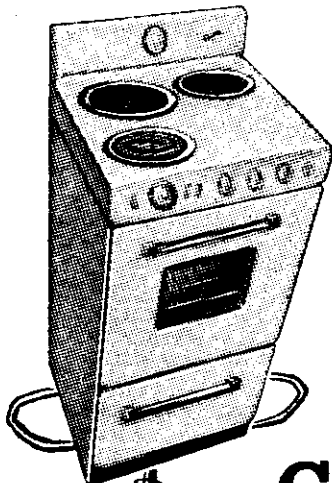


## AVAILABLE FOR IMMEDIATE DELIVERY

Clear-vision oven window . . . oven light . . . thermostat oven control . . . minute timer . . . non tip trays . . . radiant hotplate . . . lift-out hot plates for cleaning . . . gasket sealed oven door . . . "Lectromat" unit for automatic cooking if desired, with a



**Champion**  
*ensign*

cooker on a pedestal

—it tops the lot

PRODUCT OF RADIATION (N.Z.) LTD., BRINSLEY WORKS, DUNEDIN.

## Film Reviews, by F.A.J.

# IN THE FRENCH WAY

## ARE WE ALL MURDERERS?

(U.G.C.-Jolly Film) R: 16 and over

IF *I Want to Live* didn't persuade you that the gas chamber—and the hangman's rope—should be no part of the penal system of a civilised community, your nerves should be steady enough to consider a French point of view in *Are We All Murderers?* Unlike some earlier films, this one isn't concerned only with the fundamental argument that every human being is sacred and irreplaceable—though a young prison chaplain in the film takes his stand in just these words, and the way to the guillotine is shown to be as shocking as the way to the scaffold or the gas chamber. *Are We All Murderers?* is rather more interested in what makes a murderer the sort of man he is, and in our common responsibility, as members of the same community, for the conditions which produced him. I don't think anyone could fail to see the point in the story of Le Guen, the central character in the story, who was turned into a crazy killer by the horrors of life as a "hero" in the wartime underground.

Now don't get away with the idea that this is just a propaganda piece against the death penalty. No doubt it was made partly for that reason, for its director, André Cayatte, has shown himself before, in *Justice est Faite*, to be a man with a troubled conscience where the merciless law is concerned. But this is a story with considerable human interest right from its stark, moving opening shots of the desperate struggle of the underprivileged to keep alive in occupied France. Marcel Mouloudji portrays well the corruption of Le Guen, and there are some interesting secondary characters—his young brother, his mother, his prostitute sister.

Look then—the film seems to say—at society's way of dealing with those not tough enough to survive unscathed—in particular, Le Guen. So the setting changes to a prison—to a condemned cell where three men, handcuffed by night, wait for the warders who before dawn some morning will creep in stockinged feet to the door of their cell, fling it open and pounce on another victim for the guillotine. Some of these scenes are as shocking in their inhumanity as anything I have seen—the more so since one supposes they are based on recent practice in French prisons—and it's a relief to hear a faint note of hope and compassion at the end of the film. *Are We All Murderers?* is not for the squeamish; but it is powerful cinema with a strong social conscience.

## THE TUNNEL OF LOVE

(M.G.M.-Joseph Fields)

A *Cert.* GENE KELLY is one of the most likeable people in films today, and it was good to find when he made *The Happy Road* that as a director he has the same light touch that distinguishes his acting. Now he has done it again, for *The Tunnel of Love* is the most agreeable comedy I have seen for some time—it really made me laugh. Peter

## BAROMETER

FINE: "Are We All Murderers?"  
FAIR: TO FINE: "The Tunnel of Love."  
FAIR: "The Man Who Understood Women."

his short pieces with great enjoyment—has a real feeling for man-wife relations of a not too solemn kind, and this film is based on his novel about a couple who plan to adopt a baby because they seem unable to have one of their own. Then one night the usually devoted husband goes off with the attractive investigator (Gia Scala)

from the adoption agency, and it begins to look as if their childless state isn't his fault . . .

My complaint about this film is that it depends a bit on coincidence and has what looks too much like a trick ending. Still, this didn't really spoil it for me. Doris Day and Richard Widmark are thoroughly likeable as the couple, and Gig Young turns in a good performance as a neighbour who gives his wife a baby every year but still finds time to play the field—there's a touch of the ham at times, but his passages of agreeable smugness are delightful.

Also a joy is Elizabeth Wilson as a second investigator. *The Tunnel of Love* has well-handled comic situations and witty and amusing lines. I especially liked the neighbour's advice to the husband inclined to turn and face the consequences of his infidelity: "When Daniel got out of the lions' den he didn't go back for his hat."

## THE MAN WHO UNDERSTOOD WOMEN

(20th Century-Fox)

*Y Cert.*

*THE MAN WHO UNDERSTOOD WOMEN* is one of those films which are quite entertaining at the time without carrying you away very much and which later fade away and leave you wondering why. In this case I suspect that something rather better might have been done with the material; bits of dialogue and characterisation suggest a promise which isn't quite fulfilled. I suspect too that Romain Gary's *The Colours of the Day*, on which it is based, might have had a more consistent mood than the film, which veers a little uneasily between tragedy and comedy. This is disappointing when the leading players are so good—Leslie Caron and Henry Fonda. She's an actress and he's a film director, Willi Bauche, and for a change he's the one who's bewitched by the movies while all she wants is love. Can he give it to her? Well, if I dithered about, more interested in making my wife immortal on celluloid than in going to bed with her at the right time, I'd expect her to run away with a Frenchman—which is what Willi's wife does. Directed by Nunnally Johnson, this film is as glossy as you'd expect. But undeniably it has some appeal—some touching love scenes, for instance, and good playing all round.

7 gns.  
to  
12 gns.

J.

**Made To Your  
Special Measure  
By Mail**

With  
a perfect  
fit or  
money  
back  
guarantee.

Ask  
To See  
Materials  
And Other Styles.

£6/17/6  
to  
8 gns.

J.3

Please send samples of Materials and Easy Measurement System for

Style \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

**Glasson's Popular Postal Service**  
96 Lichfield St., Christchurch.