



VISCOUNT HIDEMARO KONOZE, brother of Japan's famous politician, Prince Konoze, has made a name for himself in the sphere of Western culture as a conductor. The Berlin Philharmonic Orchestra, under his direction, will be heard from 3ZR on January 1 playing Haydn's "Symphony No. 91 in E Flat Major"

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 Tea dance
- 5.30 Children's session: "The Legends of Unabopo"
- 5.45 Light music
- 6. 0 "Eb and Zeb"
- 6.15 Reserved
- 6.45 "The Moonstone"
- 7. 0 After dinner music
- 7.30 Station announcements
- 8. 0 "Night Club": Presenting music in the Russ Morgan manner
- 8.30 New recordings for the New Year
- 8.45 Mr. Chalmers, K.C.: "The Bannister Case"
- 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
- 10. 0-10.10 Weather report
- 12. 0-2.0 p.m. Luncheon music
- 12.30 Reserved
- 1. 0 Weather report
- 3. 0 Afternoon programme
- 3.30 Classical programme
- 4. 0 Reserved
- 4.30 Weather report
- 5. 0 Children's session: The Story of "Black Beauty"
- 5.30 Dancing time
- 6.45 Dinner music

- 6.15 Reserved
- 8.40 After dinner variety
- 6.58 Weather report
- 7. 0 Light music
- 7.20 Stealing Through the Classics
- 7.30 Silas Marner
- 7.42 The Berlin Philharmonic Orchestra (conductor, Viscount Hidemaro Konoze), playing "Symphony No. 91 in E Flat Major" (Haydn)
- 8. 0 "London's River": A light, fanciful programme. A journey in song and story down "Old Father Thames," recorded in the London Studios of the BBC
- 8.30 Search for a Playwright
- 8.42 Hot spot
- 9. 0 Reserved
- 9.20 The Mock Uncle from Fiji
- 9.32 The Mocking Bird
- 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 music
- 5.45 For the children
- 6. 0 Light music
- 6.30 "Carson Robison and his Pioneers"
- 6.45 Weather report and forecast for Hawke's Bay
- 7. 0 After dinner music
- 8. 0 Light popular programme
- 8. 2 Horace Finch (organ)
- 8.20 Vocal duets by Bing Crosby and Frances Langford
- 8.25 "His Last Plunge"
- 8.40 Harry Horlick and his Orchestra
- 9. 0 Reserved
- 9.20 "Radio City Revels": A modern variety programme
- 10. 0 Close down

2YN NELSON 920 k.c. 327 m.

- 7. 0 p.m. Light music
- 8. 0 Concert programme: Modern classical music, featuring "The Fire Bird Suite" (Stravinsky), Philadelphia Orchestra
- 9. 0 The Circle of Shiva (18)
- 9.15 Humorous interlude
- 9.30 "Radio City Revels"
- 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
- 8.28 Aerotones
- 9. 3 His last plunge
- 9.15 Black and white studies
- 9.30 A New Year Party
- 10. 0 Close down

1ZM AUCKLAND 1250 k.c. 240 m.

- 5. 0 p.m. Light orchestral and popular selections
- 6. 0 Band music, popular medleys and vocal gems
- 7. 0 Orchestral recordings
- 7.30 Organ selections
- 7.45 "Lorna Doone"
- 8. 0 Dance session
- 10. 0 Close down

SPEAKING CANDIDLY

Film Reviews By G.M.



DODGE CITY

(Warners)

Dodge City, let us hasten to explain, has nothing whatever to do with motor cars. It's all about trains, and sheriffs and bandits, and how the law came to the Wild West. It contains battle, murder and sudden death, a rough-house in a saloon that out-brawls anything ever done before, a last-minute escape from a blazing mail train, and at least three Technicolour sunsets. But no Indians.

Only in the lack of Indians does *Dodge City* fall short of being a typical Western, though that is obviously not what it set out to be. You don't usually waste Technicolour and Errol Flynn on a typical Western (at least, Warner Bros. don't). We suspect that Warner Bros. had something very special in mind—something that would symbolise the indomitable spirit of the West, etc. What they call an "epic," in fact.

Instead they have achieved a rip-snorting melodrama of cowboys and bandits which, if it misses greatness, at the same time escapes dullness by being so whole-hearted about everything, whether it is a cattle-stampede or merely a meeting of the Prairie Ladies' Purity League addressed by, of all people, Alan Hale.

Mr. Hale gets our first preference among the cast, followed by Guinn Williams, Bruce Cabot and Victor Jory. As an actor, Errol Flynn is a mighty fine cowboy. Olivia de Havilland is pretty enough to be her own excuse, though we question whether she's the prairie type. Ann Sheridan is also in the film, presumably because they wanted to be able to put her name on the posters.

Dodge City is nearly two hours of pioneering, and very good fun if you still like that sort of thing; but what with the Centennial and all, we rather feel that we've got almost enough pioneering of our own on our hands at the moment without having to go all the way to Dodge City for it.

MUTINY IN THE BIG HOUSE (Monogram)

When men go to prison they go, as this picture needlessly points out, to pay a debt to society—a good thing for society, quite often, but not a good thing for the men, very often. The prison chaplain (Charles Bickford) feels for them, very deeply. But they make it hard for him. He has to smite their repressed areas with hearty Monogram

psychology, hip and thigh. Sometimes it works; but man-to-man-heart-to-heart talks and Treating Them Like Human Beings Instead of Machines Run by a Clock did not stop the mutiny in *The Big House*. However, all the little drops of loving kindness had worn a hollow in the stony heart of Johnny Gates, and Father Joe's shining courage gets right into his soul in the end. Even the hard-boiled Red goes away after the mutiny with food for thought before they call the tune for his last dance (when "they all have a different routine.")

Like that other derisive critic, little Audrey, I just laugh, and laugh, and laugh when they tell me Hollywood can pretend to be crusading. But Hollywood knows the rules, such as they are, and "Mutiny in the Big House" has more than enough drama as material for the ad-writers: numbers, tramping feet, shadowy cells, cold murder, a bass-baritone voice for The Lord's Prayer as doors close behind the doomed man, the stool-pigeon, the worried warden, the tough warden, sops and sentiment. The picture manages to raise some interest. Hollywood may lack Shaws, Galsworthies, or Ibsens, but it had Director William Nigh to make something that is superficially interesting, however small will be the reactions of the Prisons Department.

Dedicated to Father Patrick O'Neil for his courageous part in a mutiny at Canon City, Colorado, on October 3, 1929, the picture sets out to be heroic about the life of prison chaplains. Hollywood's greatest tragedy, of course, is that it has set out on this and similar roads so often that it can no longer lead anyone anywhere, unless by a rare stroke of luck or genius. But Charles Bickford really does make the best of a not very good job. Barton McLane as the humane warden, and the rest of a purely male cast, are all perfectly in character.

If Monogram had only let me disregard Father O'Neil and social justice I should say that this was quite good entertainment.

THE MAN FROM MONTREAL (Universal)

All about the North West, where the Mounties come from. The bad man fastens the guilt for his crimes upon the good man (Richard Arlen) with the assistance of the bad woman (Kay Sutton). But the simple soldier (Andy Devine) and the good woman, (Ann Gwynne) don't let wrong overcome right. Love and justice triumph in the end, not without some difficulty, but we knew that Director Christy Cabanne wouldn't let us down.