

## 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 The Hawaiian Serenaders
- 6.40 "Southland Territorial Rally": Talk by the Mayor of Invercargill, J. R. Hannan
- 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 Ballet Suite, "Carnival" (Schumann), played by the London Philharmonic Orchestra
- 9.24 Speaking of the weather
- 10. 0 Close down



J. R. MORRIS, who continues the series "Some Leaders of Reform in the 19th Century," from 1YA on Thursday evening, August 31, with a talk on Elizabeth Fry, pioneer of prison reform

## 3ZR GREYMOOUTH 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 "David and Dawn in Fairyland"
- 5.30 This and that
- 6. 0 Dinner music
- 6.30 News and reports
- 7. 0 Leo Fall, potpourri
- 7. 7 "Marie Antoinette" (episode 15)
- 7.20 Sol Hoopii and his Hawaiian Quartette
- 7.23 Hawaiian souvenirs
- 7.26 Hawaiian orchestra
- 7.30 "Rhythm all the Time"
- 7.43 Globe trotting with the Tiger
- 7.49 "Dad and Dave"
- 8. 0 Classical programme: Nancy Evans (contralto), Max Gilbert (viola), Myers Foggin (piano)—Two songs for voice, viola and piano, "Geistliche Schusucht," "Geistliches Wiegenlied"
- 8.16 Wilhelm Backhaus (piano), "Hungarian Dances," "Waltzes, Op. 39" (Brahms)
- 8.24 Lotte Lehmann (soprano), "Vergleichliches Ständchen," "Die Mainacht" (The May Night) (Brahms)
- 8.30 In the sports club
- 8.45 Music from far lands
- 9. 6 "In the Mystery Club"
- 9.30 Hits you will remember
- 10. 0 Close down

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

- 7. 0-9.0 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 Light musical entertainment
- 8.16 "Above the Snow Line," a recorded radio drama, written by W. Graeme-Holder
- 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 Artur Schnabel (piano), playing "Moments Musicaux Op. 94" (Schubert); Budapest String Quartet with Hobday and Pini playing "Sextet in G Minor" (Brahms)
- 9. 0 His Last Plunge (23)
- 9.15 Humorous interlude
- 9.30 Dance music in strict tempo
- 10. 0 Close down

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

- 7. 0 p.m. Ragtime marches on
- 7.35 The Crimson Trail
- 7.46 Ensemble: Orchestral combination from famous rendezvous
- 8. 5 The Old-Time The-Ayler: "The Heart Bowed Down" or "Happiness Ahead"
- 8.20 2YD singers
- 8.40 2YD trailer
- 8.45 Khyber and Beyond (chapter 19)
- 9. 5 Piccadilly on Parade
- 9.20 Console-ation, from the organist's point of view
- 9.35 Youth must have its swing
- 10. 0 Close down

## 1ZM 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 Concert session
- 9. 0 Orchestral selections
- 9.30 Songs of Britain
- 10. 0 Close down

## Film Reviews

# TO SEE OR NOT TO SEE?

### THE CHEAT (Unity—A. & N.Z.)

After a surfeit of Hollywood concoctions dedicated to the theory that crime does not pay, I found "The Cheat" as welcome as a savoury after a diet of cake. It is highly seasoned French farce, spiced with typically Gallic wit. This film does not merely hint that there may be occasions on which virtue fails to triumph; it actually has the effrontery to base its whole story on the proposition that dishonesty is the best policy!

The career of the Cheat starts when, as a little boy, he steals a few pennies to buy marbles. That night his family all have mushrooms for tea, but he, for punishment, is forbidden to have any. The mushrooms are poisonous. The family dies. The little boy lives to wonder how it is possible to mourn eleven people adequately all at once (the family was a large one). He arrives at a conclusion which, if regrettable, is at least logical—that it is better to be slightly dishonest than quite dead.

As the little boy grows up he sees no reason to alter his conviction that dishonesty has its advantages. If he cheats at cards, he wins. As soon as he plays honestly, he loses. The beautiful women he meets turn out to be crooks. In the end he becomes an honest man through no fault of his own. We leave him penniless—and regretful.

If "The Cheat" is different in theme it is revolutionary in technique. You realise this from the opening scene when, instead of the usual dull list of credit titles, the cameramen, set-designers, and cast, are informally introduced by Sacha Guitry, who himself performs the multiple functions of author, director, producer, and star of the picture. Guitry's method of narration is just as intimate and delightful. The story of the cheat is told by the cheat himself, in a kind of running commentary. Except in a few scenes the characters do not speak. It is as if someone with a sly wit and a sardonic sense of humour were turning over the pages of an old photograph album and commenting on the pictures.

"The Cheat," it seems hardly necessary to add, was made in France: but in this version the speech has been done into English by a very satisfactory new "dubbing" process. The form is the form of Guitry, but the voice is the

voice of Norman Shelley, of the BBC. And it is an admirable voice, as urbane as everything else in this most original and diverting entertainment.

### FIVE CAME BACK (RKO Radio)

This film employs what I usually describe as "the Grand Hotel technique," though I understand that James Barrie got in first with it in "The Admirable Crichton." This technique requires that an assortment of characters should be brought together in a confined space and under unusual conditions and allowed to react on one another. If it isn't an hotel or a desert island it's a train, a submarine, a liner, a trans-Continental bus, or, most often, an aeroplane. But if Director John Villiers Farrow showed little originality in selecting an air-liner which crashes in the Amazonian jungle, as the main-spring of "Five Came Back," he showed a great deal of it in his treatment of the subject. Thanks to his handling, this film is well worth seeing.

Aboard the air-liner are two pilots, a shady but lovely lady, an eloping couple, a gangster's small son in charge of one of his father's henchmen, an old professor and his wife, and a South American revolutionary returning, in the charge of a detective, to have his neck stretched for shooting his country's Minister of War. When the plane comes to grief in a tropical storm and alights in head-hunters' territory near the source of the Amazon, this ill-assorted band must work together or perish. By the special alchemy of the cinema the situation works a magical transformation in all the characters. The lovely lady remains lovely but becomes less shady; the old professor and his wife become young again; the gunman dies like a hero; the rich young man is revealed as a drunken weakling; and the murderous revolutionary turns out to be the best citizen among them. When the war-drums beat menacingly he takes control; and when it is discovered that the patched up plane can carry only five passengers, he "plays God" by deciding which five have the most right to live. He is not among them.

"Five Came Back" has no big stars but a competent second-rank cast, which includes, as a welcome change, C. Aubrey Smith out of his familiar role of Empire-builder. He's the professor. Though a little more money might have prevented the Amazonian jungle looking so patently Hollywoodian, "Five Came Back" is another demonstration that ideas count more than colossal expenditure, even in film production.

G.M.