

4YZ INVERCARGILL 680 k.c. 441 m.

- 7.0 a.m. Daventry news
- 7.10 Breakfast session
- 8.20 Daventry news
- 9.15-9.30 (approx.) Daventry news
- 11.0 Recordings
- 12.0-2.0 p.m. Luncheon session
- 12.30 Daventry news
- 1.15 Daventry news
- 5.0 Children's session: "Black Beauty"
- 5.15 Light music
- 5.45 Daventry news
- 6.15 "Carson Robison and his Buckaroos"
- 6.30 Merry moments
- 6.45 "Marie Antoinette"
- 7.0 Re-broadcast of official news
- 7.10 After dinner music (7.30, station announcements)
- 8.0 Motor talk: "The Evolution of the Modern Tyre" by G. C. Davenport
- 8.15 The BBC Symphony Orchestra, "Symphony No. 1 in C Major, Op 21" (Beethoven)
- 8.45 Studio recital by L. E. Dalley (tenor)
- 9.0 Daventry news
- 9.15 "With the Troops in Training"
- 9.30 "Thrills"
- 9.45 Rhythm time
- 10.0 Close down

3ZR GREYMOUTH 940 k.c. 319 m.

- 6.50 a.m. Weather report for aviators
- 7.0 Daventry news
- 7.10 Breakfast session
- 8.20 Daventry news
- 8.30 Bright music
- 9.15 Daventry news
- 9.25 Morning programme
- 9.30 Josephine Clare: "Good Housekeeping"
- 10.0 Weather report
- 10.10-10.30 Devotional Service
- 12.0-2.0 p.m. Luncheon programme
- 12.30 Daventry news
- 1.15 Daventry news
- 3.0 Afternoon programme
- 3.30 Classical music
- 4.0 Dance favourites
- 4.30 Weather report
- 5.0 Variety
- 5.30 Children's session: "David and Goliath"
- 5.45 Dance parade
- 5.45 Daventry news
- 6.5 Dinner music
- 6.30 Revue time
- 6.57 Weather report and station notices
- 7.0 News service issued by the Prime Minister's Department
- 7.20 The band rotunda
- 7.40 Gracie at home
- 7.45 Harry Robbins (xylophone)
- 7.54 Burns and Allen (comedy)
- 8.0 The Decca Salon Orchestra, Franco Foresta (tenor)
- 8.30 Movie music
- 9.0 Daventry news
- 9.10 Hawaiian music
- 9.30 Drama in Cameo: "The King's Lesson"
- 9.44 Jimmy Davidson's Dandles
- 9.47 Carson Robison and his Pioneers
- 10.0 Close down

2YH NAPIER 760 k.c. 395 m.

- 7.0 a.m. Daventry news
- 7.10 Breakfast session
- 8.20 Daventry news
- 9.15 Daventry news
- 11.0 Light music
- 12.0-2.0 p.m. Lunch session
- 12.30 Daventry news
- 1.15 Daventry news
- 5.0 Uncle Paul and Aunt Beth
- 5.45 Daventry news
- 6.0 Light music
- 6.45 Weather report and forecast for Hawke's Bay
- "Lorna Doone"
- 7.0 After dinner music
- 8.0 Concert session: The London Symphony Orchestra, 1st Movement from Schubert's "Unfinished Symphony in B Minor"

- 8.13 Leeds Festival Choir, "Prince Igor" Choral Dances (Borodin)
- 8.24 London Symphony Orchestra
- 8.28 "Septet in E Flat" (Beethoven): 1st, 2nd and 3rd Movements
- 8.47 Duets by Gigli (tenor), and Pinza (bass)
- 8.56 London Philharmonic Orchestra "Aurora's Wedding" Ballet (Tchaikovsky): Pas de Quatre and Mazurka
- 9.0 Daventry news
- 9.45 "Joan of Arc"
- 9.10 Light music
- 10.0 Close down

2YN NELSON 920 k.c. 327 m.

- 7.0 p.m. Light music
- 7.30 "Carson Robison and Pioneers"
- 8.0 Concert programme: Sketches and light music
- 8.30 Popular classical selections
- 9.0 Grand opera, introducing Philadelphia Orchestra (Stokowski), playing "Tannhauser-Venusberg Music" (Wagner)
- 9.35 "Japanese Houseboy"
- 10.0 Close down

2YD WELLINGTON 990 k.c. 303 m.

- 7.0 p.m. Showmen of syncopation
- 7.35 "People in Pictures": Intimate snapshots of personalities of the screen
- 8.5 Musical Digest
- 8.28 Carson Robison and his Buckaroos
- 8.45 "Thaddeus Brown: Retired," a W. Graeme-Holder feature
- 9.15 Mediana: Musical excerpts for everybody
- 9.45 Tattoo
- 10.0 Close down

1ZM AUCKLAND 1250 k.c. 240 m.

