

WOMEN AND GIRLS

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Kingsseat Hospital, Papakura.
Raventhorpe Hospital, Bombay.
Tokanui Hospital, Te Awamutu.
Porirua Hospital (near Wellington).

SOUTH ISLAND

Nelson Mental Hospital.
Seaview Hospital, Hokitika.
Sunnyside Hospital, Christchurch.
Seacliff Hospital (near Dunedin).

PAY: Commencing at £4/8/- per week, after payment of tax, and with board, lodging and uniforms provided.

LEAVE: Two months per annum in addition to days off.

TRAINING: Full course of training is given for Registration as a Psychiatric Nurse.

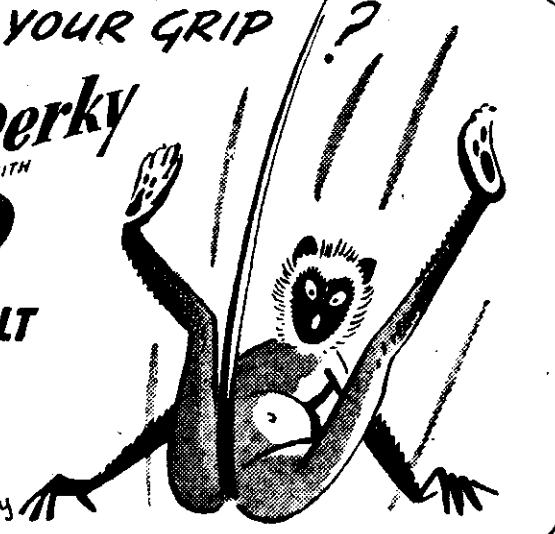
HOW TO APPLY: If you are near to one of these Hospitals, call and see the Matron or write to the Medical Superintendent of one of the Hospitals. They will be pleased to explain the work and conditions.

LOSING YOUR GRIP ?

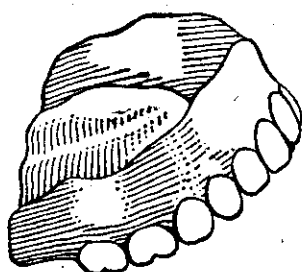
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The Films, by P. J. W.

HALF A YEAR ONWARD

OUT of a total of 64 films reviewed during the past half-year five were graded as fine, i.e., first-class. By a coincidence one was British, one French, one Italian, and two American. This proves little, however, except that better-class foreign films—"art" films if you like—do manage to reach this country, and that Hollywood, for all its symbiotic commercialism, occasionally turns out something really good. During the first six months of 1949 only two films were graded as fine—*The Stone Flower*, a Russian film, and *Les Enfants du Paradis*. We don't want to be hag-ridden by the "ten best films" idea, but as most of us are still inclined to count on our fingers, anyone looking for a round figure for the year might be inclined to add *The Search*, an American film which came close to being first-class, and two British films (released in New Zealand but not yet shown in Wellington) which, judging by their word-of-mouth reputations, may conceivably also approach the highest category. They are *Quartet* and *Passport to Pimlico*.

To return to the past six months, only eight films were graded fair to fine, i.e. films which were above average, though falling short of excellence. Of the remainder, average and below average productions, the great bulk came from America. At least two of them, *June Bride* and *A Letter to Three Wives*, (both comedies) should perhaps have been graded higher than they were. The reason they weren't was probably due less to their lack of intrinsic quality than to the fact that their peculiarly American brand of satire did not quite ring the bell with a New Zealand reviewer.

The following list of *Listener* gradings covers the period from June 10 (when the last list appeared) to January 6. Dates shown are those on which the reviews appeared.

Fine

The Fallen Idol (Korda-London Films), Aug. 26; *Monsieur Vincent* (Robert Kapferer Productions), Sept. 16; *To Live in Peace* (Lux Film), Oct. 21; *Home of the Brave* (Screen Plays-United Artists), Nov. 25; *The Set-Up* (RKO-Radio), Dec. 16.

Fair to Fine

Scott of the Antarctic (Rank-Ealing), July 8; *The Snake Pit* (20th Century-Fox), July 15; *The Window* (RKO-Radio), Oct. 7; *Johnny Belinda* (Warner Bros.), Oct. 7; *Command Decision* (M.G.M.), Oct. 14; *Rope* (Warner Bros.), Oct. 28; *The Passionate Friends* (Rank; Eagle-Lion), Dec. 23; *Mourning Becomes Electra*, (RKO-Radio).

