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scious attempt to raise public taste, neither has it deliberately set out to corrupt it. But about British pictures and Mr. Rank he feels very differently.

"Wherever you are living you find the same human values. Hollywood largely neglects them, but I think Mr. Rank and the people associated with him are working more in the direction of honesty and realism. The documentary film has greatly influenced them. I believe that the taste of the public may change in favour of this type of film, in which case Mr. Rank will have beaten Hollywood. Either that or Hollywood will alter its outlook and make a different and better class of film. If their audiences and profits start to disappear, the Hollywood producers may change their minds—even to the extent of making artistic films. But it is the money that matters with them, not the art.

"With Mr. Rank it may be different. Perhaps this sounds idealistic, but now that European film production is virtually destroyed by the war, he is the only man who can take up and carry forward, in the sphere of the cinema, the banner of European culture. It is now his task and responsibility to rescue and safeguard what he can of the European spirit and mentality, so far as it was to be found in the European cinema, especially in the many fine films from France and Russia. I am not speaking of British films before the war—they were seldom good—but of those made during and since the war. When I was released from the Japanese camp after three years, it was for me a very moving moment to see British films again and to realise that the European spirit and the European tradition has not been entirely lost in the cinema, but that something of it has been preserved in those films."

—G.M.

Film Review

THE HARVEY GIRLS

(M-G-M)



THIS film is a tribute, musical as well as Technicoloured, to the civilising influence of well-cooked food, clean table linen, and virtuous women. The production is dedicated to the enterprise of one Fred Harvey who apparently assisted the opening up of America's West by founding a chain of restaurants along the advancing railroad lines and stocking them with good food and good women, thereby counteracting indigestion among the travellers and vice among the permanent inhabitants of the frontier towns ("If Harvey comes, can civilisation be far behind?" reads the foreword, or something to that effect). Curiously enough, this dedication is followed immediately by the customary announcement that any resemblance in the film to real persons, institutions or firms, is purely coincidental; so we don't quite know where we are in the matter of authenticity. You may be better advised therefore to regard the whole thing not so much as history but rather as a fairly enjoyable though too protracted frolic in which Miss Judy Garland and the rest of the Harvey waitresses seek to persuade Mr. John Hodiak and the other cowboys of Sandrock to "give up a wild time in favour of a good time." Miss Angela Lansbury, who "entertains" at the Alhambra Saloon, acts as the chief exponent of sin, and it is certainly a sin the way she acts.

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