

# SHORTWAVE HIGHLIGHTS

## Transmissions from Radio Australia

RADIO Australia may be heard just now at very good strength: throughout all its transmissions, but only those broadcast at the best listening periods have been listed below. The transmissions include a number of new features, among them the commercial production "National Fair" and "Cabaret Show" broadcast from Ciro's night club, Melbourne.

*Programme to Great Britain and the Forces* (8.0 a.m.-11.15 a.m.): VLA8 (11.76 mc/s., 25.51 metres), VLB2 (9.65, 31.09).

*Programme to the Forces in Pacific Area and Japan* (3.0 p.m.-4.15 p.m.: Monday to Friday, and 2.0 p.m.-4.15 p.m., Saturday and Sunday), VLC9 (17.84 mc/s., 16.82 metres), VLG11 (15.21, 19.72).

*Sports Programme* (3.15 p.m.-7.30 Saturdays and Public Holidays): VLB5 (21.54 mc/s., 13.93 metres); VLG11 (15.21, 19.72).

*Programme to North America and South Africa* (4.30 p.m.-5.45 p.m.): VLA8 (11.76 mc/s., 25.51 metres), VLC9 (17.84, 16.82).

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he felt when he climbed with it to the top of St. John's Church steeple (with what object we are still in doubt, since we didn't even hear the bells), a trailer by Mark Nicholls of his forthcoming preparatory talks on the South African Tour, and an interview with a gentleman (who has used one) describing the humanity and efficiency of the electric harpoon.

### Vivid Description

IN a BBC talk which I heard from 4YA, E. M. Forster, on his "Impressions of America" was quite as good as I had anticipated. His talk, like his writing, contained the vivid description, the terse analysis, the true novelist's gift of seizing on the most important aspect of a place or a person, and conveying it to the reader or listener in the most telling manner. I wonder how many listeners besides myself have been introduced to something really good through the radio? When I buy a gramophone record I select one, if possible, with an unfamiliar "second side," I book seats for those operas which I haven't seen, rather than those I know; and a chance reference to an unknown author, mentioned favourably in a book or a radio programme, will send me searching out his writings on my next visit to the bookshop or library. So it was when a chance-heard review of E. M. Forster on my radio introduced me to this fine novelist. When next some arranger of read programmes is searching for new material, what about a serialised reading (and I mean reading, not dramatization) of one of E. M. Forster's books?

### Home Listeners Scored

STATION 4YA's broadcast of Oscar Natzka's second concert in Dunedin was one occasion when listeners scored heavily over concert-goers. The first recital, which I heard from the stalls, provided a difficult aural exercise for the listener; the sparsely-filled Town Hall reverberated with an echo-accompaniment which nearly ruined words and tone. The broadcast, which I heard from

*Programme to Great Britain and Europe* (7.0 p.m.-8.15 p.m.): VLA6 (15.20 mc/s., 19.74 metres); VLB3 (11.76, 25.51).

*Programme to the Forces in Pacific Area and Japan* (8.30 p.m.-11.30 p.m.): VLA6 (15.20 mc/s., 19.74 metres), VLB3 (11.76, 25.51).

*General Pacific Programme* (8.55 p.m.-11.45 p.m.): VLG3 (11.71 mc/s., 25.62 metres), VLC4 (15.32, 19.59).

*Headlines in the Programmes:* All Star Show, 7.0 p.m., Sunday, VLB3; Australian Scene, 7.15 p.m., Monday, VLB3; Sporting Diary, 8.0 p.m., Wednesday, VLB3; Women's Newsletter, 8.0 p.m., Thursday, VLB3; Radio Reel, 7.45 p.m., Saturday, VLB3; National Fair, 8.40 a.m., Tuesday, VLA8; Women's Newsletter, 11.0 a.m., Thursday, VLA8; Lux Radio Theatre, 10.0 p.m., Sunday, VLA6; Services Concert Hall, 9.10 p.m., Monday to Saturday, VLB3; The Swing Show, 10.30 p.m., Thursday, VLB3; Forces Request Programme, 9.45 p.m., Friday, VLB3; Saturday Night Drama, 10.15 p.m., Saturday, VLA6; Australian Amateur Hour, 9.10 p.m., Sunday, VLA6; Cabaret Show, 12.15 a.m., Sunday.

my armchair, gave the true picture. Oscar Natzka's magnificent voice came over the air almost perfectly, in every shading from pianissimo to treble forte, and every delicate nuance of interpretation was recorded. As a member of the radio public, I was disappointed that only half of the second concert was broadcast. As a supporter of visiting artists, I can only deplore the fact that the broadcasting of recitals is one possible contributory factor in the neglect by the Dunedin public of numbers of overseas virtuosi—the proximity of the opera season, in this case, being by far the greatest reason for the half-filled hall.

### More Comedy Wanted

I HEARD the first talk on "The Function of Humour" in a series which has just started from 4YZ Invercargill. In this talk, Jack Laird, lecturer in philosophy at Auckland University College, began to take the sense of humour to pieces and analyse it in a manner which would have been forbidding if it had not been for the lively anecdotes which illustrated the subject. I really don't know whether it is much gain to the listener to have his sense of humour analysed; we may, hereafter, get to wondering just why we are laughing at something, and the joke will be automatically spoiled. Speaking of humour, we could do with a lot more of it on the radio. Now and then a brief "variety" session will include a few humorous records, but there are too few of them, apparently, to make a full-length programme. Good comedians, like prima donnas or ballerinas, are born with the gift, and the advent of a really good new comedian is an event to be hailed with delight. But since such an event is rare, let us treasure those comedians we have—the Danny Kayes, the Spike Joneses, the Jimmy Durantes—and let's have more of their records (and any others you happen to be fond of) in place of much of the nondescript, nebulous, background music which unworthily fills up far too much of the day's programmes.