

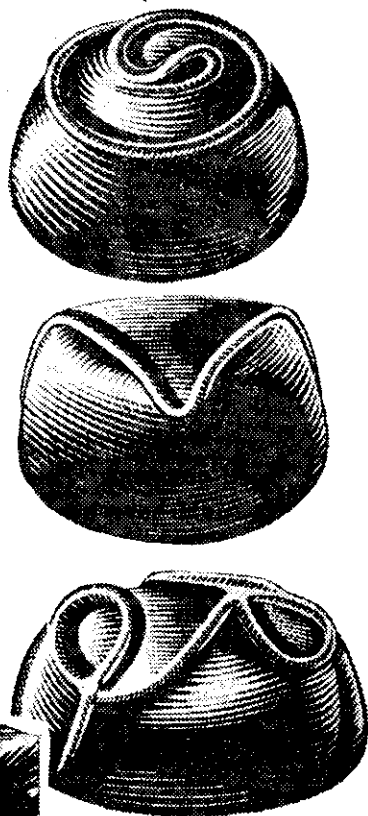
Now!  
'Classic' in  
two sizes

There are fourteen deliciously different varieties in both the popular THEATRE pack and in the new "Classic" ONE POUND box.



Illustrated are "Peppermint Creme," "Raspberry Delight," "Brazil Creme"—three of the fourteen varieties that comprise the "Classic" assortment.

An AULSEBROOKS Product



Film Reviews, by Jno.

## DECLINE IN THE WEST

### CAUGHT

(M.G.M.-Enterprise)

THIS, the first James Mason film to make its appearance since that interesting young man moved to Hollywood, seems likely to cause a modicum of alarm and despondency among his admirers. The petticoat claqué, who love him for his dark eyes, his air of gentle melancholy, and the suggestion of the *homme fatal* which he manages to import into almost any part, are going to be burned up more than somewhat to learn that he doesn't make his entry until the film is almost half over, and then only in what amounts to a supporting role. Those who have followed his career with a more critical interest will, I think, be equally distressed at the trashy mock-moral quality of the picture in which he makes his American debut, and at his relatively unimpressive showing alongside Robert Ryan and Barbara Bel Geddes. These two have, admittedly, been given more prominence in the story—and almost a monopoly in the film's dramatic (or melodramatic) climaxes—but there was still enough left for Mason (a more finished as well as a more experienced player) to establish some sort of personal ascendancy had he set his mind to it. He may have suffered in the editing of the film, or the desire to give of his best may not have been strong enough to overcome a distaste for the meretriciousness of the theme; whatever the cause, he did not seem fully engaged. Even now I cannot call to mind a scene in which he gripped my attention fully (though I remember the pleased murmur which ran round the theatre at his first appearance), but I do recollect one or two explosive encounters between Ryan and Miss Bel Geddes and some smooth acting by a minor character (Curt Bois). I doubt, however, if there is anything about *Caught* which is likely to be remembered for long.

The production is, in fact, altogether too conventional to impress itself deeply on the memory. In the camera work, for example, the continual reliance on foreshortened angles and steep perspective lines becomes far too obvious. The principal characters are always being caught by the camera at the far end of a bar-counter, or across a billiard-table; or pin-pointed by the converging lines of a grand staircase or a corridor. There are other and subtler means by which a player can be made to appear larger or smaller than life size but the studio has not troubled to explore them very far.

Conventional is the word, too, for the story. Barbara Bel Geddes, who manages to give numerous indications of a genuine capacity for acting, plays the part of an innocent little mannequin who marries a millionaire and then discovers that Money Isn't Everything. She also discovers that the millionaire (Ryan) has paranoid tendencies, and on top of that a heart condition which manifests itself whenever he is frustrated. But it's an ill wind that blows no-one any good and it is just those defects in her husband's mental and physical condition which ultimately help to unravel the

### BAROMETER

OVERCAST: "Caught."  
MAINLY FAIR: "Take One False Step."

whole tangled skein. For the wicked husband has a convenient seizure and dies (in circumstances which suggest that his wife was at least morally guilty of manslaughter) and she is left not only more than well provided for, one assumes, but free to marry the man she really loves—who is none other than that struggling young medico, James Mason. I might have managed a wry smile at this strange modification of the Money-Isn't-Everything theme had the plot not also required the destruction of the woman's unborn child as part of the prelude to happiness. That, I thought, was going too far.

### TAKE ONE FALSE STEP

(Universal-International)

I HAVE had a long and pleasant acquaintance with William Powell, going back to the days (pre-Myrna Loy) when he usually figured as a suave and slim plainclothes man who always kept his hat on, and who affected the du Maurier trick of carrying cigarettes loose in his jacket pocket. Time (it must be fifteen years or more since those days) has robbed him of his slimness but the old suavity and polish are still apparent in this latest pot-boiler. Without them, indeed, there would be precious little to it. However, it does give one a glimpse of the occupational hazards which beset the U.S. college professor. Of these, Miss Shelley Winters is, I would wager, easily the most hazardous.

### NATIONAL FILM UNIT.

"Golden Bay" is the title of a full-real subject by the National Film Unit which is to be issued as Weekly Review No. 434, for the week beginning December 30. It is a picture of life in Takaka, a peaceful little township in a remote corner of the South Island where once upon a time gold was the lure that brought in settlers and where now dairy farming is the mainstay of the district. Hemmed in between the mountains and the sea, Takaka lives at a peaceful and leisurely pace and it is this placid, unhurried tempo which the Film Unit cameras have tried to capture.



WILLIAM POWELL  
No longer a Thin Man

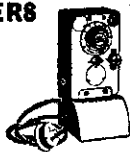
### OF SPECIAL INTEREST TO PHOTOGRAPHERS

Dolland 8 x 30 Binoculars £22-18-3  
Merritt Trimmers - 10' £4-10-3  
" " - 8 1/2' £3-6-9  
Amber Light Corners - 23/6  
Scales and Weights - 61/-  
Leica Super-Sensitive Releases 17/6  
Rangefinders—Dolland - £4-17-3

### ELECTRONIC TIMERS

Model I: 5-60 secs.  
Model II: 2-50 secs.

£12/10/-



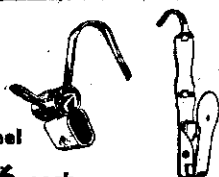
### FOOT SWITCHES

41/-

### PRINT and DEVELOPING CLIPS

Stainless Steel

1/6 each

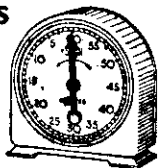


### MINUTE TIMERS

SMITH

ALARM TYPE

£3/4/-



### PRINTERS

Taking up to  
3 1/2" x 4 1/2" Negatives

67/-



### CAMERAS, etc., Bought or Exchanged

### ALL PURPOSE CAMERA CLAMP

35/-

Necessary for every photographer.



**QUILLARS** PHOTOGRAPHIC IMPORTERS & MANUFACTURERS LTD.  
42 MERCER STREET WELLINGTON