



The Way to Health

Constipation can make you feel tired, jaded, out-of-sorts. Keep free from constipation with Nyal Figsen—the gentle, natural laxative. Chew one or two pleasant-tasting Figsen tablets to-night before going to bed. In the morning Figsen acts gently yet thoroughly without pain or discomfort. Figsen is made in New Zealand for Nyal Company (N.Z.) Ltd., 153 Albert St., Auckland, and is sold by all chemists—24 tablets—1/7.

Nyal Figsen
THE GENTLE LAXATIVE

SIXTY MILES OF FILM IN TWENTY LANGUAGES

Impressions of the International Cinema Festival at Cannes

FOR the first time since 1939 an International Film Festival was held this year, at Cannes. Some of the awards made there have already been reported in odd corners of our daily papers, but it is possible now to give a general impression of what the Festival accomplished, together with details of the individual entries and awards, and to draw certain conclusions about the standard of film-making in various countries to-day.

The information and comments which follow have been compiled from articles in various French journals published before, during, and after the Festival. They were made available to "The Listener," and translated by the French Press and Information Service in New Zealand.

WHETHER it is regarded as an art, an industry, or a trade, or perhaps with more justification as an industry and a trade which sometimes manages also to be an art, the cinema is essentially international. It can compete with music in universal comprehension. But it is certain that it will not accom-

plish its intellectual, social, and artistic objectives solely by the medium of commercial distribution. For this reason, considerable value attaches to festivals such as that held at Cannes, where representative films chosen by the different countries are exhibited to an international audience. The writers, the directors, the producers, and the actors of individual nations are given an opportunity to study the latest developments in foreign films and to discuss personally details of technique and interpretation. National cinemas, the existence of which has been almost forgotten, are brought into the limelight—Sweden, for example, and Mexico. And the films exhibited are of interest not only for their artistic value (sometimes), but often also for the insight they give into the psychology and politics of their countries of origin: for instance, the Japanese films screened at the international festivals before the war supplied undeniable proof that Japan was very closely linked with the Axis philosophically as well as politically.

The Winners

For this year's Festival it was necessary for the films presented to have been produced during the previous 12 months, or at least to have been released from the studios during that period. It had been decided beforehand not to award an international prize for the one best film. Awards were to have been made for various individual merits and for the best film from each country, but not for over-all excellence. However, the judges unanimously revoked this decision and named *La Bataille du Rail* ("The Battle of the Rails") dealing with railway workers in the French Resistance, as the best film shown at the Festival. The director was René Clément.

Michele Morgan (*La Symphonie Pastorale*) won the prize for the best actress; and Ray Milland (*The Lost Week-end*) already the possessor of Hollywood's 1946 Oscar—carried off the award for the best actor.

Awards were also made for the best scenario (Tchirokov), the best sets (*La Bataille du Rail*), the best music (Georges Auric), the best director (the Mexican, Ficentos), the funniest cartoon (Disney's *Make Mine Music*), and the most effective documentary (the Russian film *Berlin*).

The following decisions were made on the best films of each country:



MICHELE MORGAN: internationally, the cinema's best actress.

United States, *The Lost Week-end*; Great Britain, *Brief Encounter*; Mexico, *Maria Cantellaria*; Denmark, *The Earth will be Red*; Sweden, *The Ordeal*; Czechoslovakia, *Men Without Wings*; France, *La Symphonie Pastorale*; Italy, *Rome, Open City*; U.S.S.R., *Decisive Turning-Point*; India, *The Lower Town*; Switzerland, *The Last Chance*.

The International Peace Prize was awarded to Switzerland for *The Last Chance*. The U.S.S.R. won a further international prize for *Youth of Our Country*, and another for the colour work in her *Flower of Stone*.

Artistry Not Always Put First

Altogether more than 60 miles of film in a score of languages were screened. After undergoing this rather exhausting experience the critics have been sitting back evaluating their impressions of the Festival. One fact emerges is that artistic considerations were not always predominant in the choice of films made by the judges in the different sections: on the contrary, likelihood of commercial success seems fairly often to have swayed their decisions.

This, according to a writer in *Lettres Françaises*, was the impression made by some of the British films, though their standard was "incredibly high" by comparison with pre-war efforts. "The first part of the British programme was certainly a disappointment (he says). It included the colossal and costly *Caesar and Cleopatra*, which is a monument to all the mistakes that Korda has led British directors to make. This was followed by *The Magic Bow*, a dull and long-winded dramatization of the life of Paganini, the only virtue of which was the music played by Yehudi Menuhin....

"But *Brief Encounter* showed the English cinema at its best. Without making any comparisons as far as subject-matter and total value are concerned, it can be said that the good features of



FROM ALL GARAGES AND SERVICE STATIONS.

Always Look for the
RED WHITE & BLUE LABEL
When Buying

N.Z. DISTRIBUTORS (WHOLESALE ONLY): E. W. PIDGEON & CO. LTD.
BRANCHES THROUGHOUT N.Z.