

(Continued from previous page)

where the Princess' uncle (Charles Coburn), her protector in New York, while running over the list of eligible suitors for her hand from among royalty in exile in London, remarks, "There's Peter of Yugoslavia, but he's only 18." So Peter is washed out; and so when the Princess, in rather less improbable circumstances than might be supposed, goes sightseeing with young Pilot O'Rourke and they fall in love, her royal family agrees to the marriage for various high reasons of State. An American alliance will be good for "morale," it will aid the democratic cause, it will bring new blood into the line and almost certainly secure the succession (for the young man is one of nine boys and his father was one of 11). Only there are certain conditions. He must renounce all claim to the throne himself. Agreed. He must renounce personal authority over any children of the marriage. Agreed, rather reluctantly. He must give up his American citizenship. No never, anything but that; that he simply cannot do. Anyway, if he becomes a Prince Consort instead of a fighter pilot how will he be able to face his children when they ask what did you do in the Great War daddy? He's an American and he's not going to marry even a princess on those terms.

No, the film isn't being a comedy at this point—at least not intentionally a comedy. And it means itself to be taken seriously, too, in that sequence in the White House, when President Roosevelt (I said it was an old film) intervenes on behalf of young romance and democracy and sees the marriage through in spite of the royal family. I noticed something at this point that I noticed previously in *Mission to Moscow*: that apparently it is necessary to represent the President of the U.S. in a Hollywood film in much the same way as the Deity must be represented in a play on the British stage: that is, simply as an unseen Presence; in this case, as a hand opening a door to let Falla, the Presidential dog, out for a run, or as an off-screen figure whom the hero stumbles against and only subsequently recognises.

Coming in the midst of a frivolous farce, these sudden solemn hushes are as disconcerting as they are untimely, like being suddenly invited to go down on your knees at a smoke concert.

#### NATIONAL FILM UNIT

THE National Film Unit's Weekly Review which begins screening on March 8, contains highlights from the Rugby match

### A Calm Day

WE in these islands are  
Nowhere far from the sea  
And to-day I heard its roar  
For hours incessantly.

WHILE wind's dictatorship  
For once was laid asleep,  
Five miles and more inland  
The ocean seemed at hand,

STRANGE was that noise and new  
Like an express train nearing  
Which neither came in view  
Nor vanished out of hearing.

—Basil Dowling.

Kiwis versus Scotland, in which the Kiwis were defeated. The commentator is Winston McCarthy. Another item covers the National Rowing Championships held on the Wanganui River and there is a sequence on the Auckland A. & P. Show. A short item shows the New Zealand Press Party on its way to Japan.

#### INFORMATION PLEASE

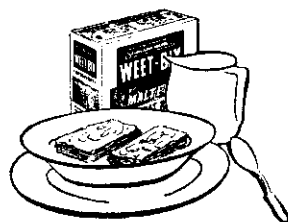
A reader wants to know "the full title of the Chopin Prelude used (and played so beautifully) in *The Picture of Dorian Gray*." Can anybody help?

#### ANSWER TO CORRESPONDENT

M.B. (Auckland): I have never heard of more than one *Citizen Kane*—and I think I would have.



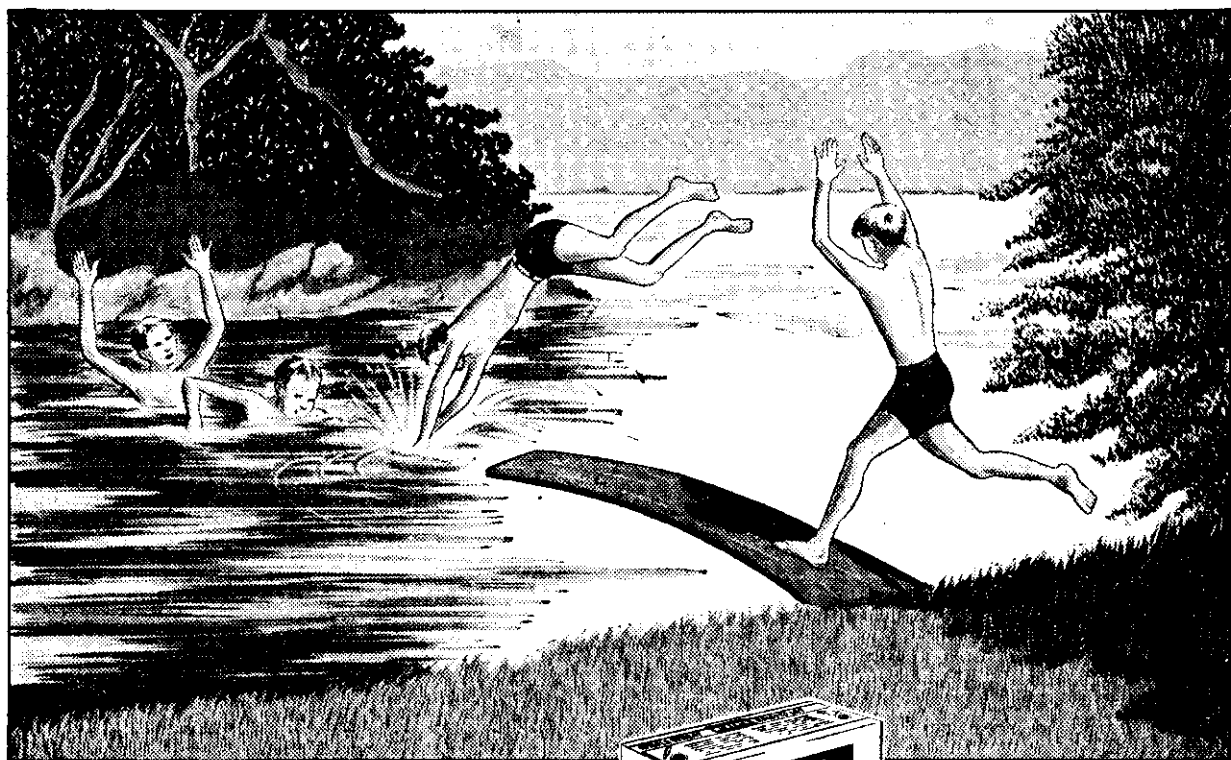
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