



OLGA COELHO, the charming Brazilian soprano and guitarist, who recently toured the main NBS Stations, will be heard in a recorded recital from 4YZ on Monday evening, November 6

## 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 Tea dance
- 5.30 Children's session: "Toyshop Tales"
- 5.45 Band interlude
- 6. 0 "Eb and Zeb"
- 6.15 Reserved
- 6.45 "The Moonstone"
- 7. 0 Re-broadcast of official news
- 7.10 (approx.) After dinner music; 7.30, station announcements
- 8. 0 Sports talk: "Cricket," by A. J. Hamilton
- 8.15 Recorded recital by Olga Coelho, brilliant Brazilian soprano and guitarist
- 8.45 Mr. Chalmers, K.C.
- 9. 0 Reserved
- 9.30 Supper dance
- 10. 0 Close down

## 3ZR GREYMOUTH 940 k.c. 319 m.

- 7. 0 a.m. Breakfast session
- 9. 0 Morning programme
- 9.45 Reserved
- 10. 0-10.10 Weather report
- 12. 0-2.0 p.m. Luncheon music
- 12.30 Reserved
- 1. 0 Weather report
- 3. 0 Josephine Clare presents the women's session: "Native Born Genius"
- 3.30 Afternoon programme
- 4. 0 Reserved
- 4.15 Dance tunes
- 4.30 Weather and shipping news
- 5. 0 Children's session: The Legends of Umbogu
- 6. 0 Dinner music
- 6.15 Reserved
- 6.35 After dinner programme
- 7. 0 News service issued by the Prime Minister's Department
- 7.20 Recital by Black Diamonds Band
- 7.30 "Marie Antoinette"

- 7.54 H. Robinson Cleaver (organ) and Patricia Rossborough (piano)
- 8. 0 "Dad and Dave"
- 8.12 Clifford Curzon (pianoforte), and the Queen's Hall Orchestra (leader, George Stratton; conductor, Sir Henry J. Wood), in the "Wanderer" Fantasia for Pianoforte and Orchestra, Op. 15 (Schubert-Liszt)
- 8.36 Search for a Playwright
- 8.50 Featuring chorus and Balalaika Orchestra of Ruban-Cossacks
- 9. 0 Reserved
- 9.20 Hot spot
- 9.35 The first episodes of "The Rich Uncle from Fiji"
- 9.47 New Light Symphony Orchestra, "London Suite" (Coates)
- 10. 0 Close down

## 2YH NAPIER 760 k.c. 395 m.

- 7. 0-9.0 a.m. Breakfast session
- 6. 0 Light music
- 12. 0-2.0 p.m. Lunch session
- 5. 0 Light musical
- 5.30 Uncle Ed and Aunt Gwen
- 6.45 Weather report and forecast for Hawke's Bay
- "Eb and Zeb"
- 7. 0 Re-broadcast of Government news
- 7.15 (approx.) After dinner music
- 8. 0 Light popular programme
- 8.25 "His Last Plunge"
- 9. 0 Reserved
- 9.20 Classical recitals, presented by: Marcel Dupré (organ), Herbert Janssen (baritone), and The London Symphony Orchestra
- 10. 0 Close down

## 2YN NELSON 920 k.c. 327 m.

- 7. 0 p.m. Light music
- 7.30 First Aid talk (St. John Ambulance Association)
- 8. 0 Concert programme of classical music, introducing "Symphony No. 36 in C Major" (Mozart), played by London Philharmonic Orchestra; "Symphonic Variations," (Cesar Franck), presented by Walter Gieseking (piano), and London Philharmonic Orchestra
- 9. 0 "The Circle of Shiva" (episode 10)
- 9.15 Humorous interlude
- 9.30 Light music
- 10. 0 Close down

## 2YD WELLINGTON 990 k.c. 303 m.

- 7. 0 p.m. Rhapsodies in rhythm
- 7.35 Personal Column
- 7.45 "Sing As We Go"
- 8.15 "The Woman in White" (episode 12)
- 8.25 Aerotones
- 8. 3 "His Last Plunge" (episode 9)
- 9.15 Black and white studies
- 9.30 The Radio Nitwits
- 10. 0 Close down

## 1ZM AUCKLAND 1250 k.c. 240 m.

- 5. 0 p.m. Light orchestral and popular numbers
- 7. 0 Orchestral selections
- 7.20 Horticultural Society's home garden talk
- 7.45 "Lorna Doone"
- 8. 0 Music lovers' session
- 8.30 Concert hour
- 9.30 Latest hits
- 10. 0 Close down

# HOW A SONG BECOMES POPULAR

## Nothing Succeeds Like Success

Songs are not marketed for just a song, says Jim Davidson, Conductor of the Australian Broadcasting Commission's dance band, in this article. In local publishing he thinks it is hard to avoid losing money, but the only secret of success anywhere is success. He writes:

NOTHING helps a song to become popular so much as popularity. In other words, the best advertisement is public performance. No amount of publicity will help unless people hear the air played well and often.

This was proved some years ago by a Continental composition.

Voluminous reports of it appeared in the world Press, both before and after it had been published in Australia, and the composition was even said to have driven many people to suicide.

But the bands wouldn't play it, and so it became just another flop.

But what I am setting out to describe is how a song becomes popular.

### Talkie Fallacy

Let's take it from its inception. There is a fallacy that it is necessary for a number to be featured in a talkie before it has a real chance of success. Perhaps that was the case once, but it doesn't hold to-day.

Take "Hold Tight," "Three Little Fishes," or, better still, that exquisite tune that all America is humming or trying to hum, "Sunrise Serenade."

There you have three big hits of recent times, none of which has had celluloid publicity.

Now, don't get the idea that all you have to do is to write a song about fish at sunrise to make a fortune—though that theme would be as good as any, I suppose. At least it sounds different.

We have to admire the English vaudeville team, Flanagan and Allen, for the fact that within 10 days of the outbreak of war they are featuring a number of their own with the title, "We'll Hang our washing on the Siegfried

Line. If the Siegfried Line's still there."

There you have all the necessary elements of a best-seller.

The idea is good, it is executed so swiftly that it commands people's admiration, and therefore their attention, and it expresses a fervent national wish.

Yet it may still be a flop, though I think that unlikely.

Having written your song, next move is to get it published and performed.

### Getting it Performed

The publisher makes arrangements for orchestration of the number, which is printed and put on sale at the same time as the sheet music.

The "professional manager" of the publishing firm (a kind of contact man between that firm and the big dance bands and music hall and radio artists) goes the rounds of the people most likely to feature the number, and gets them to try it over, or, at least, hear it played.

After a promise that it will be performed in the near future, he departs, leaving advance copies of the tune with those he has approached.

### Here's the Catch

It all sounds very simple, doesn't it? But the catch lies in the high cost of putting the song on the market in a country with a small population.

First it will probably be found that the piano copy submitted is not suitable for publication — perhaps it's too hard. So the chap who arranges the piano copy has to be paid a guinea or more.

Then the part has to be printed — another fiver for the blocks before a copy gets on the press. The orchestral arrangement requires an additional five guineas, and a further five for the blocks.

The composer receives a cash sum and royalties; advertisement is another variable item, and the firm which does the publishing is not doing it for charity — or so I'm told.

### Performing Rights

In short, it is impossible to-day to avoid losing money on the music sales of a local number.

Fortunately, composer and publisher are covered by "Performing Rights," which means that every time a tune is publicly performed, the place where it is played is taxed a certain amount, according to audience capacity, and this amount, less collecting expenses, is forwarded to the composer and publisher.

But it takes an awful number of performances to make a pound.