



GRACE KELLY, RAY MILLAND
Something more than a posh voice

Samurai had no "second word"—and desire force the warrior to persist in his demands to the point where disaster engulfs all three.

My one complaint about *Gate of Hell* would be that the sub-titling, on which the Western filmgoer must lean heavily at times, is gauche American in idiom. The essence of that remote period, however, comes through strongly in visual terms, and even to Western eyes the standard of acting is high. But those who deserve most credit (they have

already been recognised by a Cannes Grand Prix) are Masaichi Nagata (producer), Tenu-suke Kinugasa (director) and Kohei Sugiyama (photography).

I was lucky enough to see *Gate of Hell* at a private screening, and no commercial prints. I understand, have yet arrived here. But when it does, lose no time in seeing it. Good films, as we have learned from experience, don't always have long runs.

THEY WHO DARE

(British Lion-Mayflower)

THE last Lewis Milestone production I saw was (if memory serves) *Halls of Montezuma*, a tribute to the U.S. Marines. This latest war-piece brings us, if not to the shores of Tripoli, at least tolerably close to that neighbourhood. It is, however, a long way from the producer-director's best efforts. The time is late 1942, the Eighth Army stands on the Alamein Line, and enemy bombers—German and Italian—are coming over nightly from the Greek Islands. *They Who Dare* tells the story of a commando raid on Rhodes designed to neutralise two airfields there, and you will learn *inter alia* that it takes all kinds to make a commando unit. If I could produce a film as good as this one, of course, I wouldn't be here. But Milestone made this—and I can't forget that he also made *All Quiet on the Western Front*.

Jane Mander and Her River

INTELLIGENT, vigorous, determined, critical, forthright, but mellowing with age. Those are the words Oliver A. Gillespie uses to describe Jane Mander, one of our most important New Zealand writers, in his *Jane Mander—a Radio Portrait*. This feature will be heard at 9.30 a.m. in the Main National Programme on Sunday, May 22, and on the Saturday night, May 21, at 7.30 p.m., the main National stations



Alan Blakey photograph

will broadcast a repeat performance of Oliver A. Gillespie's adaptation of Jane Mander's first and most important novel—*The Story of a New Zealand River*.

Mary Jane Mander was born at Ramarama, a few miles south of Auckland, on April 6, 1877. Her father, Francis Mander, was a vigorous pioneer of the sawmilling industry, who, at sixty, had to be restrained from riding buck-jumpers. His daughter inherited much of his character—his energy, determination and restless desire for change. The family never stayed long in one sawmilling community, and her education was spasmodic, though she loved reading and music. At fifteen she decided to become a teacher, and taught at the Devonport, Newton West and Otahuhu schools. At 23 she began working on her first novel, and about then gave up teaching for journalism in Whangarei, where her father, meanwhile, had become Member of Parliament for the Marsden Electorate.

Jane, restless as ever, determined to leave New Zealand. She visited Australia, then London, taking her novel in manuscript with her. But she wanted to visit America and eventually got there, starting her studies at Columbia University, New York, at the age of 35. She gained top marks in every subject she studied. Poor and ill she struggled with her writing, and also worked untiringly for women's suffrage, prison reform, and the Red Cross. Her sixth and last novel was published in 1928, and in 1932 she returned to the New Zealand she had never forgotten. She died in Whangarei on December 20, 1949.



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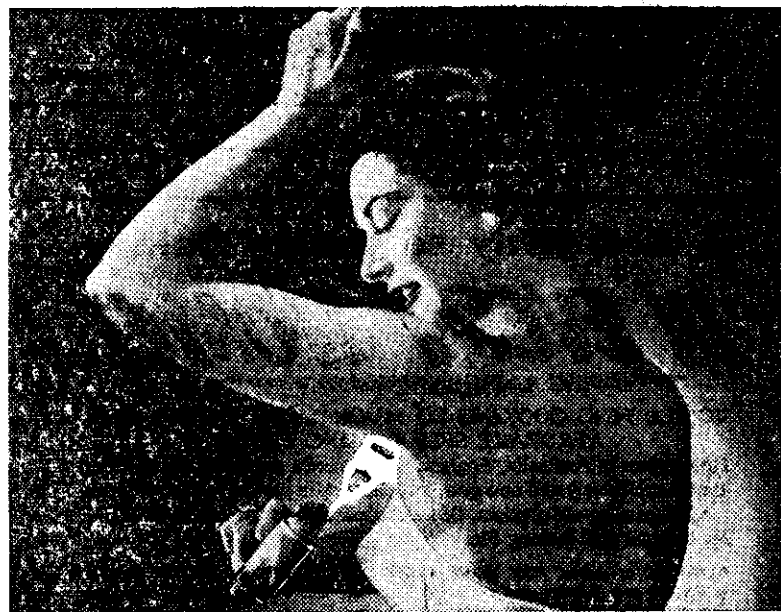
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In our illustration Eve Vit is using Sno-Mist Powder Spray. The Sno-Mist Liquid Spray is shown here

E. Griffiths Hughes Ltd., Salford, Manchester, England.