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Empty contents into
bowl, add half a pint
boiling water, just off.
Stir plenty to completely dissalve gelatine; add half a pint
cold water. Stir and let
stand until it begins to
thicken. Stir again.
Pour on vegetables,
etc. you wish to
mould. Put in cool
place to set. place to set.

5 SAVOURY

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STOMACH AS WEAK AS A BABY'S

NOW I EAT NORMALLY

Dear Sirs,
I would like to pay tribute to your wonderful MACLEAN BRAND Stomach Powder; it has been such a boon to me after years of severe stomach trouble.

My life was a misery as I was in dreadful fear of taking even the lightest diet, and for years this trouble persisted, until I was almost too weak to walk. The doctor told

too weak to walk. The doctor told me my stomach was as weak as a baby's. Now I eat normally anything in reason and enjoy my food. Wherever I go and hear complaints regarding stomach trouble. I strongly urge MACLEAN BRAND Stomach Powder. I know that it is bound to do good, having proved its worth I can speak of its value. I am never without it.

I am never without it.
Yours faithfully, (Mrs.) P.S.

MACLEAN BRAND Stomach Powder is the speediest and most successful remedy for Pain, Flatulence, Heartburn, Nausca, and the proved safeguard against those dread complications, Gastritis and Stomach Ulcer.

Remember, this remarkable remedial combination is the one that really does bring instant relief.

Insist on this Name See this diamond MACLEAN design on the package and the Brand Stomach Powder Signature Alex C. Maclean. Look for Signature all & Afficia.

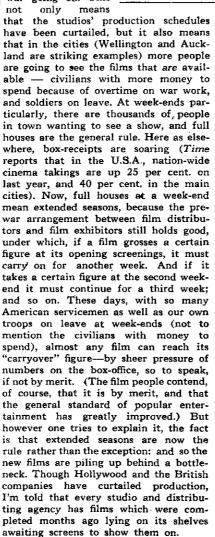
Macleans Ltd., Great West Road, London.

Film Notes by G.M.

SHORTAGE AMID PLENTY

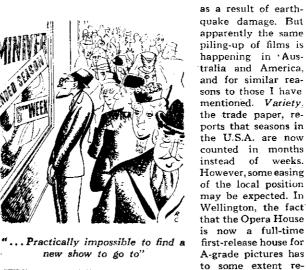
SEVERAL people have asked me why it is that so many films, which have read they about as having been completed months ago, take so long to reach New Zealand screens these days and why, when they do get here, they usually run for such long seasons that some weeks it is practically impossible for them to find a new show to go to - or for me to review, for that matter.

The main reason is that there is a war going on. This



So the apparent effect of the "carryover" system is that the law of supply and demand is being violated: there is the paradox that the more people want to see films, the fewer new films there are to see.

N Wellington, of course, the situation is peculiarly aggravated because two theatres, the Regent and King's, have been out of commission for some time noticing.



lieved the pressure caused by the closing of the Regent, and the State Theatre has just changed over to a policy of showing A-grade first-run films. The King's should be reopened soon, and the Regent may be ready again by December-if labour is available. And I understand that in Auckland and Christchurch, too, theatres which have previously been devoted to return seasons or to B-grade double-feature programmes are changing over to first-releases of bigger films. There have at any rate been a good many new releases up and down the country at Easter.

* THE note on Thomas Mitchell last issue has aroused some interest, so here are a few details, culled from an American magazine, about this actor's career, for which there was no room last week:

He is 46 years old and likes to describe himself as "a man with two arms, two eyes, two ears, and an appetite like anyone else." But Thomas Mitchell is not like anyone else. Screen acting is only his favourite role. He has also in his time been a newspaperman (he gave that up because he was always landing his papers in libel suits), a vaudevillian, a stage actor (he has played some 55 Shakespearean roles), a stage director, a playwright, and a script-writer. By the time he closed his stage career by going to Hollywood to act in Lost Horizon (in 1936), Mitchell had played more than 1000 parts in 25 years. After a year and a-half with Columbia and a year with Sam Goldwyn, he started on the active, highly-profitable free-lancing which has kept him increasingly busy ever since. But this is not the only reason why he prefers the screen to the stage: the movies, he says, "can tell the same thing for 50 cents, and make it move."

AST week, in discussing the suggestion that credit titles should be abolished, I might have added (but didn't, because it seemed so obvious) that the most practical argument against this step is that these titles now occupy such a small proportion of total footage that, unless the general length of features is drastically reduced, the deletion of "credits" would

*



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