- 5.0 p.m. Light orchestral and popular excerpts
- 7.0 Orchestral and instrumental selections
- 8.0 Maoriland: "Tit-Bits"
- 8.20 Concert session
- 9.0 Pamela's weekly chat
- 9.20 Instrumental recordings
- 9.30 Light orchestral numbers and ballads
- 10.0 Close down

Gardening Talks

- 1YA: Tuesday, July 2, at 7.30 p.m.
- 2YA: Wednesday, July 3, at 7.40 p.m.
- 3YA: Monday, July 1, at 7.35 p.m. "Letters from Listeners."
- 4YA: Thursday, July 4, at 7.30 p.m.
- 4YZ: Wednesday, July 3, at 8 p.m.
- 1ZB: Saturday, July 6, 1 p.m.
- 3ZB: Monday, July 1, 6.45 p.m.
- 4ZB: Saturday, July 6, 6 p.m.
- 2ZA: Tuesday, July 2, 6.45 p.m.

SPEAKING CANDIDLY

Film Reviews By G.M.



THE SHOP AROUND THE CORNER

(M.-G.-M.)

To the Hungarian playwright Ferenc Molnar, Hollywood — and M.-G.-M. in particular — owes some of its brightest comedies. Molnar's plays are nearly all highly improbable, expertly-tailored affairs full of clever, complicated situations and generally pleasant characters. Nearly all have proved extremely suitable for screen purposes, but never more so than when handled by Ernst Lubitsch. In "The Shop Around the Corner," both Molnar and Lubitsch are at their best.

Lubitsch calls this film a "miniature Grand Hotel," which simply means that it employs the familiar technique of taking a group of assorted characters, placing them together in a confined space, tying their lives in knots and then unravelling all the tangled threads. This time the locale is not a hotel, a liner, a passenger plane, or a desert island, but the leather-goods shop of Matuschek and Co., in Budapest. For Hungarians, the proprietor and employees of Matuschek and Co. behave very much like Americans. The fact that the cast is almost pure Hollywood may account for this, but it is hardly a fault. As I have said, Molnar's plays readily lend themselves to Hollywood translation: he deals in types, and types are international.

Margaret Sullavan leads the cast, and any film with Miss Sullavan in it starts with a lot in its favour, so far as I am concerned. Since I know that some picture-goers take an opposite view, I'll content myself with challenging anybody who sees the show to suggest anybody more suitable than Margaret Sullavan for the role of little Klara Novak, the pathetic, rather drab, but spirited shop-assistant whose yearning for romance leads her into writing to a "Lonely Hearts" correspondence agency. From the moment that fact is revealed, the audience knows how the plot will develop: that the anonymous soul-mate who corresponds with her on a plane of exalted passion is none other than the fellow worker, Kralik (James Stewart), whom she detests.

But the epistolary love-life of these two, and their cat-and-dog behaviour in the shop, is only one part of the comedy and drama that goes on behind the windows of Matuschek and Co. There is the harassed but kindly proprietor (Frank Morgan) whose life is embittered by his wife's unfaithfulness; there is the timid clerk (Felix Bressart) who is haunted by the fear of unemployment; there is the oily, conceited clerk Vadas, (Joseph Schildkraut); and there is the cheeky office-boy (brilliantly played by William Tracy). With such a cast and

with such a play, almost any producer could have made a good film; but Lubitsch has made an outstanding one.

THE DARK COMMAND

(Republic)

Next to comedy to take their minds off the sad fate of *homo sapiens*, movie audiences to-day are demanding action. And action has always been found at its liveliest in the Western film. Republic have met this demand with a story about the outlaws of Kansas's bad old days, and have also cashed in on the "Gone With the Wind" cycle by giving it a Civil War background. The result is no one-horse melodrama, but a handsomely-produced, super-Western which finds time amid its thrills of battle, murder, and sudden death to work in some colourful character-acting by Walter Pidgeon and others. Pidgeon plays the role of Cantrell (the thinly-disguised counterpart of an historical figure named Quantrell) who is a wolf in school-master's clothing in the little Kansas town of Lawrence about 1860. The Civil War gives Cantrell the chance to obey his worst impulses: he shuts up his school-books and becomes leader of a guerrilla band spreading destruction far and wide across the State. Behind all this there has to be, of course, a woman — Claire Trevor, daughter of a Southern gentleman, who perversely prefers the clean-limbed, uneducated hero (John Wayne) to the cultured Mr. Cantrell. Most of the burning and pillaging which thereafter befalls Kansas at Cantrell's hands is done to impress her. She is certainly impressed, but not favourably.

However, when retribution at last strikes the villain it comes from an unusual quarter. His Nemesis is not the hero, but his own long-suffering mother. Majorie Main's backache-and-kidney-pills expression, which first brought her fame in "Dead End," makes her the ideal choice for this part.

RETURN TO YESTERDAY

(Capad)

When they are well-made, British films have an atmosphere of sincerity which the most lavishly-produced picture from America rarely captures. With many an American production which has been lauded to the skies, the only real atmosphere is one of opulence — and opulence, in such circumstances, is depressing.

"Return to Yesterday" is an unpretentious film which probably cost less than it takes to shoot one scene in an M.-G.-M. musical. Yet, by a mixture of humour and pathos, comedy and tragedy, it captures the interest throughout. Clive Brook slightly overacts, but he is always

(Continued on next page)