



KATHRYN GRAYSON, HOWARD KEEL
Two egos in the one basket

Women draws its melodrama from the exploitation of the helpless. The disillusioned might say that it simply exploits the exploitation of the helpless, but I don't want to be quite so cynical as that—at least not yet. I am prepared to concede a reasonable measure of serious intent and social conscience to any studio which presents a story as seamy and sordid as this one (however the exhibitors may promote it). My criticism of *House of Lost Women* is that the story isn't told with enough skill and conviction to produce the necessary suspension of disbelief. I am, of course, aware that there have been (and no doubt still are) women as vicious and conscienceless as the baby-farming Mrs. Allistair and that young unmarried girls are their principal victims, but in spite of a virtuoso performance by Freda Jackson (she was also the infamous Mrs. Voray of *No Room at the Inn*), I

BAROMETER

FAIR: "Kiss Me Kate."
OVERCAST: "House of Lost Women."

did not find my emotions engaged. And if my reaction was merely a dim and conventional regret that such things should be, that was perhaps because the story is given a rather conventional format. The girls at No. 4 Albion Road are too neat a collection of classified types to be inherently convincing—the nice girl, the blowsy tough, the sophisticate down on her luck, the D.P., the flirt, the weak-minded slavey; they are like the characters in a morality play. Even Freda Jackson, skilful as she is, can't quite make Mrs. Allistair three-dimensional. *House of Lost Women* should purge our minds with pity, but something has gone wrong with the prescription.

Pictorial Parade

THIS month's issue of the National Film Unit's *Pictorial Parade* is a 1983-feet, twenty-minute short feature, "Pumicelands," which tells the story of the pioneering which is still going on in the volcanic wastelands of the North Island's central plateau. The film explains how the land's fertility was destroyed in ages past by eruptions, shows how mineral deficiency prevented the exploitation of the area for stock-raising, and how these obstacles have been overcome by research in the laboratory and

modern farming methods on the land itself. The film shows the full cycle of work in the breaking-in of new land—the cutting-out of scrub, burning, top-dressing and sowing; the growth of new pastures, the stocking of the land, and finally the settling of ex-servicemen and their families on new farms.



ANTONY HOPKINS, the young English composer, whose operetta, "The Man From Tuscany," produced for the Auckland Festival by Andrew Gold, will be broadcast from 1YC at 8.40 p.m. this Saturday (June 12)

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