

assists. when he isn't hampering, their precocious love-affairs with two stalwart young men.

Diana Lynn and Gail Russell again portray Emily and Cornelia respectively; they do their best in the circumstances. I suppose, but the bloom seems to have gone off their performances. The film amuses mildly and intermittently, the one really bright spot in it being supplied by an actor named Billy de Wolfe impersonating a Greenwich village bohemian. I found him good for several laughs. But that is little enough compared with the sustained and spontaneous vitality of *Our Hearts Were Young and Gay*. The point is that although that first story was obviously "written up" to provide the maximum of entertainment, it nevertheless had the ring of authenticity; the writers had transferred to it some of their own enjoyment of the events they were describing, whereas this new story is forced and artificial. The difference is simply that between the genuine article and the counterfeit.

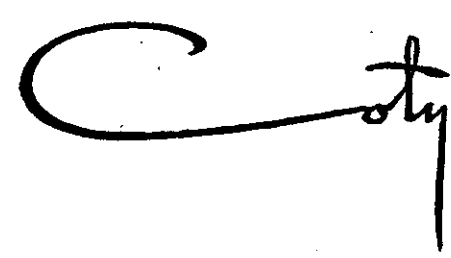
**NATIONAL FILM UNIT**  
**A CLOCK-COLLECTOR** in Whangarei has a passion for clocks of every description, and his unique collection delights adults and children alike. All these strange time-pieces—chiming, singing, musical, and with mechanical moving figures—are shown in action in "Clock Collection," a novel item in the National Film Unit's Weekly Review released on December 20. "Students for America" is an interview with the young New Zealand science students who are bound for America. "Home Guard Club," showing how members of the old Home Guard still keep together in the comradeship of a rifle club, "Temporary Classrooms" at the Victoria University, and "Sports Car Trials" are other items in the reel.

**OVER-STUFFED POCKETBOOKS**  
**A SHREWD** new diagnosis of one of the chronic complaints from which Hollywood suffers has been made by John Mason Brown, the *Saturday Review of Literature's* critic. He saw the British production *Brief Encounter*, liked its lack of glamour and said so in these terms:  
"The heroine . . . though pretty, is not a travelling salesman's idea of Venus. Hers is an interesting face, not a vacant one. . . . Her hair looks as if she could have brushed and combed it herself, and not as if it were her habit to have a permanent after every cigarette. She gets along . . . nicely . . . without mink coats, a swan bed, a custom-built Cadillac. . . .  
"Hollywood . . . refuses to realise . . . that comparative poverty can be the mother of invention. Its executives . . . continue to go their old Lobster-Supper-Charlie way, delighting in the pitiful ostentations of the *nouveaux-riches*. . . . They can never leave well enough alone. . . ."

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