

## 4YZ INVERCARGILL 680 k.c. 441 m.

- 7. 0-9.0 a.m. Breakfast session
- 11. 0 Recordings
- 12. 0-2.0 p.m. Luncheon session
- 5. 0 Dance music
- 5.30 Children's session: "David and Dawn"
- 5.45 Light music
- 6.15 Personal column
- 6.30 Charlie Kunz at the piano
- 6.45 "The Woman in White"
- 7. 0 After dinner music
- 7.30 Station announcements
- 8. 0 Book talk, by H. B. Farnall, City Librarian
- 8.15 New dance releases
- 8.45 "The Hunchback of Notre Dame"
- 9. 0 Orchestral interlude
- 9.10 Relay of community sing from Civic Theatre
- 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 Luncheon music
- 1. 0 p.m. Weather report
- 2. 0 Close down
- 3. 0 Afternoon programme
- 4.30 Weather and shipping news
- 5. 0 Children's session: "David and Dawn"
- 5.30 This and that
- 6. 0 Dinner music
- 6.30 News and reports
- 7. 0 Regent Concert Orchestra
- 7. 3 "Marie Antoinette" (episode 12)
- 7.20 Roy Snieck and his Hawaiian Serenaders
- 7.23 Ray Kinney and Lani McIntire and his Hawaiians
- 7.26 The Moana Serenaders
- 7.30 "Rhythm all the time"
- 7.43 Vintage valses
- 7.49 "Dad and Dave"
- 8. 0 The Budapest String Quartet and Benny Goodman (clarinet), "Quintet in A Major"
- 8.25 In the sports club, interviewing Mr. K. Webb, New Zealand feather-weight weight-lifting record holder
- 8.38 Phantasy on "Side by Side"
- 8.45 Merry melodies
- 9. 6 In the Mystery Club
- 9.30 Revival time (past hit tunes)
- 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 musical programme
- 5.30 Uncle Ed and Aunt Gwen
- 6. 0 Pinto Pete
- 6.15 Light music
- 6.45 Dad and Dave
- 7. 0 After dinner music
- 7.15 Inspector Scott of Scotland Yard
- 8. 0 Orchestral and light vocal selections
- 8.30 "Hollywood makes History," a recorded comedy burlesque
- 9. 0 Light variety
- 10. 0 Close down

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

- 7. 0 p.m. Miscellaneous light music
- 8. 0 Concert programme of chamber music introducing: "Sonata in F Major" (Beethoven), played by Busch (violin) and Serkin (piano);



H. R. RODWELL, who is to speak on Robert Owen from IYA on Thursday evening, August 24, in the series "Some Leaders of Reform in the 19th Century"

"Grosse Fuge" (Beethoven), played by the Lerner String Quartet

- 9. 0 "His Last Plunge" (22)
- 9.15 Humorous interlude
- 9.30 Dance music in correct tempo
- 10. 0 Close down

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

- 7. 0 p.m. Ragtime marches on
- 7.35 The Crimson Trail
- 7.45 Ensemble: Orchestral combination from famous rendezvous
- 8. 5 The Old-Time The-Ayter: "A Child of the Pits," or "Not Too Young to Die"
- 8.20 2YD singers
- 8.40 2YD trailer
- 8.45 Khyber and Beyond (chapter 18)
- 9. 5 Piccadilly on Parade
- 9.20 Console-ation, from the organist's point of view
- 9.35 Youth must have its Swing

## IZM AUCKLAND 1250 k.c. 240 m.

- 5. 0 p.m. Light orchestral and popular selections
- 6.45 News, announcements
- 7. 0 Sports session: "Bill" Hendry
- 7.45 "The Life of Cleopatra"
- 8. 0 Western songs
- 8.30 Mischa Levitzki and Fritz Kreisler
- 9. 0 Patricia Rossborough and the Comedy Harmonists
- 9.30 Victor Silvester's Ballroom Orchestra
- 10. 0 Close down

## Film Reviews

# TO SEE OR NOT TO SEE?

### For Film Fans

Film Fan's Diary: 2YD, Friday, August 25, 7.35 p.m.; 3YL, Wednesday, August 23, 8 p.m.; 4YO, Saturday, August 26, 9 p.m.

Music from the Movies: 3YL, Monday, August 21, 8 p.m.; 4YO, Monday, 8.42 p.m.

Hollywood Makes History (a burlesque): 2YH, Thursday, August 24, 8.30 p.m.

### THE NEW GULLIVER (Amkino)

Without intending any pun at the expense of the Soviet, I think I might describe a recent Sunday as a Red-letter day, because it was then I saw my first Russian film. This was "The New Gulliver," which, so one hears, took six years to complete. I can well believe it. If you have ever experimented, as I have, with making a movie with models which have to be moved a fraction of an inch, then photographed, and the process repeated over and over again, you would realise just what a lot of time—and hard work—it all takes. But then the Russians have a reputation for patience. I gave up my little attempt after 100 feet; they went on for nearly 10,000. The result is well worth seeing by all except those who do not realise that the Russians now regard such institutions as royalty and capitalism in a somewhat different light from their own.

Apart from one sturdy son of the Soviet who portrays the New Gulliver, all the characters in the main part of the film are puppets; tiny creations of wire and wax capable of a wide range of expression—and an enormous amount of class feeling. The producers—who, after all, were not primarily making this film for such sophisticated persons as ourselves—have reduced the class war to its simplest terms. The rulers of Lilliput are all horrible Hogarthian caricatures; their king is a drooling moron with a gramophone for a voice-box. The oppressed proletarian puppets, on the other hand, are all bronzed and brawny. With the artful aid of the giant, Gulli-

ver, who refuses to be cajoled by the feeble royalists, the slaves rise victoriously against their masters and build a new heaven on earth. You get the point I hope.

You should, even though you can't understand a word of Russian. There are English sub-titles just in case it's a bit beyond you. The worst one can say of the actual story is that if Dean Swift had been a citizen of U.S.S.R. his "Adventures in Lilliput" might not have been unlike these. But the main interest of the film lies in its novelty, the extraordinary cleverness of some of the effects and the really funny antics of some of the puppets. Students of the cinema should welcome it; children not yet politically conscious may take amusement but no harm from it; and only Colonel Blimps are warned against endangering their blood pressure.

### BLACK EYES (ABP)

As it was only 14 days since I had seen Otto Kruger in "Zero Hour," it was not to be expected that he could have had time to alter much in such a short period. He still has a nice voice, a nice face, a nice head, a nice figure. He can still be stern, kindly, whimsical, gay. And, in due course, he is all these things all over again in "Black Eyes."

Mary Maguire is as easy to look upon as the green of Irish hills. She can be sweet, innocent, petulant, daring, and contrite, even attractively natural. And, in due course, she is all these things.

A film story can contain everything from the sublime to the ridiculous, including evil to threaten virtue, and purity to save it. And, in due course, "Black Eyes" contains all these things.

And why not?

The answer lies with whoever makes it necessary for film companies to mix so many bright possibilities into such a re-hash of old probabilities, so that no theatre shall ever have to say to its patrons: "We have nothing good enough, so we offer nothing."

But go and see the hands on the piano keys—Director Herbert Brenon's only inspiration, and the relieving flash of genius.

—G.M