Fair

June Bride (Warner Bros.), June 17; *Mr. Belvedere Goes to College* (20th Century-Fox), June 24; *Rogues Regiment* (Universal-International), June 24; *Blood on the Moon* (RKO-Radio), July 1; *Black Diamond* (Exclusive Films), July 1; *The Time of Your Life* (United Artists), July 15; *Spring in Park Lane* (London Films), July 22; *The Blue Lagoon* (Rank-Individual), July 29; *A Letter to Three Wives* (20th Century-Fox), July 29; *The Unfaithful* (Universal-International), Aug. 5; *The Loves of Carmen* (Columbia), Aug. 12; *London Belongs to Me* (Rank-Individual), Aug. 19; *Down to the Sea in Ships* (20th Century-Fox), Sept. 2; *The Three Musketeers* (M.G.M.), Sept. 9; *The Guinea Pig* (Pilgrim Pictures-B.E.F.), Sept. 23; *House of Strangers* (20th Century-Fox), Sept. 23; *Come to the Stable* (20th Century-Fox), Sept. 30; *Sorrowful Jones* (Paramount), Sept. 30; *Little Women* (M.G.M.), Oct. 28; *The Adventures of Don Juan* (Warner Bros.), Nov. 4; *Top of the Morning* (Paramount), Nov. 11; *The Beautiful Blond from Bashful Bend* (20th Century-

Fox), Nov. 18; *Edward My Son* (M.G.M.), Nov. 18; *Canon City* (Eagle-Lion), Dec. 2; *My Brother Jonathan* (B.E.F.-Associated British), Dec. 9; *Good Time Girl* (Rank; Eagle-Lion), Dec. 9.

Mainly Fair

Fièvres (Exclusive Films), June 17; *My Hero* (M.G.M.), June 24; *The Sorcerer* (Discina-Exclusive Films), July 22; *Act of Violence* (M.G.M.), Aug. 26; *Sorry, Wrong Number* (Paramount), Sept. 9; *Station West* (RKO-Radio), Sept. 16; *City Across the River* (Universal-International), Oct. 21; *The Barkleys of Broadway* (M.G.M.), Nov. 4; *I Was a Male War Bride* (20th Century-Fox), Nov. 11; *The Gallant Blade* (Columbia), Dec. 2; *Take One False Step* (Universal-International), Dec. 30.

Overcast

Miss Tatlock's Millions (Paramount), July 22; *Sleeping Car to Trieste* (Rank-Two Cities), Aug. 5; *The Fan* (20th Century-Fox), Aug. 12; *Miranda* (Rank-Gainsborough), Aug. 19; *Words and Music* (M.G.M.), Sept. 2; *Elizabeth of Ladymeard* (London Films), Sept. 23; *A Song is Born* (RKO-Radio), Oct. 14; *Three Godfathers* (Argosy-M.G.M.), Nov. 25; *One Sunday Afternoon* (Warner Bros.), Dec. 2; *Caught* (M.G.M.-Enterprise), Dec. 30.

Dull

The Bribe (M.G.M.), Oct. 21; *Daybreak* (Rank-Sydney Box), Nov. 18; *The Bad Lord Byron* (Rank-Sydney Box), Dec. 16; *The Great Gatsby* (Paramount), Dec. 23.

Review

MOURNING BECOMES ELECTRA

(RKO-Radio)

EUGENE O'NEILL's play *Mourning*

Becomes Electra was first produced on Broadway in 1931, the performance lasting for six hours. The tragedy is based on the Greek trilogy *Oresteia* and revolves around the hates, jealousies, and incestuous thoughts of the members of a New England family living at the time of the American Civil War. Dudley Nichols (who also made *The Long Voyage Home*) adapted and directed the film version, which originally lasted three hours, but has been cut down in the local version to just under two hours. It is two hours of almost unrelieved gloom, yet I left it with what amounted to a feeling of elation at returning to normal life—evidence that some sort of catharsis had taken place.

But I was irritated and dissatisfied too—irritated at the dialogue's Freudian veneer (the guilt and Oedipus complexes were too obviously dwelt upon) and dissatisfied because at some of the most tragic moments the audience began to laugh. What was the explanation of this failure to connect? Why was our sense of the ridiculous aroused? Was it a weakness of the play or of the film adaptation? Whatever the reasons this costly production, so artistically outstanding in many ways, somehow missed fire for me.

The severe black and white photography and starkly beautiful sets certainly helped to create a pseudo-classic mood, and the performances of Katina Paxinou (as Christine) and Michael Redgrave (as Orin) undoubtedly showed great imaginative interpretation. Yet there is a static quality about the production which, when added to its excessive length and sombreness, must slow down anyone's appreciation of it.

Nevertheless it is a film which everyone interested in the modern drama should see, if only to study the development and interpretation of what is after all one of the most ambitious themes attempted by America's greatest playwright.

N.Z. LISTENER, JANUARY 6, 1950.