

Famous the World Over

SINCE 1872



FRITZ KUHLA PIANOS

Germany's Most Popular Piano

More than 38,000 Fritz Kuhla pianos have been produced since 1872, and enjoy a great popularity all over the world. Fritz Kuhla instruments are all overstrung, with full iron frame, have $7\frac{1}{4}$ octaves and first class repetition actions. These instruments have an extraordinarily great, noble and full tone and an excellent touch which enables fullest expression.

Model 102E available for immediate delivery in Walnut and Mahogany. Prices from £270 main ports. Flat Grands: prices from £605 main ports.

See and hear these superior and outstanding German Pianos at:

Piano Traders Ltd., Auckland; I. Graham, Tauranga; Midway Music Store, Gisborne; Lockyers Ltd., Napier; Piano Service Co., Palmerston North; E. Dixon & Co. Ltd., Hawera; H. G. Owers, 50 Courtenay Place, Wellington; West Coast Music Centre, Greymouth; Robt. Francis Ltd., Christchurch; Medway Imports, Gore; Wray Wilson, Invercargill.

New Zealand Factory Representatives:

DIRECT IMPORTS (N.Z.) LTD., P.O. BOX 72, HASTINGS.

D18.6

Enjoy the superior flavour of
the

**PURE
ESSENCE!**

For
**FINE FOODS
FINE FLAVOURS**

Gregg's pure essences are extracted from genuine originals and with their purity goes a strength which makes them more economical in the long run

Gregg's

Made by W. Gregg & Co Ltd., Forth Street, Dunedin.



32

FILM REVIEWS, BY JNO.

Big Build-up

THE GIRL CAN'T HELP IT

(20th Century-Fox CinemaScope)

IT cheers me to observe that 20th Century-Fox, though obviously ready to climb on the bandwagon, is not prepared to take rock 'n' roll too solemnly. That, at least, is the interpretation I placed on the tactic of hanging fourteen rock 'n' roll numbers on a framework of satirical farce.

I can't deny that I was a little unnerved by the entr'acte recording, played fortissimo and stereophonically, and accompanied by the stamping of an uninhibited phalanx of two-and-nine pennies, but once the film got under way there was enough farce and satire (even at the expense of CinemaScope) to reduce the musical offerings to the level of noisy but minor interruptions.

The two active agents in the satire are Tom Ewell and Edmond O'Brien. O'Brien, in a role deriving more than somewhat from the Runyon comic tradition, appears as a one-time bigshot gangster who has spent so long in prison for income-tax evasion that no one remembers him any more. Immured in a plushy Park Avenue apartment since he can no longer drive down town and scare people, Slim Murdock (the years have made a mockery even of his nickname) nurses one remaining ambition. He has a dame and he is determined to make her a big canary.

"These things," says Mr. Ewell, in the role of an astute but alcoholic theatrical agent, "take time. Rome wasn't built in a day."

"This dame," ripostes Slim, "is already built."

And that is, I suppose, as good a line to introduce Miss Jayne Mansfield as any. I hesitated to include her among the active agents of the satire because I am still uncertain whether anything she said or any move she made was accomplished of her own volition, or was the consequence of some external stimulus. But active or passive, there is no question that she is a prime source of farce. I would aver that she has to be seen to be believed, if I could have believed what I saw, but a girl who looks like a 48-22-38 is certain to arouse a measure of incredulity. Miss Mansfield is, I should say, the last word in pin-ups—

BAROMETER

FAIR: "The Girl Can't Help It."
MAINLY FAIR: "The Blue Mask."

platinum blonde, hypermammiferous, callipygous—a sort of animated *reductio ad absurdum*, though *reductio* seems scarcely the *mot juste*. But I can affirm that she is an excellent antidote to rock 'n' roll. Distracted by the conviction that some area of fabric would momentarily give up the unequal struggle, I found it impossible to concentrate any attention on the fourteen top tunes.

THE BLUE MASK

(Herzog-International Films) G Cert.

IF I understood German, it's possible that I might have enjoyed *The Blue Mask* more than I did, for I've never found it easy to keep one eye on the sub-titles and the other on the action. As it was, the only snippet of dialogue I caught was "Ich liebe dich," spoken by the hero to the heroine a few feet short of the final fadeout; and possibly I wouldn't have got that either if Schubert hadn't made the words familiar.

This is a musical production, and in some respects quite a lavishly mounted one. The photography is occasionally striking, and I am rather partial to Agfacolor, in spite of its tendency to accentuate blues at the expense of other colours. But the plot, which hinges on mistaken or concealed identities and the continuing comedy of misunderstanding, seemed a bit shopworn and, indeed, the whole spirit of the show reminded me of the determined gaiety of the thirties. I'm prepared to agree that the star, Marika Rokk, is a nippy dancer, something of an athlete, and (generally speaking) a bit of all right. But with the help of a good Parisian couturier (not to mention a good Parisian coiffeur) she might have been a bit more so.

BOOKSHELF

THE CINEMA TODAY, by D. A. Spencer and H. D. Whaley; Oxford University Press, London, Cumberlege, English price 12/6. *GRAF SPEE*, by Michael Powell; Hodder and Stoughton, English price 15/-.

THE CINEMA TODAY (No. 10 in the Oxford "Pageant of Progress" series) is the second edition of a work first published in 1939, and now—of necessity—practically rewritten to catch up with developments since then. It is primarily an elementary manual of instruction on the mechanics of film production, and for those who like to know how the wheels go round is a good summary of

basic principles and practice. There is one chapter on the social uses of the cinema (touching briefly on censorship in Britain, the work of Mary Field, educational film, and so on), but in the main this is a technical guide. Some knowledge of photography is presumed in the reader. Apart from that the exposition is lucid and there are numerous plates and diagrams.

Graf Spee is Michael Powell's account of the River Plate action—a by-product of the research he carried out in preparing the story of the film. Mr. Powell is not a naval expert (he does not appear to know, for example, what constitutes a capital ship), but he does not claim to have written more than an adventure story. And as an adventure story this is quite a readable effort.



JAYNE MANSFIELD
"This dame is already built"

N.Z. LISTENER, FEBRUARY 22, 1957.