

HOT OFF THE MOVIOLA

ROYAL TOUR FILMS

(Associated British Pathe and Rank-N.F.U.)

COMPETITION—it's wonderful! Little more than a fortnight after the Gothic sailed from Bluff two colour films about the tour were screening, and the movie advertisements were black with claims and counter-claims. One must make allowances for what is really screen journalism, and each of these films is good in its way as a supplement to what radio and press and black and white newsreels have told the world. But I think New Zealanders, who saw the real thing, may feel without being thought too critical that they could have waited a little longer if they could have something with the sustained crispness of the Canadian *Royal Journey*.

The Royal Tour (Associated British-Pathe) was here first—a full-length feature about the visit to the West Indies, Fiji, Tonga and the North Island of New Zealand. The idea of showing something of the countries visited as well as significant events of the tour was a good one, but carried too far—

for instance, in the long dance sequence in Panama. Considering the short time the Queen spent in the West Indies and the Pacific Islands, these places are served best by the film. The New Zealand events selected are typical and significant, but even within the limits set by the producers there was room, surely, for more; and it's a pity, to say the least, that the South Island is dismissed with little more than a few stock shots. Perhaps this will be made good in the next instalment. The quality of the material used in the film is generally very good—Pacific Films had a hand in it from Fiji on—and apart from a rather too contrived return to Wellington for the opening of Parliament it is well put together.

Previewed in Wellington only five days after its rival, *Royal New Zealand Journey* (filmed by our National Film Unit for the Rank Organisation) is in effect a severely edited colour newsreel of the tour from Auckland to Bluff. Since it was made so quickly without leaning on background material as the other film does, it is really a much more ambitious production. The material used is again generally of very good quality (there is some really striking photo-

BAROMETER

FAIR: "How to Marry a Millionaire."
FAIR TO FINE: "Never Take No for an Answer."

graphy), in some places effective use has been made of natural sound, and the wider selection of events is a reminder of how much the other film has left out. Even the opening of Parliament is much more fully covered; and what Mainlander would have missed the visit to Christchurch, which never looked more English? Yet the South Island seems hastily and inadequately covered, and for a time south of Christchurch the commentary is so uninspired, and the voice so lifeless, that I had the feeling everyone concerned had suddenly lost all heart for the job. After that the film never quite recovers, in spite of good work on the farewell at Bluff. If only that last leg had something of the sparkle of the National Film Unit's final *Royal Tour Pictorial Parade*! There was, I suspect, a bit too much of a rush while the colour film was in London.

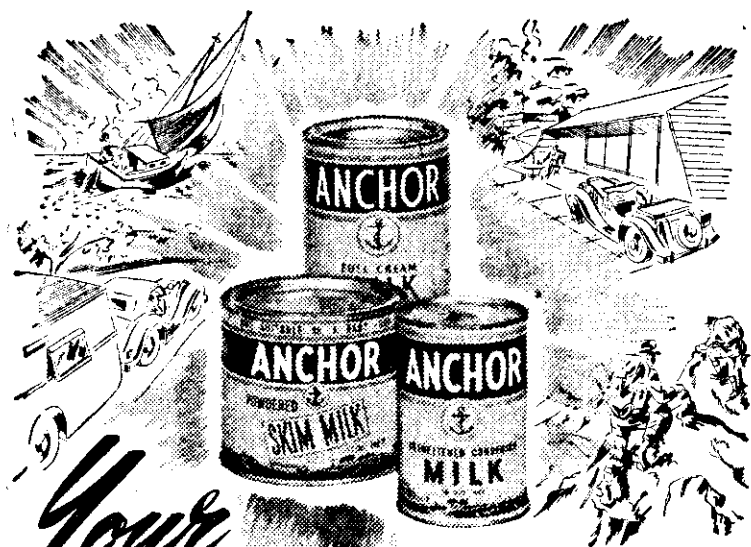
HOW TO MARRY A MILLIONAIRE

(20th Century-Fox)

(ONLY the CinemaScope screen, it might be argued, is big enough to accommodate all at once Betty Grable,

Marilyn Monroe and Lauren Bacall. Well, I don't know. I'm as sensitive as the next man to their shapes (if sensitive is the word), but here Miss Grable (who has never excited me) is dumb, and Miss Monroe is, most convincingly, both dumb and darn' near blind, which leaves only Miss Bacall. . . They take an expensive apartment and set out to stalk millionaires. The most interesting of their quarry to watch are William Powell and David Wayne (who is in sight for all too short a time). Undeniably there are some amusing moments, but when allowance has been made for everything, *How to Marry a Millionaire* is really no more than an average comedy.

CinemaScope makes even less of this story in a modern setting than it made of *The Robe*, which at least lent itself to spectacular treatment. On the other hand, this film is less overpowering in its larger-than-life effects. Its only really interesting pieces of CinemaScope are a few demonstration shots which contribute nothing to the story—for example, an exciting view of a landing strip seen from an alighting aircraft. I found some shots, where there was detail to absorb at widely separated parts of the screen, a strain to watch—though they're probably better for the eyes than the fixed stare that the narrow screen encourages. However, it's early to judge the new



Your
holiday milk supply

More leisure . . . more pleasure . . . YOUR happy holiday lot using famous dependable "Anchor Milk". Anchor FULL CREAM, SKIM and CONDENSED Milk all offer you safe ever-ready sources of stored milk for every purpose. Use them for making liquid milk, for baking and pudding milk . . . salad and dessert dressings. Stock-up now for the holidays!

THE GREAT NAME IN MILK PRODUCTS

ANCHOR

N.Z. CO-OPERATIVE DAIRY CO., LTD., HAMILTON AND AUCKLAND

And for Baby . . .

Trust safely pasteurized, perfectly formulated Ankorla to nourish and build-up Baby over the holidays and all the year round! All Chemists stock Ankorla!



AP/12/53

Introducing The New SQUARE Starkie

ELECTRIC WASHING BOILER
"The only stainless-steel top Washing Boiler on the market".

This space-saving electric washing boiler is built "square" to fit "squarely" into the modern home laundry. Beautifully finished in cream Duco, this new STARKIE brings you every latest feature—

- ★ Stainless Steel Top.
- ★ Chrome-plated spun copper anti-splash rim.
- ★ Snug-fitting recessed lid.
- ★ Drain tap that REALLY EMPTIES boiler.
- ★ Flush fitting 2-heat switch control.
- ★ Full 14-gallon capacity — either 2400 watts or 3500 watts complete with flex and plug.

ELECTRIC WASHING BOILER

Available from Hardware and Electrical Merchants everywhere

Made by: D. HENRY & CO. LTD., Auckland, Wellington, Dunedin.

3/WB5