

BAROMETER

FAIR: "The Glass Mountain"
MAINLY FAIR: "Maytime in Mayfair"
MAINLY FAIR: "Dear Wife"

earlier film. The acting of the principals and of a supporting cast predominantly Italian is hampered somewhat by the unevenness both of the script-writing (by Emery Bonett and others) and the direction (Henry Cass). The best scenes are those shot on location in the Dolomites. The first part—a long explanatory sequence describing the early life of the composer and his wife before he is shot down during the war—could have been whipped into proportion with the rest of the plot only by extensive cutting.

Once Denison's half-frozen body is rescued from the snow by the beautiful Miss Cortese, however, we are treated to some sensitively photographed scenes of village life among the mountains, in which Henry Cass shows a real feeling for the character of the peasants and the atmosphere of peasant life. Yet here, where the camera should have lingered, we are hastened rapidly on. Denison returns home to his wife after the war, but cannot complete his opera, "The Glass Mountain," until he goes back to his mountain lover. The last sequence, in which he finishes the work and goes with her to conduct the first performance at Venice, is again appreciably better, and the story ends with a good old melodramatic climax.

The much-advertised music didn't seem as attractive as the *Warsaw Concerto*, although Tito Gobbi's singing was well worth listening to. On the whole this is Valentina Cortese's picture. She gave a sincere and straightforward performance in a tricky part, and made the most of the film's half-hearted attempt to come to grips with the problem of an infatuated girl who knows her heroic airman must one day, when the war is over, return to his lawful, patiently waiting wife.

MAYTIME IN MAYFAIR

(Wilcox-London Films)

THE successor to *Spring in Park Lane* contains everything in just about the same proportions as its prototype, except that there is slightly more dream dancing by Michael Wilding and Anna Neagle. There was an exceedingly long queue waiting to see this picture, and one had to admit afterwards that the tried-and-true formula did have a certain narcotic effect. But there was an irritating fatuousness about Michael Wilding's acting and some of the lines he had to utter, such as "You look just like Anna Neagle." (The same goes for Tom Walls's remark, "I see you're a member of the Michael Wilding fan club.") It was not up to previous standards, but I don't suppose standards count much in a case like this.

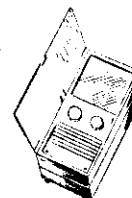
DEAR WIFE

(Paramount)

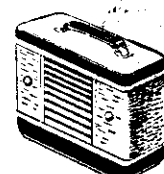
DEAR RUTH was a comedy about an American airman who corresponded all through the war with the wrong girl, but ended up by marrying the right one, her sister, to the despair of his mincing rival, who was played to perfection by Billy de Wolfe. William Holden was the airman, Joan Caulfield the girl, and Edward Arnold her long-suffering father. In *Dear Wife* the couple are, of course, married. Billy is still assistant vice-president at the bank, Ruth's young sister (the cause of the original trouble) is still going around from door to door with petitions, and father is "running for senator." This second chapter in their lives revolves around the fact that William Holden is also running for senator, and things are further complicated because the housing shortage forces him to live with his father-in-law. It is enjoyable comedy, though strenuously "homely," and not as funny as the original. The next picture in the series (if there is one) will, I imagine, be called *Dear Baby*.

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Trans-Tasman Radio Debate

A RADIO debate between four Australian and New Zealand speakers will be broadcast in a link of 1YD, 2, 3 and 4YC at 8.0 p.m. on Monday, February 27. An unusual feature of the debate is that it will be conducted by radio telephone between the two countries, in much the same way as the Inter-Dominion Quiz contest held in 1948. The speakers for New Zealand are Mrs. Ann Newlands, of Timaru, a former New Zealand delegate to the United Nations General Assembly, and J. A. Alcorn, the Immediate Past Vice-President of the Wellington Junior Chamber of Commerce, and prize-winning orator. The subject is entitled "Is World Government Possible Within Ten Years?", and the debate, or forum, as it is more strictly called, will last for one hour of broadcasting time. Recently a similar forum was held between Australia and Britain, and proved very successful.

The procedure to be followed in *Trans-Tasman Forum* is that the four speakers will speak for eight minutes each, after which there will be a period during which questions can be asked by the studio audiences in Wellington and Sydney. To conclude, each of the four speakers will be allowed two minutes in which to sum up, the person who

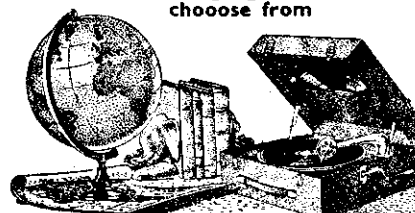
spoke first in the debate being the last to sum up. The Australian speakers will be H. N. Rhodes, Chairman of the New South Wales Section of the World Movement for World Federation, and George Caiger, Federal Secretary of the Australian Institute of International Affairs. The affirmative side will be taken by Mrs. Newlands and Mr. Rhodes, and the negative by Messrs. Caiger and Alcorn. The Chairman of the Forum will be Alan Carmichael of Sydney.

The Chairman's task will be to open the debate by outlining the subject and introducing the speakers. He will then ask the first speaker (probably Mr. Rhodes, for the affirmative) to open the debate. When the four speakers have had their say, he will throw the subject open for discussion. He will first allow the Sydney audience to ask a question, and then ask the Wellington audience for a question. He will give the name and address of each person asking a question, and so guide the questioning that it alternates between the two countries, until the period allowed for discussion is up. The radio-telephone circuit will of course be open at both ends so that everyone can hear both sides of all that goes on.

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