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Ask any stranger to walk past a movie camera and he becomes hypnotised. His eyes never leave the lens; he walks in a stilted cramped way, something like a duck waddling, or he may go to the other extreme and walk so fast that he gives the impression of a man trying to catch a train.

I used to walk up and down with these men and women, coaching them in the simple art of walking along the street. First I'd ask them to stand behind the camera and watch me give an impression of how they walked. I'm a poor actor, and mostly they would laugh at my gawkishness. They would loosen up a bit at that, and we'd become friendlier. Then I'd show them how a person walked when there was no camera there.

Some of my Australian friends here have asked me "But how will you get over the Australian accent? And our gait? Ever observe how an Australian walks?" My answer to this is: Why such an inferiority complex? After all, a film depicting Australia at war could hardly be played by people speaking an Oxford accent. After all, we have come to accept the American language in movies, and Australians, like Americans, have the great advantage of having almost no sharply contrasted dialects in their own country. As for slouching. Well, if Australians walk with a slouch, they walk with a slouch, and that's that.

Film Reviews by G.M.

SPEAKING CANDIDLY

RETURNING to this column after some weeks' rest, I find a number of films waiting for review. So in order to catch up, I shall have to speak briefly as well as candidly.

I MARRIED A WITCH

(United Artists)



IN spite of the necromantic consequences, I would rather be Frederic March and married to Veronica Lake the Witch than be Nelson Eddy and married to Jeannette MacDonald the Angel. I'm inclined to think that only a Frenchman could have made a film like this, and since the Frenchman is Rene Clair, you may expect it to contain both wit and imagination. This is also one of those rare cases where Hollywood has improved on an original story, for M. Clair's version is one hundred times funnier, cleverer, and sprightlier than Thorne Smith's novel *The Passionate Witch*. If you don't object to fantasy, I commend for its tonic qualities this tale of the bewitching Jennifer and her disreputable old wizard of a father (Cecil Kellaway),

who return in the flesh to plague the modern descendant of the man who had them burned at the stake.

LOVE ON THE DOLE

(Warners British)



IT took at least two years and a great deal of controversy to bring this film about the Depression in Great Britain to New Zealand—but it was worth the effort, for this is the British film industry's nearest equivalent to *The Grapes of Wrath*. It is a moving, intelligent, excellently-acted tale of the Lancashire underdog; his cheerful acceptance of an industrial existence that provides few of the amenities of life and his embittered questioning when the economic system turns against him and deprives him of even those scraps of comfort. John Baxter has directed with his heart as well as his head: the result is drama with the breath of life in it. The Hardcastles of Hankey Park are, in their way, as memorable, tragic, and disturbing as the Joads of Okiahoma.

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