing commanded the general support and interest that is now accorded it. There is a widespread interest in the sport, not only in the main centres, but throughout the whole country. It is not claiming too much for radio to assert that apart from the merit of the sport and contestants this revival of interest is largely attributable to the practice of broadcasting descriptions of prominent bouts, and thus exciting on the part of the public a more intense interest and sympathy with the manly sport than has hitherto prevailed. Numerous concrete cases can be cited of direct benefit accruing from broadcast descriptions. In one instance we know of a prominent citizen, who had never before attended a boxing bout, who is now a regular attendant. He is a well-to-do business man with definite musical and artistic tastes. On one occasion he listened to part of a broadcast description of a boxing match. He was interested. On the next occasion he listened to the full description. Again on the next occasion. By this time he was so interested with the quick and exciting portrayal of the contest that he determined to visit the Town Hall and see the next boxing match for himself. Never since has he missed an important boxing bout. Unquestionably his case can be paralleled by scores of others, and those cases lie at the root of the increased spread of interest in boxing.

SOME speakers at the meeting of the Boxing Association contended that they knew of cases where boxing enthusiasts had taken the opposite course, and, instead of now attending the contests, took their pleasure at second-hand over the air. We cannot think that these numbers are material. In any case, we would not use the word "enthusiast" in describing such a gentleman. However eloquent and vivid a description may be, it can never replace the actual sight of a thrilling contest—the quick parry, the clever blow, the rattling exchange of "in-fighting," or the clean knock-out.

ON such a question it is a matter of balance. Will the Association gain a widening circle of newcomers by continuing broadcast descriptions, or will it lose revenue by former patrons relying on a verbal description in lieu of actual sight? As a business principle, it can be effectively demonstrated, we believe, that that sport is the strongest which has the broadest foundation, which appeals most to the greatest number of people. Publicity is the one solid foundation

of all sports. Without publicity no sport can thrive. With publicity the road is open to popularity and prosperity. Therefore, the decision should be to build upon the broad basis of wide popularity and publicity.

THE service rendered by broadcasting to boxing has been, and is, no small one. Prior to the recent Macalister-Griffiths fight in the Stadium at Sydney, the Broadcasting Company had applications from all over New Zealand, and particularly from Dunedin (from which city Griffiths hails) to endeavour to broadcast the bout. Some of the YA stations were successful in so doing. At others, arrangements were made to listen-in to 2BL's broadcast and to summarise the rounds. In July last, it will be remembered that the Broadcasting Company gave a round-by-round description of the Heeney-Tunney fight, and later on rebroadcast a first-hand description of the fight specially issued on the Company's behalf in America. These services have been appreciated by all boxing enthusiasts. Again by broadcast, devotees of the sport in one city have been able to hear and enjoy outstanding bouts in other cities. These services have been available because of the co-operation of the boxing authorities in this country and elsewhere. So valuable is publicity over the air recognised to be that in many countries high payments are made for "time" on the air. Here in New Zealand this "time" and the attendant costs of operating have been given freely to boxing in the case of all important events. Because of that co-operation and assistance, boxing has made advances in the public esteem which otherwise would not have been possible. For the sake of the sport itself and its value to all manly New Zealanders—apart from any question of generosity and recognition of past services—we sincerely hope that the broader view will be taken, not only by the Wellington Boxing Association, but by all Sports authorities in relation to broadcasting of events of public interest. We believe that the time is not distant when the ban of the Racing authorities on the broadcasting of national sports events will be reviewed, and a precedent out of accord with the dignity of that sport removed.

"Rigoletto" on the Air

Popular Tunes Once Whistled Everywhere

WHEN "Rigoletto" was first produced (in Venice) three-quarters of a century ago) some of its tunes were whistled all through the city. Those tunes are as popular to-day as ever, and testify to the great and enduring popularity of "Rigoletto."

Nowadays, when excerpts from "Rigoletto" are sung, one can almost of a certainty hear the Duke's gay song about women, "Questa o quella," telling how one is as good as another to him; his uncomplimentary ballad, "La donna e mobile"—("Woman is fickle"), and the ecstatic "Caro nome," the love song of Gilda, the heroine, when she calls upon the "dear name" of her lover (the Duke, who has pretended to be a poor student). The detached, descending notes at the opening of this song make it easy to identify.

These and other such popular airs run through the opera, the presentation of which commences at 1YA on April 10, and at 2YA on April 12, the opera being produced in four instalments, spread over four weeks.

TO enable listeners fully to appreciate "Rigoletto," the story of the plot will be fully described.

The first instalment will cover Act 1, scene 1, and portion of scene 2, in all seven records. The scene and period of the plot is Mantua, Italy, in the sixteenth century. The Duke of Mantua is a Don Juan against whose attentions no woman is safe. He is indebted for help in his schemes to his jester, Rigoletto. The courtiers naturally have much reason to hate both duke and jester. In the opening instalment of the play, as covered by this programme, the Count Monterone is introduced. He is angry on account of the wrongs done to his daughter. Rigoletto jeers at Monterone, who utters a parent's curse upon both duke and jester. The duke is merely amused, but the jester is terrified. The courtiers plan revenge on Rigoletto. The second instalment shows how the courtiers proceeded to carry out their revenge.

Stations 3YA and 4YA will present the first part of the opera on April 17 and 26 respectively.

COMRIE, SMITH & WARDLE LTD.

'Phone 23-323. 77 KENT TERRACE, WELLINGTON.

MOTOR REPAIR SPECIALISTS.

All Makes of Radio Batteries, and Motor Accessories Stocked.
Whippet Service Station. Authorised Chevrolet Station.