

GALLERY OF SINNERS

THE SEVEN DEADLY SINS

(International)

THE idea of the omnibus film which the English brought off successfully in *Quartet* and other Somerset Maugham adaptations, and the Americans with less certainty in *O. Henry's Full House* and *We're Not Married*, has been elaborately capped in this French-Italian production which provides an ironic and often amusing insight into the moral life, as seen from the European point of view. Not only are we presented with seven self-contained films illustrating the seven (or rather eight in this case) deadly sins, but these films are directed by "the world's famous seven" directors, namely, Roberto Rossellini, Eduardo de Filippo, Yves Allegret, Jean Dreville, Carlo-Rim, Claude Autant-Lara, and Georges Lacombe. The entire production runs for something over 13,000 feet, and it isn't first class all through. But by and large it is spirited stuff, sophisticated and witty, with particularly good episodes on Envy and Pride—and a not unfamiliar rib-tickler on the subject of Gluttony.

The theme is introduced and the episodes linked together by shots of a carnival side-show where puppets representing the seven sins are knocked down with balls by the spectators. In the first episode, a double-header by de Filippo, Avarice is represented by a miserly landlord who has trouble with an impetuous tenant, a teacher of the clarinet. Because the clarinettist can't pay his rent the landlord won't give his wife the money he has promised her for a trip to the hairdresser, and she in her Anger cuts off her hair and throws his money-chest out of the window. The illustration of Sloth (by Jean Dreville) is a little fable about the heavenly masters who control our fates, which treads delicately through a whimsical cloud of fantasy without quite shattering its illusion. Lust is presented in a bucolic tale by Yves Allegret about a village priest, and a mother and daughter in love with the same man.

Wisely enough, the producers of *The Seven Deadly Sins* have reserved their best shots until the last. Envy, directed by Roberto Rossellini, is a psychologically shrewd adaptation of a Colette story about an Italian painter (Orfeo Tamburi), his cat, and his young bride (Andrée Debar). Gluttony, showing the fate of a lonely traveller (Henri Vidal) who stays the night at a peasant's cottage, is broadly played for farce by Carlo-Rim. Pride, directed by Claude Autant-Lara, is a society tale about an aristocratic old lady who has come down in the world, and her proud daughter who decides to go to a ball which she wasn't invited to. It is extremely well acted by Françoise Rosay and Michèle Morgan.

The eighth sin which tops off the film is a director's flourish which shows the audience where it fits in the general scheme of man's moral transgressions, and gives a neat Gallic touch to the conclusion. The various actors and actresses in this lengthy morality play, besides those mentioned, include Paolo Stoppa as the avaricious landlord and Isa Miranda as his wife, Noel-Noel as the celestial visitor in episode two, and Viviane Romance, Frank Villard, and Francette Vernillat (as the daughter) in the third story.

BAROMETER

FAIR TO FINE: "The Seven Deadly Sins."
FAIR: "The Long Memory."
OVERCAST: "Military Policeman."

THE LONG MEMORY

(Rank-Europa)

ROBERT HAMER, who made *Kind Hearts and Coronets*, is the director of this slow-paced English melodrama adapted from a novel by Howard Clewes. It tells the story of a man who is imprisoned for 12 years for a murder he didn't commit, and who devotes himself after his release to tracking down those whose lies led to his conviction. The film is set mainly on the barges and mud-flats of the Thames River, where the released prisoner carries out his long and lonely pursuit of revenge. The desolate stretches of sand and water, rather similar to those in the opening scenes of *Great Expectations*, provide the opportunity for some evocative photography by Harry Waxman, but the human elements in the tale are presented with less convincing realism. John Mills gives a solid yet sensitive portrayal as the released prisoner, and Eva Bergh is good as the refugee girl who falls in love with him. John McCallum as a Scotland Yard officer and Elizabeth Sellars as his wife are not so good, but the director has compensated for this weakness by intelligent handling of his theme of flight and capture. The moral of the picture—a pretty old one—is explicitly stated by John Mills in one line of the occasionally creaky dialogue: "When you come to the point revenge isn't worth it." Especially, you might say, when there are such alternatives around as the attractive Miss Bergh.

MILITARY POLICEMAN

(Paramount)

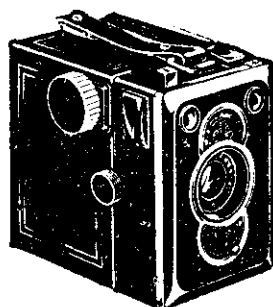
BOB HOPE isn't so funny as he usually is in this film about a prize-fight trainer (i.e., Hope) who is drafted into the army and starts training up a new world lightweight champion in the person of Mickey Rooney. There's a good deal of satire about life in the M.P. branch of the forces, to which Hope and his champion belong, as well as a number of digs about the fight game. One of the best scenes occurs on a battleship, where the coming champ loses his fight with the navy contender because Hope is too seasick to give him the right advice from his undulating corner. Several other scenes are stolen from the old master by Eddie Mayehoff as a particularly obnoxious M.P. officer who can stutter, with hilarious effect, an army regulation to meet every occasion—and he has plenty of occasion to in this production.

National Film Unit

PICTORIAL PARADE No. 14 shows, near Kaiapoi, well-trained six-horse ploughing teams at work; at Himatangi, near Foxton, the first direct radio telephone service from New Zealand to England being opened by the Hon. W. J. Broadfoot, Postmaster-General; and at sea off Bank's Peninsula, H.M.N.Z.S. Lachlan recording the pattern of echosoundings that forms the basis of new charts for mariners.

BOX TENGOR

Z
E
I
S
S
I
K
O
N



Z
E
I
S
S
I
K
O
N

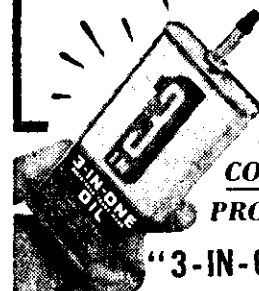
COMPLETE WITH CASE

£7/17/6

ROBINSON'S PHOTOGRAPHIC
SUPPLIES LTD.

356 Queen St., AUCKLAND, C.1

NEW ANTI-RUST AGENT!



GIVES
COMPLETE
PROTECTION

"3-IN-ONE" OIL

NEW discoveries have now made "3-IN-ONE" Oil better value than ever! New rust-inhibiting agent, more penetrating power and greater "oiliness" make "3-IN-ONE" Oil the ideal lubricant and rust inhibitor for home, office, workshop and garage. For complete protection — buy a can today!

B4—1

Wherever you
drive...
you can be
sure of

SHELL



The Shell Company of
New Zealand Limited
(Incorporated in England)