



Proudly Presents . . .

Beyond all Question...

THE FULFILLMENT OF ALL YOU HAD
HOPE THE PICTURE WOULD BE...

Beyond all Comparison...

IN ITS EMOTIONAL SWEEP AND POWER...

Beyond all Conception...

IN THE MIRACULOUS SPELL IT CASTS
OVER ALL WHO SEE IT...

From the
Great Novel by
Franz Werfel

THE SONG
OF
BERNADETTE

20th CENTURY-FOX PRESENTS FRANZ WERFEL'S

The Song of Bernadette

with
JENNIFER JONES • WILLIAM EYTHE • CHARLES BICKFORD
VINCENT PRICE • LEE J. COBB • GLADYS COOPER

Directed by HENRY KING • Produced by WILLIAM PERLBERG
WILLIAM GOETZ in Charge of Production • Screen Play by George Seaton

**No Less Than Five 1943 Academy
Awards**

Including the Finest Performance of
the Year to Jennifer Jones as
Bernadette.

FOR EARLY RELEASE THROUGHOUT NEW ZEALAND

Film Reviews by G.M.

SPEAKING CANDIDLY

I HAVE already reviewed *World of Plenty* in its 16mm. form (*Listener*, December 15, 1944), and have included it in my list of the Ten Best Films of last year, but since it has just been made available in 35mm. form for release in commercial theatres, it seems appropriate to draw attention to it again. It certainly merits all the attention it can receive. On second viewing it is just as good, just as absorbing and exciting, as on first acquaintance, and the sound reproduction is better than in the 16mm. version. Not many films are applauded at their close by ordinary theatre audiences, but that happened the other evening when I saw *World of Plenty*.

Produced by Paul Rotha for the British Ministry of Propaganda, with commentary written by Eric Knight, the film is not only an outstanding example of the documentary technique but is also a most telling argument in favour of international control of world products, particularly food, in the interests of the common man in all countries. See it if you possibly can, now that it is available for general exhibition, and, if it doesn't come your way on ordinary theatre programmes, I would suggest that you might start asking why. This is one occasion when the box office should not necessarily be allowed to have the last word.

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BEFORE too many people start drawing my attention to it, I had better acknowledge a slight error in my review of *Colonel Blimp* last week. This was my reference to the German character (played by Anton Walbrook) as a "Nazi." It would have been more correct to describe him as a Junker. Still, if the sentiments he expresses in the train scene were not typically Nazi (since the Nazis were not then in existence) they were the kind of sentiments on which Nazism was built. In any case I doubt if the distinction affects my general argument; indeed, it may even strengthen it. For when you look on the German as being a Junker—that is, a representative of Germany's traditional military ruling class—I think it becomes much easier to understand why Blimp should feel such friendship and sympathy towards him than it would be if the German had merely been depicted as a Nazi. Gad, sir, we Blimps haven't anything in common with those jumped-up Nazis! On the other hand . . . See what I mean?

SCHWEIK'S NEW ADVENTURES

(Eden Films)

THE Good Soldier Schweik, as conceived by Jaroslav Hasek in the famous novel of that name, ranks next to Gandhi as an exponent of the technique of passive resistance. His fictional exploits during World War I. have been enjoyed by millions. Now he has been

resurrected to demonstrate his technique against the Nazis in a film produced largely by Czechoslovaks in Britain. It is based on an underground best-seller entitled "Schweik Against the Gestapo" which was smuggled out of Prague.

Now that should be good material for a film; but why, I would ask, was it necessary to treat it like this? As portrayed by Lloyd Pearson, Schweik is nothing more than a second-rate English music hall buffoon, with a red nose daubed on a George Robey cast of countenance. This is very far from my conception of the original Schweik. And the acting of the others is similarly crude and the treatment slapstick. There are certainly some bright moments resulting from hoaxes perpetrated on the Gestapo, but the credit for these belongs much less to the makers of the film than to those courageous members of the Czech resistance movement whose acts of humorous defiance have been incorporated in it. In view of the theme our little man would like to be more enthusiastic, but a luke-warm interest is all he can honestly manage.

THE HOUR BEFORE THE DAWN

(Paramount)



SINCE it would be impossible to improve on *Time's* review of this picture, I shall for once adopt the simple and rather lazy expedient of quoting it, with no other comment than that if you could see the expression on our little man's face it would indicate that he was as little impressed by the film as the players in it seem to have been:

"*The Hour Before the Dawn* is a picturisation of W. Somerset Maugham's novel of that name. Its thesis: there's nothing wrong with a pacifist that committing murder won't cure. As a boy, Franchot Tone suffered a psychic shock when he shot his dog; after that he was a sourpuss at hunt breakfasts. 'Now, if it was the birds that had the rifles,' he would mutter. When war comes, Conscientious Objector Tone is assigned to pitch hay. The rest of the cast disappears from the picture almost entirely, coming back occasionally for family meals. Tone's brother (John Sutton) is an R.A.F. officer who commutes from the family dinner table to an airdrome hidden in a near-by pasture. Tone's ex-actress sister-in-law (Binnie Barnes) plays the camp circuit, drops in for lunch. Tone's father (Henry Stephenson) hasn't time to finish dessert before he's due for Home Guard drill.

"But busiest of all is Franchot's girl (Veronica Lake), a refugee with a hot-potato Austrian accent. She is a good pastrycook and Nazi. Between cakes, Veronica sneaks off to plot the destruction of the airdrome and Tone's brother. At long last, Veronica is seen igniting a haystack to guide the Luftwaffe. Promptly Tone strangles her, joins the R.A.F. When last seen he is high in the air, grinning like a Hollywood Japanese."