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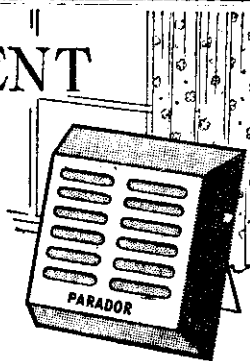
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FILM REVIEWS, BY F.A.J.

Dark Doings in Dorset

SHOOT FIRST

(United Artists-Raymond Stross)

NO avid reader of thrillers, I sometimes feel a bit unconditioned when I strike one at the movies. A regular shot in the arm, a steady concentration in the blood, I tell myself, and I'd pick up those important smaller flaws and not only the ones you could drive a trolley-bus through. So I'm fairly easily entertained though less easily pleased. Looking for the suspense and pace found in such films as *The Narrow Margin*, which I mentioned a few weeks ago, I sometimes find myself almost satisfied by quite different and in some ways more agreeable qualities—the kind that helped to make a modest little British thriller like *Double Confession* look better than it was.

Shoot First goes some way towards satisfying both appetites. The pace is far from killing, but fast enough to hold the interest, there's a Dorsetshire setting for most of the action as a welcome change from the neon-lit canyons of New York and Chicago, the policemen are civilised, there's a minimum of violence and no gum chewing, and so on. Scripted by Eric Ambler from Geoffrey Household's novel *A Rough Shoot*, the film opens strongly with a sequence in which an American colonel (Joel McCrea) who is out shooting imagines that a charge of shot he has fired at a supposed poacher has killed the man. He's dead all right, but with someone else's bullet through his heart. The colonel's attempts to conceal the body involve him with both sides in a spy plot, and he ends up helping M15, represented for the time being by a very dashing Pole (Herbert Lom), and one

BAROMETER

FAIR: "Shoot First."
OVERCAST: "Forbidden Rapture."

of your imperturbable Englishmen (Roland Culver). It should spoil no one's enjoyment of the film to say that the trail leads eventually to London and Madame Tussaud's waxworks, and a highly dramatic though not, I think, altogether satisfying climax. On the way it brings in two very well-rubbed screen thriller clichés—the railway journey and our never-failing old friend the chase up the long open stairway to the rooftops. The railway sequence is notable for a scene involving a brief case complete with booby trap, but otherwise it whets the interest without coming to very much. The shots on the stairway are more successful.

Mr. McCrea and Evelyn Keyes (as his wife), the top billed stars, turn in competent performances, but I'm afraid we see them most of the time in the shadow of Mr. Lom. With cloak and swordstick and a wholly delightful swagger, he has—and makes the most of—a part full of opportunities. *Shoot First* (which, by the way, was directed by Robert Parrish) is an entertaining piece with some undeniably suspenseful passages; though for all its action-packed climax I feel that it doesn't even then quite fulfil its promise of high excitement.

FORBIDDEN RAPTURE

(United Artists-Goldridge)

IF the advertisements are right in describing *Forbidden Rapture* as "The Continental production that may well

(continued on next page)

Service Section

Readers with special problems in the care and maintenance of radio receiving sets are invited to send inquiries to the Editor of "The Listener." Names and addresses are required. Wherever possible, replies will be given, either in "The Listener" or by letter.



SEVERAL questions have been asked by A.S.H. (Green Island), for whom the following answers are supplied: (1) When a new radio is being chosen it should, if possible, be tried out in the living room, where its quality of tone and suitability of appearance may be judged to the best advantage. (2) A radio set may be kept in service as long as the necessary spares—such as valves—are procurable, or until the need is felt for something more modern. (3) A 10-inch or 12-inch speaker is likely to have better bass response than an 8-inch. (4) More power is available from two tubes in push-pull with a minimum of distortion. (5) The number of I.F. stages is sometimes increased to provide greater selectivity, particularly in some of the more expensive communication receivers. (6) A battery set is no better

for DX work than a 230-v. A.C. set, but may give greater freedom from local electrical interference, which is sometimes brought in by the power mains. (7) The ingress of moisture could be the cause of the tuned circuits of a receiver becoming misaligned. However, some of the older types of receivers cannot be aligned properly. (8) At present there would be no advantage in replacing the valves of a valve-type receiver with transistors. The lower power consumption and smallness of transistors has been taken advantage of in certain types of radio equipment, but they are not generally interchangeable with valves.

The following advice on locating stations is for Mrs. Dorothy Oliver, of Christchurch: Refer to *The Listener* for the station's frequency in kilocycles (kc.). This information precedes each daily programme schedule. To tune in to the station, turn the indicator or pointer to the number on the dial corresponding to the frequency given in *The Listener*. For example, to tune in to 3YA move the indicator to a position opposite 960 kc. on the dial. A further small adjustment of the indicator may be necessary to ensure that the station is correctly tuned in. Most modern receivers are also marked on the dial with the call signs of New Zealand stations. For some older receivers new dial scales are obtainable, showing present-day wavelengths.

N.Z. LISTENER, OCTOBER 8, 1954.