

(continued from previous page)

bounding with happiness, only to be crushed by disappointment and, very soon, by a falling wall in an air-raid—this, presumably, being the only solution which the scriptwriter could devise for the difficult situation in which he had involved his characters. He doesn't, however, attempt to deal with the illegitimacy problem: he simply states the case rather timidly and leaves it at that.

Anna Neagle is a good and sincere actress; Herbert Wilcox is a good and sincere producer and director; and the others in the film all go about their jobs as if they meant well. But the failure of *Piccadilly Incident* to emerge, in the round, as anything much more than a lachrymose melodrama with a strong flavour of the novelette should convince even the most bigoted admirers of British films that good intentions and a strong cast are not sufficient substitute for a taut script and a clear sense of direction. However, in view of that newspaper-poll and the box-office popularity of the film, I am under no illusions that they will be convinced.

TIME OUT OF MIND

(Universal-International)



THIS film is a further illustration of the dilemma of the clever director and capable cast who are handed a script unworthy of their talents and expected to make a good film of it. They don't, of course, succeed; but because they are talented they manage to give a certain distinction to a few isolated scenes. The director in this case is Robert Siodmak, who knows some neat tricks with lighting; and the best performances are those of Ella Raines and the English actress Phyllis Calvert. As the two most important women in the life of a budding composer, these stars convey some semblance of reality, which is rather more, however, than can be said of Robert Hutton in the role of Christopher Fortune, a young man who would rather write music than go to sea as his father has ordered. One of the women is his possessive sister, the other is his childhood sweetheart, and between them they contrive that the young man's creative genius shall eventually, and after various setbacks, be given to the world. But the result, in terms of music, is such that one cannot help thinking that the hero's father, the martinet sea captain, may have been right after all.

Points from Letters About Films

Ordinary Mother and Ordinary Typist (Claudlands) feel that a critic must have critical ability somewhat above the average and that although it may be a strain to some people to follow G.M.'s lead, they are probably all the better for a little straining.

Rotorua says that, after reading the letter by "Let's Be Honest" (Listener, July 18), she now realises why there is a "strong antipathy towards the English" among the people in the Dominions: thanks to the influence of so many American films, the English are actually foreigners, and their natural mode of behaving and speaking therefore appears in the guise of "airs and graces."

Unbiased (Christchurch), also replying to "Let's Be Honest," points out that G.M., far from hailing all English films with "exagger-

ated fuss," was recently warning about the danger of praising a film merely because it is English.

NOTICE TO CORRESPONDENTS

Wellingtonian: No name or address.

W. Inglis (Christchurch): On August 1 the item appeared on page 13; on July 25 on page 11.

NATIONAL FILM UNIT

THE first pictures of the UN commission at Samoa are presented in the National Film Unit's Weekly Review No. 311, released on August 15. The Islanders, in presenting their petition to the United Nations representatives, staged a great feast and ceremonial native dances. It is a most interesting film record. The other item is a special personal farewell interview with Field-Marshal Montgomery just prior to his leaving New Zealand. Highlights of Monty's tour are also included.

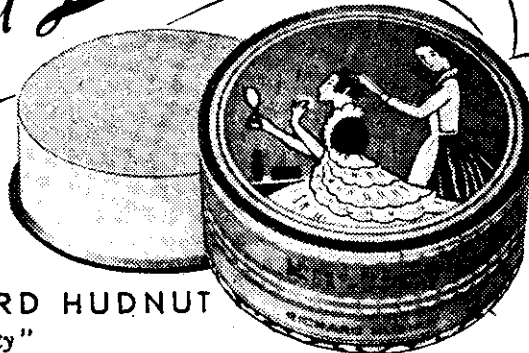


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