

4YZ INVERCARGILL 680 k.c. 441 m.

- 7. 0 a.m. Breakfast session
- 9. 0-10.0 Morning programme
- 11. 0 Recordings
- 12. 0-2.0 p.m. Luncheon session
- 5. 0 Light music
- 5.30 Children's session: "David and Dawn"
- 5.45 Dance music
- 6. 0 "The Hunchback of Notre Dame"
- 6.15 Reserved
- 6.45 "Homestead on the Rise"
- 7. 0 Re-broadcast of official news
- 7.10 After dinner music; 7.30, Station announcements
- 8. 0 Talk for the man on the land: "The Diesel Tractor," by G. Phillips
- 8.15 Selections from grand opera
- 8.45 Josephine Bradley and her Ballroom Orchestra
- 9. 0 Reserved
- 9.30 Ports of call: "A Visit to Sweden"
- 10. 0 Close down

3ZR GREYMOUTH 940 k.c. 319 m.

- 7. 0 a.m. Breakfast session
- 9. 0 Morning programme
- 10. 0-10.10 Weather report
- 12. 0-2.0 p.m. Luncheon music
- 1. 0 Weather report
- 3. 0 Afternoon programme
- 4.30 Weather and shipping news
- 5. 0 Children's session, including a talk by "The Friend of the Birds"
- 5.46 "Westward Ho!"
- 6. 0 Dinner music
- 6.30 After dinner music
- 7. 0 News service, issued by the Prime Minister's Department
- 7.20 Let's be gay
- 7.30 "Marie Antoinette"
- 7.54 Ed. Lang (guitar solo)
- 8. 0 Grand opera
- 8.30 "Say It with Flowers" (episode 2)
- 8.42 Tea-time concert party
- 8.50 Al Bollington (organ)
- 9. 0 Reserved
- 9.15 Lighter moments with the masters
- 9.30 Dance music by Bob Crosby and His Orchestra, Brian Lawrence and His Lansdowne Orchestra, with interludes by Frances Langford
- 10. 0 Close down

2YH NAPIER 760 k.c. 395 m.

- 7. 0-8.0 a.m. Breakfast session
- 11. 0 Light music
- 12. 0-2.0 p.m. Lunch session
- 5. 0 Light music
- 5.30 For the children: "David and Dawn"
- 6. 0 "The Buccaneers"
- 6.15 Light music
- 6.45 Weather report and forecast for Hawke's Bay. "David Copperfield"
- 7. 0 Rebroadcast of Government News Session
- 7.15 (approx.) After dinner music
- 8. 0 "Coronets of England: The Story of Mary, Queen of Scots"
- 9. 0 Reserved
- 8.20 "Tit-bits of To-day: Hits of Yesterday"
- 9.50 "The Crimson Trail"
- 10. 5 Close down

2YN NELSON 920 k.c. 327 m.

- 7. 0 p.m. Rebroadcast news
- 7.20 Light music
- 7.45 "Drama in Cameo: The Pardoner's Tale"
- 8. 0 Concert programme: Light opera and musical comedy
- 8.30 Orchestral music with vocal interludes, featuring "The Sorcerer's Apprentice" (pukas), played by the Philadelphia Orchestra
- 9.15 Lorna Doone
- 9.30 Dance music
- 10. 0 Close down

2YD WELLINGTON 990 k.c. 303 m.

- 7. 0 p.m. Ragtime marches on
- 7.35 The Crimson Trail
- 7.46 Musical melange
- 8.25 Buccaneers of the Pirate Ship Vulture
- 8.45 The Fourth Form at St. Percy's
- 9. 0 Dancing times
- 9.20 Ports of Call: "Scotland"
- 9.50 Fanfare: Brass and military bands on parade
- 10. 0 Close down

IZM AUCKLAND 1250 k.c. 240 m.

- 5. 0 p.m. Light orchestral and popular items
- 6.45 Station notices
- 7. 0 Orchestral session
- 7.10 DX notes: Mr. Andrews
- 7.30 Orchestral selections
- 7.45 Notable British Trials: "The Trial of James Blomfield Rush" (episode 5)
- 8. 0 Concert programme
- 9.30 Miscellaneous recordings
- 10. 0 Close down



S. P. Andrew Photograph
MARY PRATT, Dunedin contralto, is the studio soloist in a concert programme to be presented from 4YA on Thursday evening, October 26. She will contribute songs by Wolf.

HE WANTED TO TALK

But There Was Much To Learn

(Some Notes by the Talks Supervisor) [II]

WE left the prospective talker going away with an idea in his head and a booklet of advice in his pocket. He sends in the script, and the Talks Department goes through it. As we said last time, the script will be judged primarily by its freshness. If it is stale, the style won't matter — it will be condemned straight away. By stale we mean that it goes over well-worn ground and doesn't say anything fresh.

No Encyclopædia Talks

One of the types of talks that the Service has had to guard against is the encyclopædia talk, something worked up purely from reference books, though it must be remembered that reference books are extremely useful at times, and indeed essential. If you are doing a talk, for example, on the centennial of some great man, then you will probably use reference books to some extent, and of course they are liable to be used in various kinds of topical talks.

Cleaning Up

We will say then that the stuff of the talk is acceptable, but that it needs some cleaning up. It is gone through carefully both for facts and for style. The person who sub-edits it is on the lookout all the time for errors, in fact, and statements that might give offence. You see, if anything inaccurate or injurious is put over the air it gets a very long start. General knowledge is very useful in this kind of checking, and with its help and the cultivation of a critical attitude it is possible at times to pull up even experts. A mistake in a date, or the omission of a vital fact, may be spotted, and the Talks Department is always rather suspicious of dogmatic assertions such as that such and such a thing has never happened. Quite a lot of

trouble is taken at times to check statements that are doubtful; or the Talks Department may write to the speaker and ask him to verify certain things. At the first interview the Department may even suggest directions in which the speaker can get material.

Style

Then there is the question of style. The talk is gone through with an eye to its right style. If it is necessary, sentences are chopped up and expressions simplified and contractions made, or perhaps the talk will need re-writing in whole or part, in which case the Department may return it with certain instructions for the speaker to do the job. Sometimes the Talks Department will do the re-writing itself.

Delivery

Then comes the question of delivery. The speaker will be given a voice test at the microphone, and whatever faults he might have will be corrected. He may speak too slowly or too fast. He may speak too monotonously. He may speak in such a way that it is obvious to the listener that he is reading. This is one of the most difficult things to acquire, the art of reading from a script without appearing to read. The Talks Department tries to teach the speaker to speak slowly and distinctly, but at the same time to avoid a set delivery, and to acquire a really conversational style. Radio speech, he is told, has a rhythm of its own, and if it is flat, well, the listener will probably cut him off. It is really the governing possibility behind this preparation, that the listener can so easily cut off the speaker.

Holding The Listener

As has been said, there is no audience link between the speaker and those he is addressing, so the Service has to take care that the listener's attention is caught at the outset and held throughout. The listener doesn't like to be consciously instructed. He doesn't like radio speakers to be "superior" or to appear to be "superior." He likes to be treated as an equal, and to be talked to (not at) in a friendly way.

So the Service tries its best to give the public talks that are new in subject or at any rate new in treatment, that are suitable in style, and that are spoken in an attractive way.