

focuses interest on the discomfiture and not the discovery of the murderer, invites recollection of Orson Welles's film *The Stranger*, but hardly bears comparison with it. In place of the straightforward simplicity and small cast of the Welles story, *The Big Clock* has too many faces and an over-complicated movement.

Scene of the film is the skyscraper headquarters of a big U.S. magazine factory—shades of Walter Mitty! As the proprietor of the organisation, Laughton, too, has a Secret Life, and the action gets properly under way when, in a moment of pique, he bats her over the head with a sundial-cum-paper-weight which Ray Milland has carelessly left lying around. Milland, who is editor of the crime magazine in the Laughton chain—and who knows more about this crime than is healthy for him—becomes deeply involved when the magazine staff begin unofficial investigations. Only the most bewildering story complications save him from his own indiscretions. The most entertaining of these complications is undoubtedly Elsa Lanchester, as an intensely comic surrealist painter with a clutch of children and a complicated marital case-history. Would that I had seen more of her.

Ray Milland seems a good deal happier teamed up with Maureen O'Sullivan than he was recently with Marlene Dietrich, but I wish Hollywood would forget the old gag about the journalist who can't get time to go off on his honeymoon. That one may have been good enough for the front page when Hecht and Macarthur were in their prime, but it doesn't even look like news any longer. However, in spite of the overtime worked in the stereotyping department, the film maintains a good pace and is competent entertainment of its kind.

NATIONAL FILM UNIT
WEEKLY Review No. 352, to be released on June 4 by the National Film Unit, is a reel devoted to four widely different subjects. From Hamilton comes a polo sequence, horses and men providing an exciting spectacle; Western Springs, Auckland, provides "Girl Guides' Rally," with Lady Baden Powell receiving parcels collected in the Aid for Britain campaign. "Veneer Factory" gives sidelights on one of the King Country's own industries, and "World's Record Litter" celebrates the record put up by a New Zealand-bred pig.

Story of Kingsford Smith

YOUNG Wellington listeners this week will hear the first episode of a serial dealing with the life Sir Charles Kingsford Smith. The story has been written specially for the Children's Session and in it the picturesque career of the Australian air pioneer will be traced from childhood till his name became famous in the early nineteen-thirties. Listeners, of course, will be told all about his aircraft, the Southern Cross, its trans-Tasman flights, and other outstanding events in the late flyer's life. There will be eight episodes; the first will be broadcast from 2YC at 5.0 p.m. this Saturday, June 5. The remaining seven will be heard on succeeding Saturdays, at the same time, from 2YA—or from 2YC if the children's session is for any reason taken over by that station.

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