

HARRY LIME IS HERE AGAIN

HARRY LIME, the sinister but plausible and engaging racketeer, had a short life and a violent death in *The Third Man*, as a good few people could probably tell you. But what happened before that? Harry Alan Towers, London radio writer and producer, wondered. Across the Atlantic, Orson Welles, who played Harry Lime in the film, was wondering, too. Then they met in Europe and put their heads together. Exactly what their talk added up to, listeners will know if they tune to any of the ZB stations or 2ZA at 9.0 p.m. on Friday, February 8, and on succeeding Fridays. With Orson Welles in his old role and the same haunting zither theme of Anton Karas as an accompaniment, *The Lives of Harry Lime* dips into the past and brings forth a whole new series of adventures in the life of a notorious villain.

Harry Lime was, in one sense, at any rate, too good a character to be lost, in spite of his bad record. In *The Third Man*, you'll remember, he was running a profitable little business selling useless penicillin to children's hospitals when he found it necessary to disappear. He "died" conveniently in a motor accident, and he might have remained dead for a long time if it hadn't been for an interfering friend who tried to find out what happened to him. As a direct result of this friend's investigations Harry Lime died a second time, dramatically, in a Vienna sewer—and this time there was no make believe.

Though Graham Greene created the character of Harry Lime specially for the Carol Reed film, it is Welles himself who has a big say in *The Lives of Harry Lime*. He has written many of the scripts, using as a background the charm and intrigue of such famous cities as London, Paris, Naples, Rome, and Budapest. Playing the leading role in all of them, he is assisted by English and Canadian players, and he also directed some of the programmes. Each episode is a complete adventure. The return of Harry Lime would be an event in any circumstances, but Welles himself has had such an exciting life in theatre and radio



DIANE DECKER, whose voice will also be heard in Orson Welles's new "Harry Lime" programmes

that he can always attract a good audience. Still a few years under 40, he makes full use of his height and robust bearing on the stage and in films. When he was a boy these were a drawback. The story goes that at the age of nine he was sacked from the Chicago Opera Company because Martinelli, the opera star, had begun to break under the strain of picking him up and carrying him in *Samson and Delilah*. Though an American, Welles learnt much of his art at the famous Abbey Theatre, Dublin. People in this part of the world know him mainly as a screen actor, writer and producer. He startled us all with *Citizen Kane* about ten years ago, but even before that he was causing a stir among radio audiences—indeed, in 1938, with his broadcast adaptation of *War of the Worlds*, he caused a panic. Incidentally, in making *The Lives of Harry Lime* he records as if he were making a film, building up the programme scene by scene.

Harry Lime wouldn't be the same man without his famous theme, and Anton Karas also was in London when Harry Alan Towers and Orson Welles were working out this new series. Karas, of course, was discovered in Vienna in the first place by Carol Reed, who soon saw that the haunting zither music was just what he wanted for *The Third Man*.



ORSON WELLES and Joseph Cotten (left) as they appeared in "The Third Man," the film for which Graham Greene created the character of Harry Lime

Now, for hundreds of thousands of people who have never seen Vienna and perhaps never will, the music of Karas summons up the cafés of the central

European capital. No doubt it will go on casting its spell in the future over what is sure to be a big listening audience.

National Orchestra

CURTAIN UP FOR THE PROMS.

A PROGRAMME of five promenade concerts in Wellington next week will ring up the curtain on the activities of the National Orchestra for 1952. The "proms," which have proved to be an excellent idea elsewhere, are an experimental venture on the part of the NZBS and their success depends largely on public support. Michael Bowles, conductor of the National Orchestra, has stated that "if the support warrants, the idea may be extended next year." Beginning on February 7, the "proms" will feature programmes of wide popular appeal, very low admission prices and an informal atmosphere. Dress circle seats at 5/-, and ground floor seats at 2/6, are still available for single performances, but the sale of season tickets has already closed.

Though "proms" in other countries have included performances where the audience stood rather than sat, seating will be available in the Wellington Town Hall. Mr. Bowles explained that the programmes have been designed to involve "less labour" on the part of the audience, but substantial works will not be completely lacking, there being one such included in each performance. Soloists are also a feature of the Wellington "proms," those appearing being Bessie Pollard and Orni Reid, two pianos (the Saint-Saens "Carnival of the Animals"); Ken Smith, trumpet (Haydn's Concerto for Trumpet and Orchestra in E Flat Major); Eric Law-

son, violin (Mozart's Concerto for Violin and Orchestra in A Major, K.219); Sybil Philipps, soprano (Mozart's "Hours of Joy," "In What Abysses" and "Cruel Heart"; and "Softly Sighing," by Weber; Hilde Cohn, piano (Beethoven Concerto for Piano and Orchestra, No. 1, in C Major, Op. 15); Peter Gien, French horn (Mozart-Paumgartner Concert Rondo for French Horn and Orchestra in E Flat Major, K.371); Vincent Aspey,



KEN SMITH, the now world-famous young cornetist from Dunedin, who is to appear as a soloist with the National Orchestra during the Wellington "Prom" season,

violin (Max Bruch's Concerto for Violin and Orchestra in G Minor); Shirley Carter, piano (Saint-Saens' Concerto No. 2 in G Minor).

The next appearance of the National Orchestra, early in March, will be in Auckland, where they will present the first two subscription concerts of the year. In view of the success in Wellington of the subscription series, it was decided to extend these facilities to Auckland and Christchurch, where, as in Wellington, eight such concerts will be presented during the year. In these three centres the price of season tickets to the eight subscription concerts will represent approximately the cost of only six, two concerts being offered free to subscribers. Details will be announced shortly of the programmes for the subscription series in Wellington, the first of which will take place on the Orchestra's return from a concert tour of Grey-mouth, Hokitika and Nelson. Recently Mr. Bowles pointed out that in fulfilling their engagements for the subscription concerts, the orchestra's itinerary would coincide with the Royal Tour and no doubt would form part of the scheduled festivities.

Last year the National Orchestra gave a total of eighty-six concerts as against seventy-four the previous year, and it is probable that an even greater number will be presented in 1952. Most of the centres visited last year will be included in this year's schedule, and in addition concerts will be given on the West Coast of the South Island.